



Pacific
Community
Communauté
du Pacifique

Pacific Regional Culture Strategy

Five-Year Implementation Plan

2022–2027



Pacific Regional Culture Strategy Five-Year Implementation Plan 2022–2027



Suva, Fiji, 2023

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List of abbreviations

ABS	access and benefit sharing
CBD	Convention on Biological Diversity
CCIs	cultural and creative industries
CH	cultural heritage
CMM	Culture Ministers Meeting
CPAC	Council of Pacific Arts and Culture
CROP	Council of Regional Organisations of the Pacific
FestPAC	Festival of Pacific Arts and Culture
FPIC	free, prior and informed consent
HRSD	Human Rights and Social Development division
ICH	intangible cultural heritage
ICIP	Indigenous cultural and intellectual property
IKS	Indigenous knowledge systems
IP	intellectual property
IPLCs	Indigenous peoples and local communities
IPR	intellectual property rights
M&E	monitoring and evaluation
MEL	monitoring, evaluation and learning
MELP	Monitoring, Evaluation and Learning Plan
NCDs	non-communicable diseases
NCP	national culture policy
PICTs	Pacific Island countries and territories
PRCS	Pacific Regional Culture Strategy
SDGs	Sustainable Development Goals
SMEs	small and medium enterprises
SPC	Pacific Community
TEK	traditional ecological knowledge
TK	traditional knowledge
TKEC	traditional knowledge and expressions of culture
TOC	theory of change
UIS	UNESCO Institute for Statistics
UNESCO	United Nations Educational, Scientific and Cultural Organization
WIPO	World Intellectual Property Organization

Introduction

Over the past 10 years, while there has been growing recognition of the important role that culture plays in development, this has not translated into significant resource investment or sustained cultural development for the sector. The Pacific Regional Culture Strategy (PRCS) recognises culture as the fourth sustainable development pillar alongside economy, environment and society. It takes a holistic approach and aims to capture both sustainable development aspirations as well as safeguarding and protective interests. It also purposefully emphasises the multiple roles that culture plays as a vector, enabler, driver and catalyst of sustainable development in achieving social, economic and environmental sustainability.

The PRCS was endorsed at the Fifth meeting of Pacific Ministers of Culture in April 2022. Ministers also endorsed implementation of the strategy in two five-year phases. These are 2023–2027 and 2028–2032 respectively. This first five-year implementation plan is intended to be used in conjunction with the PRCS and its supporting documents including, the PRCS Monitoring, Evaluation and Learning Plan, the PRCS Communications Plan and the PRCS Resource Mobilisation Plan.

Two five-year implementation plans are intended to guide and assist countries to develop their own action plans that are aligned with national development priorities, commitments and interests. SPC will provide technical assistance to countries, where requested, to develop these action plans. Country action plans will be collated in the final quarter of 2023 to allow for strengthened coordination and monitoring of progress towards set outputs and indicators. SPC will oversee the compilation and coordination of the *regional action plan*.

This implementation plan is designed to guide national implementation efforts and to assist CROP agencies and other regional organisations in developing regional interventions and activities which support the priorities and objectives of the PRCS. All our actions at the national and regional level will be guided by the PRCS' vision and mission which emphasises the future we want to see. The strategic approach is further outlined in the theory of change.

Our vision

Together, we envision a future where Pacific region cultures are vibrant, visible, and valued for the empowerment, wellbeing and prosperity of our people.

Our mission

To achieve this vision, we will foster an inclusive culture sector that is supported by national, regional and international partnerships; encompasses the daily lives of people of the Pacific region, and contributes to their holistic wellbeing; and, to the sustainable social, economic and environmental development of the region.

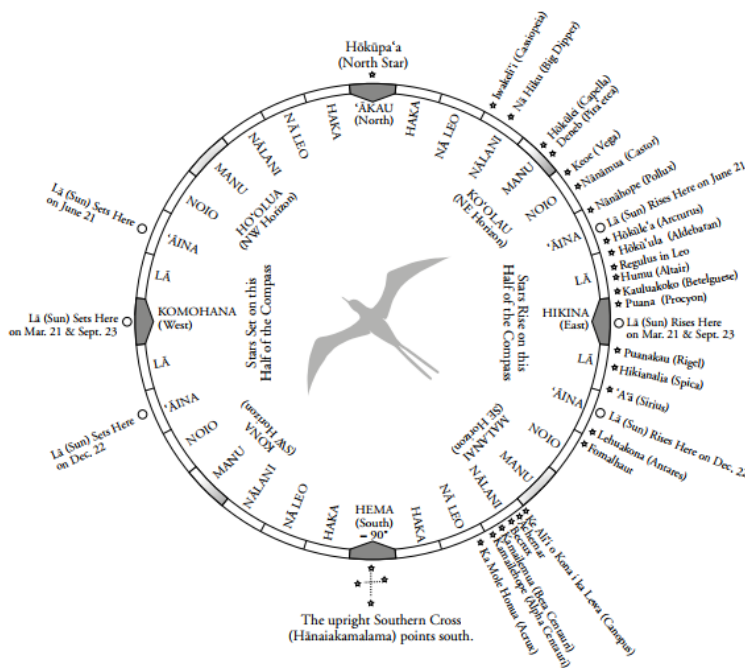
Theory of change

The theory of change that is mapped out in the PRCS identifies five strategic approaches to achieving intended outcomes. These include strengthening publicity and linkages, mobilising resources including increased access to funding for artists, producers and the sector, working with other sectors to integrate culture, supporting professional development, and reviewing regulatory and policy environment related to cultural tourism and production. By focusing our attention on these interventions, we expect to achieve several key outcomes including greater visibility about cultural developments, increased investment and partnerships for cultural development and tourism, strengthened organisation and capacity of culture sector stakeholders, integration of culture in national planning and sectors, development of an enabling environment for creatives (artists and producers), and the development of cultural tourism.

Mapping the decade

The starting point for our 10-year journey requires some planning. To do this, we return to our navigation metaphor and draw inspiration from the Hawai‘ian star compass. While our vision provides us with a clear understanding of the destination or outcome of our journey across the decade, we also need to refine our national and regional priorities and indicators in two phases of the journey.

Figure 1. Charting our destination¹

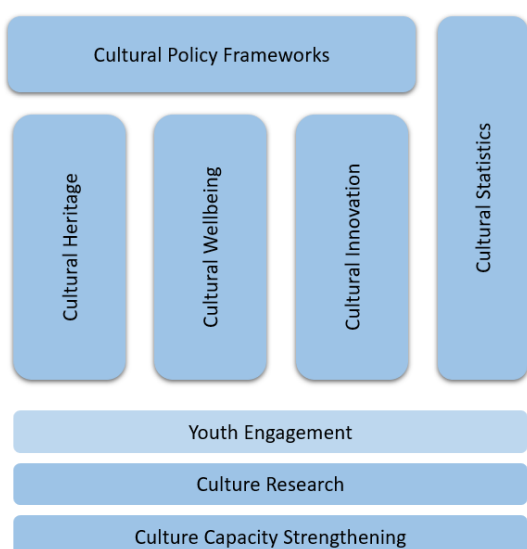


The general culture mapping across the PRCS priorities is designed around three key focus areas – cultural heritage, cultural wellbeing and cultural innovation, and two essential foundational priorities which are culture policy frameworks and statistics.

Priorities 1 and 5 may be therefore seen as the key enablers for the future we want to see and which we aspire to working towards through the Culture Decade. When we create the policy-enabling environment and have robust cultural statistics to monitor the growth and development of the sectors and its industries, we are in a better position to justify increased resource allocation for culture. These two enablers naturally strengthen our ability to prioritise and focus on programmes of work and activities around cultural heritage, cultural wellbeing and cultural innovation. The three cross-cutting priorities also act as enablers which serve to improve our delivery across all five priorities. This relationship is clarified in Figure 2 below.

¹ Hawai‘ian star compass. With permission from Nainoa Thompson. Retrieved from: https://archive.hokulea.com/ike/hookele/star_compasses.html

Figure 2. Mapping priority linkages across the PRCS



While these priorities and cross-cutting priorities will form the main focus of national and regional action plans, the PRCS also takes into account the critical significance that culture plays as a cross-cutting development priority. In addition to the key priorities identified in the PRCS, countries and agencies are encouraged to think about culture for development in its broadest sense so as to capture the various initiatives and activities that relate to culture. These should also be taken into account when developing national action plans as they help to tell a more holistic story of the role that culture plays in development and creates a wider stakeholder community that champions and takes ownership of culture as a critical driver for sustainable development. This second aspect of cultural development requires close collaboration with other stakeholders including relevant line ministries, national agencies, civil society and institutions as well as regional and international organisations and agencies.

Table 1, taken from the PRCS (p. 7), provides a wide range of entry points for culture across national and regional development priorities.

Table 1. Culture-inclusive development: Cross-cutting interests

Social cohesion and stability	Economic development	Environmental sustainability	Resilient communities
<ul style="list-style-type: none"> Cultural heritage Food security Health Education Safeguarding TKEC Appreciation for diversity Intercultural dialogue Social inclusion Empowerment of women Enabling environment for SDGs 	<ul style="list-style-type: none"> Cultural and creative industries Traditional livelihoods Opportunities for economic growth through micro-enterprises Cultural tourism/ agritourism Cultural infrastructure and institutions 	<ul style="list-style-type: none"> Natural heritage Oceans and climate change Cultural and ecological diversity Traditional ecological Knowledge Traditional systems of environmental management Ecotourism Cities and cultural landscapes 	<ul style="list-style-type: none"> Innovation and creativity Local building materials and technologies Culture and globalisation Agents of development

Link to global priorities

The PRCS complements and is aligned to international instruments and culture-related goals. The SDGs in particular provide an important entry point for national and regional initiatives.

Four clusters have been identified under the Thematic Indicators for Culture in the 2030 Agenda. These are:

1. Environment and resilience
2. Prosperity and livelihoods
3. Knowledge and skills
4. Inclusion and participation

See Annex 2 for a summary of 22 SDG culture indicators that relate to SDG 2, 4, 6, 8, 9, 10, 11, 12, 13, 14, 15, and 16.

Given that countries are working towards targeted SDG priorities, aligning action plans to these existing priorities would enable a coherent, focused approach to strengthening culture in development.

Figure 3. Aims of the UNESCO Culture|2030 Indicators framework



For more information, see Culture 2030 Indicators.²

UNESCO-Mondiacult World Conference 2022

The first Mondiacult World Conference on Cultural Policies was held in 1982 in Mexico resulting in the Mexico City Declaration on Cultural Policies.³ The declaration identifies key principles which should govern cultural policies. It was followed by the UNESCO World Conference on Cultural Policies for Development held in Stockholm, Sweden in 1998.⁴ The UNESCO-Mondiacult 2022 World Conference took place from 28 to 30 September and was hosted by the Government of Mexico. The conference provided UNESCO member states and the international community an opportunity to discuss key global challenges and future priorities for culture and cultural policies. It was seen as an opportunity to enable a fuller integration of culture as a global public good in the post-2030 Agenda for an inclusive and sustainable development.⁵

2 UNESCO Culture 2030 Indicators <https://whc.unesco.org/en/culture2030indicators/#:~:text=The%20UNESCO%20Thematic%20Indicators%20for,of%20the%202030%20Agenda%20for>

3 Mexico City Declaration on Cultural Policies 1982, https://culturalrights.net/descargas/drets_culturals401.pdf

4 UNESCO Intergovernmental Conference on Cultural Policies for Development: final report, <https://unesdoc.unesco.org/ark:/48223/pf0000113935>

5 UNESCO Mondiacult 2022, <https://www.unesco.org/en/mondiault2022>

The outcomes statement of the 2022 UNESCO World Conference on Cultural Policies and Sustainable Development identifies key priorities for policy engagement.⁶ These include: cultural rights; digital transformation; protection of cultural heritage in crisis and conflict situations; cultural economy; culture for climate action; and, culture and education.

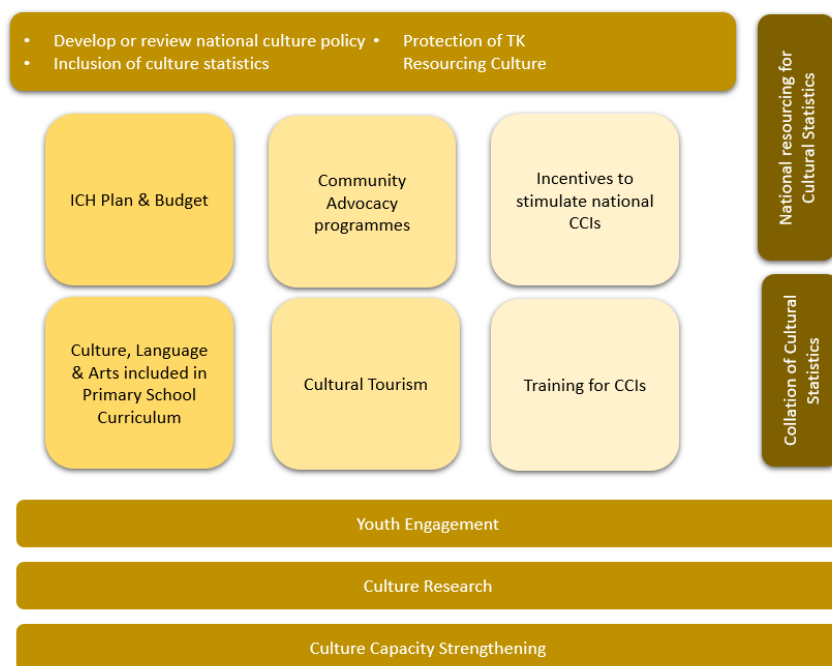
SPC and several PICTs attended the 2022 UNESCO-Mondiacult Conference and a CPAC workshop was conducted in May 2023 to discuss alignment of the conference outcomes with the PRCS Five-year Implementation Plan.

National action plans and baselines

The next section presents a breakdown of priorities and indicators with pointers for countries to consider when developing their national action plans.

The PRCS recognises that each country is at a unique stage of development and has its own development priorities and needs. It also acknowledges that success is defined differently across contexts and that progress does not look the same for all PICTs. Taking on the one model does not fit all, there is built in flexibility in the development of national PRCS action plans and in the choice to focus on specific PRCS national priorities that align with their national sustainable development priorities. Likewise, at the regional level, CROP agencies are invited to self-identify those areas of work that fall within their programmes and align to specific PRCS priorities over the five years of the first implementation plan. Figure 2 summarises projected national PRCS outputs which countries will select from to self-identify which priorities and outputs to focus on in their first five-year national action plan.

Figure 4. National outputs



⁶ Mondiacult 2022 Final Declaration, https://www.unesco.org/sites/default/files/medias/fichiers/2022/09/6.MONDIACULT_EN_DRAFT%20FINAL%20DECLARATION_FINAL_1.pdf

The five-year national action plan will also include baselines that identify where a country is currently at in relation to each of the priorities and objectives including the three cross-cutting priorities. In establishing baselines, SPC will work with countries to conduct the regional stocktake. In preparation of this stocktake a few key questions will need to be asked around the current situation, resource needs and opportunities for cross-sectoral approaches and strategic partnerships. This needs analysis will also be critical to the national planning process.

Figure 5. Needs analysis



Establishing baselines | What is the current situation?

- Where are we in relation to each priority?
- What have we already achieved in this area of work?
- Is this priority a current national goal or activity?
- If yes, is there financial commitment for this national goal or activity?
- And is there a fixed timeline for the national goal or activity?
- If it is not a current national goal or activity, what other related activities might support the achievement of this priority?

Resource needs | What resources do we need to achieve this?

- Do we have adequate financial and human resources to successfully undertake the required activities?
- If no, what are some possible partnerships and funding sources we might tap into?
- What technical support/expertise is needed?
- Who can we seek support from?

Cross-sectoral approaches | Who might we work with to achieve these outcomes?

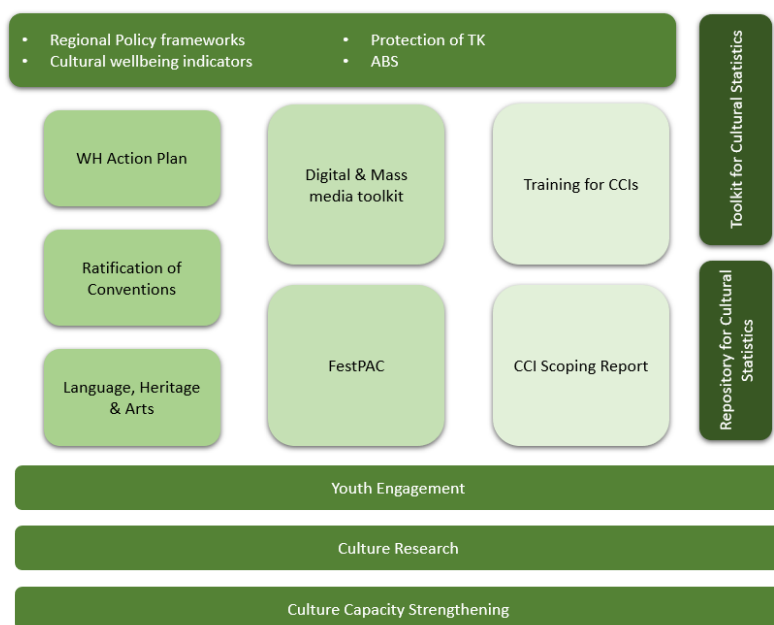
- Are there opportunities for cross-sector collaboration?
- Are there specific areas of work that is led by other line ministries or civil society groups which relates to this priority?
- How might we work better with these institutions/agencies to strengthen both our efforts and outcomes?

Annex 1 provides a guideline for establishing country priorities and outputs which countries may find useful in preparation of their national action plans and baseline assessments Annex 2 provides an overview of the Thematic Indicators for Culture in the 2030 Agenda which may be useful for national planning.

Regional action plan

The regional action plan will be led by SPC in collaboration with other CROP agencies and international agencies and organisations which carry various culture-related mandates and programmes of work in the Pacific. A CROP interagency working group will be convened to facilitate the regional planning process. The initial convening in May 2023 was held to establish a regular CROP interagency roundtable to begin mapping specific areas of culture-related programmes and regional guiding policies and frameworks.

Figure 6. Regional outputs



Monitoring, evaluation and communications

Implementation will be guided by the PRCS Monitoring and Evaluation Plan and the PRCS Communications and Visibility Plan. While countries will be responsible for self-assessment and communication of national activities, SPC will provide technical assistance and support and will lead regional initiatives in these areas.

Reporting

Regular reporting will take place by means of a reporting template which will be presented to CPAC and CMM on a biennial cycle. Countries will submit *national action plans* at the end of 2023 and will produce periodic reports in 2024, 2025 and 2026. Regional planning and reporting will adhere to this same schedule and SPC will coordinate the compilation of the regional workplan and for reporting. In 2027, at the end of the five-year cycle, SPC will lead a mid-term review of progress.

PRCS Implementation Plan 1: 2023–2027

While countries are expected to develop their own national action plans, a list of key milestones is presented. These milestones will also inform national activities over the five-year period.

In celebrating and creating visibility around culture for development, national and regional action plans should take into account important international culture-related markers, days and activities. The list below is not an exhaustive one and countries may like to include other significant international and national calendared events that are marked by in-country activities and celebrations.

- International Decade of Indigenous Languages 2022–2032
- International Oceans Decade of Science and Sustainable Development 2021–2030
- International Mother Language Day (21 February)
- UNESCO International Arts Education Week (20–26 May)
- World Day for Cultural Diversity for Dialogue and Development (21 May)
- International Day of Indigenous Peoples (9 August)
- Melanesian Arts and Culture Festival (MACFEST)
- Festival of Pacific Arts and Culture (FestPAC)

A thematic approach

In keeping with the overarching theme of *Our Story*, and the guiding metaphor of navigation, the implementation plan further proposes two key activities to strengthen visibility and awareness about the role of culture as a driver for sustainable development.

Pacific Culture Week/Day | June–August

While international commemoration days provide an opportunity to join with the international community in celebrating and marking specific days and issues of significance, a Pacific Culture Week or day may would for focused activities that could contribute to raising the profile of culture both nationally and at the regional level. For this reason, it is proposed that a Pacific Culture Week be initiated at the regional level which countries may choose to commemorate as part of their annual culture calendars.

Countries will assign a Culture Week during the months of June to August in the three years leading up to FestPAC i.e. non-festival years. This provides an opportunity to extend the between-festival linkages during the same time of the year that the festival usually takes place. On those years where a festival is scheduled to take place, countries may choose not to observe this culture week given that two weeks of the year would be dedicated to the festival.

Cultural inspiration from sky, land and sea

For many indigenous cultures whose lunar calendars begin with the new year, the June–July period is significant as it marks the beginning of the new year. Cultural significance for the Pacific Culture Week may therefore draw from any number of specific seasonal practices tied to land, sky, or sea. Two such examples include the *Matariki* (the Pleiades) and the annual yam seasons.

Looking to the sky and sea: Pleiades

The Pleiades constellation is significant for several reasons including navigation and traditional agricultural practices across the region. There is linguistic evidence to show that the Pleiades was an important feature in the cultural calendar and corresponded to specific seasons. According to Osmond (2000)⁷ the stellar constellation was marked across the three subregions. In addition to Aotearoa and Cook Islands, other parts of Polynesia which are said to have commemorated Pleiades rising to mark the new year include Tahiti, Pukapuka, Mangareva and Marquesas. Linguistically across Polynesia, it is *Mataliki*. In Niue and Pukapuka, it is *Mataliki*; Tahiti, *Matari'i*; in Maori, Anutan and Tikopia, it is *Matariki*, and in Hawai'ian and Samoan, it is *Matali'i*. In Melanesia, evidence is found in the Solomon Islands, where Pleiades is known as *Bulu*. In Nakani, it is *E-vulu*; in Roviana, it is *Bibolo*; in Kwaio, *Bulu-bulu*; in Lau, *B-bulu*; in 'Are'are, *Puru-puru*; and, in Arosi, *Buru*. In Micronesia, a similar range of names are found. In Kiribati, it is *Matiriki*, while in Puluwatese it is *Mwariker*. In Woleaian, it is *Mwegariger* and in Carolinian it is *Mwaarighar*.

Today, *Matariki* marks the beginning of the cultural new year in both Aotearoa New Zealand and in the Cook Islands. In Aotearoa, this takes place in the June–July period; in the Cook Islands, it is celebrated in November.

In Aotearoa, New Zealand, *Matariki – te Mātahi o te Tau* (*Matariki* – the Māori New Year) is a time to gather with *whānau* (family) and friends to reflect on the past, celebrate the present, and plan for the future. *Matariki* is the Māori name for a cluster of stars also known as the Pleiades. *Matariki* is visible for 11 months of the year, disappearing in the lunar month of *Haratua* in May/June, and rising again around a month later, in the north-eastern skies, during the lunar month of *Piripi*. This usually occurs in late June or early July. It signals to Māori that the New Year will begin. From 2022 the rising of *Matariki* has been marked by a 'Fridayised' public holiday.⁸

In the Cook Islands, the reading of the constellations takes a different perspective. The Cook Islands National Heritage trust explains:

Traditionally, some Polynesians used the dawn rising of Matariki as the signal marking the next lunar years, while others used the dusk rising as the signal...

Twice-a-year the apparent movement of the Sun interacts in a distinctive way with the apparent movement of Matariki. In June, Matariki is seen for a short time before sunrise and this event was used by most Māori in Aotearoa to indicate that the next New Moon would be the first night (*Whiro*) of the first Lunar-month (*Pipiri*) of the New Year.

The second distinctive event is in November when Matariki rises in the East soon after the sun sets in the West. This event was used in the Southern Cook Islands and French Polynesia to indicate that the next New Moon would be the first night (*Tiroe*) of the first Lunar-month (*Ākau*) of the New Year.

The June event is more precise because Matariki is seen for only a short time before it is burnt out by the rising sun. The November event is more complex because it requires you to decide on which night you see Matariki as near to the horizon as possible and as soon after sunset as possible.⁹

In Tahiti, *Matari'i i ni'a* marked the beginning of a season of relative natural abundance (*tau 'auhune*) with the return of the rainy season. During this period, nature was generous as it provided more fruit, yams and taro, which are the bases of the traditional diet. This time also corresponded to the spawning period for many reef and lagoon fish. The rise of the Pleiades did, then, mark a crucial moment in traditional French Polynesian society, which was totally dependent on the natural resources found in their isolated island environment. It was a period of celebration that stretched out over six months.

7 Osmond, M. (2022). Star, Wind and Wave: Search for early Oceania Navigation terms, <https://openresearch-repository.anu.edu.au/bitstream/1885/254004/1/PL-505.3.pdf>

8 Matariki, the Māori, new year, <https://www.tepapa.govt.nz/discover-collections/read-watch-play/matariki-maori-new-year>

9 Matariki Dusk Rising 14th November, <https://cinature.org/2021/02/10/matariki-dusk-rising-14th-november/#gsc.tab=0>

In contrast to the natural abundance of the *tau 'auhune* period, there was the *Matariki i raro*, which began around the 20 May, i.e., the *tau o'e* time of scarcity during which fishing restrictions or bans in time and in space, known as *rahui*, were periodically applied to protect the fragile balance of natural resources in the marine environment.

Looking to the land: Yams

A second possible cultural reference that may resonate is that of yams. Yams are an important food security crop in the Pacific with strong cultural significance in parts of the region across the three subregions including Papua New Guinea, Vanuatu and other Pacific Island communities in the Federated State of Micronesia, Fiji and Rotuma, Samoa, Solomon Islands and Tonga.

In some parts of the region, in Melanesia and Micronesia, yam festivals commemorate cultural heritage beliefs, values and practices around traditional ecological relationships. From yam culture, we learn about the gendered cultural custodianship roles, communal wellbeing and resilience, ecological indicators, agriculture and the arts. By focusing the Pacific Culture Week around yam culture, we are better able to find the rhythm of the island rather than imposing an arbitrary date and in this way, ensure deeper cultural significance and ownership in our communities.

While in each community where yam culture is practiced, the timing of cycles may differ slightly and is closely aligned to the traditional lunar calendar. It is generally agreed, however, that the planning occurs earlier in the year during the dry period and before the rainy season (e.g., April to June) while harvesting occurs in the latter part of the annual calendar (e.g., December to March). In Tonga, planting of the *kahokaho* (chiefly yam) takes place in June; others in July.¹⁰

¹⁰ Professor Randolph Thaman, personal communication, April 2023.

Table 2. Examples of Pacific yam culture

Federated States of Micronesia	Yam is the most important agricultural plant in Pohnpei, it is the staple food during the dry season (September-March). The ceremonial feast is an occasion people pay their respects, appreciation, and support to the chiefs. Service is demonstrated through food presentation men competitively to show their industriousness and skilfulness in growing large yams, and their generosity in making offerings to the high chiefs. The yam is associated with a series of “first fruits” ceremonies (<i>nohpwei</i>), in which different forms of yams are offered to high chiefs. After this, ordinary people can consume them and use them as tributes. ¹¹
New Caledonia	The festival marks the beginning of the yam harvest, which is the most important event in the Kanak calendar. When the yams are declared ready by the elders, they are harvested and presented to the older clansmen and the chief, at the beginning of the harvest. The yams are blessed the following day by the priest before distribution among the villagers. Several yam festivals take place in various communities between February and April. ¹²
Papua New Guinea	The Trobriand Islands celebrates the <i>Milamala</i> yam festival annually to mark the harvesting period in June – August. ¹³ In celebrating a bountiful harvest, the community engage in a range of cultural activities such as canoe racing, dance and cricket matches. Where the occasion is linked to the observance of traditional rites and is culturally significant to the people on the islands. The procession often starts with the men walking behind carrying the freshly harvested yam and the women leading ahead with songs and dances. Because of the practice, Trobriand has been acclaimed by anthropologists as the “Island of Love”.
Solomon Islands	In May each year, the people of East Makira celebrate <i>Wagosia</i> , a traditional spear fighting and yam harvesting festival. ¹⁴
Tonga	An example of yam culture is the <i>Inasi</i> in Tonga. Traditionally, around June–July, <i>Inasi Ufimui</i> marks the planting season, while <i>Inasi ufimotu’aluenga</i> marked the harvesting period. Gifts of the harvest – “first fruits” and other gifts were presented to the Tui Tonga on behalf of Hikuleo, the god/goddess who was seen as the representative of other gods and tasked with the civil and sacred affairs of Tonga. ¹⁵
Vanuatu	Several communities in Vanuatu mark their own yam cultural festival in different ways. On the south of Tanna Island, the <i>Yanarawia</i> festival commemorates the first yam harvest for the season in March – April ¹⁶ and in Malekula, the commemoration of the first yam harvest takes place in April. ¹⁷ The largest and most popular festival is the Nagol land diving (April to June), which takes place on Pentecost Island. This festival also marks a site of passage practice where young men attach vines to their legs and jump off a tall tower made of sticks and bamboo. It is believed that when the diver falls, he curls his head under his chin while letting his shoulders touch the ground as a blessing to make the ground fertile for the next year’s yam crop. Beneath the tower, locals dressed in traditional costumes dance, sing and stomp loudly on the ground to bless the village with generous harvests. ¹⁸

11 Pohnpeian Ceremonial Yam Feast, <https://artsandculture.google.com/story/pohnpeian-ceremonial-yam-feast-ichcap/IQXxz5x2B1zRLA?hl=en>

12 Sacred Festival of the Yam, <https://www.newcaledonia-business.com/festivals-events>

13 Trobriand Yam Festival, Milne Bay province, <https://emtv.com.pg/trobriand-yam-festival-milne-bay-province-png/>

14 The Wogasia Spear fighting festival, <https://www.sibconline.com.sb/the-wogasia-spear-fighting-festival-in-pictures/>

15 Clark, G., & Reepmeyer, C. (2014). Stone Architecture, monumentality and the rise of the early Tongan chiefdom, https://www.academia.edu/9480579/Stone_architecture_monumentality_and_the_rise_of_the_early_Tongan_chiefdom

16 Yam Harvest Day in Tanna, <https://vanuatu.com.au/yam-harvest-day-in-tanna/>

17 Yam Festival, <https://www.vanuatu.travel/en/play/see-and-do/events-and-festivals/event/43-yam-festival>

18 3 Must-See Vanuatu Festivals, <https://www.tourismvanuatu.com/blog/3-must-see-vanuatu-festivals>

What might a Pacific Culture Week/Day look like in practice?

A shared Pacific Cultural Week provides a platform on which to create wider visibility about the value of culture, the role that it plays as a key indicator for collective wellbeing and resilience and as a driver and vector for sustainable development. In line with the PRCS underpinning philosophy of contextual country approaches, countries would develop their own sets of culture programmes and activities to commemorate this week. While the scale of these activities will vary, the cumulative impact of concurrent culture-related activities and communications about these activities will go a long way in creating the much-needed visibility for culture sector development and investment. Countries may like to focus their attention on added value by profiling an existing cultural event, festival or celebration at this time in conjunction with programmes and activities that help to highlight the various area of culture work taking place both within the culture sector itself as well as across the development landscape. The transformational shift in culture will be achieved in the recognition of the intersectoral nature of the sector and the linkages between culture and other areas of work and development such as education, health, economy etc.

The scheduled season that is proposed for the Pacific Culture Week is a three-month period from June to August each year. The rationale for this is that many countries already have existing cultural events, festivities and celebrations over this period. It is further recommended that SPC run a logo competition open to all emerging artists from across the region in 2023. This logo will be used for all PRCS Pacific Culture Week events to demonstrate our solidarity and for visibility purposes.

Countries will determine if they would like to commemorate Pacific Culture Week with a one-day event or a week-long series of events.

Proposed annual themes for the Culture Decade

A series of five themes is provided as opportunities to develop targeted activities that help to raise the profile and visibility of culture. The five themes draw on select Pacific proverbs and values highlighted in the Pacific Regional Culture Strategy 2022–2032 (p. 15) and are also informed by the UNESCO thematic areas for culture and the SDGs¹⁹ and the Mondiacult thematic areas and outcomes.²⁰ These include poverty reduction and growth, learning and knowledge, gender equality and empowerment, environment and biodiversity, social inclusion, youth empowerment and peace building and dialogue. The thematic annual cycle will run from July to June the following year. There are five annual themes that coincide with the five-year implementation plan.

Year 1 | July 2022–June 2023

Solesolevaki | Harnessing the power of culture for sustainable development

In drawing on the iTaukei concept of *solesolevaki*, we recognise the significance of coming together as a regional family in working towards our shared common goals for collective wellbeing and prosperity. As defined in the strategy, *solesolevaki* is a process that emphasises social relations, reciprocity and interdependence in working towards a common goal and social cohesion. The theme takes into account the planning phase of work towards the preparation for the roll out of action plans for the next five years. This theme matches with the work that commenced from the point that the PRCS was launched in July 2022.

19 UNESCO (2023). Thematic Factsheet | Culture & Sustainable Development, <https://www.unesco.org/en/thematicfactsheetculture>

20 https://www.unesco.org/sites/default/files/medias/fichiers/2022/09/6.MONDIACULT_EN_DRAFT%20FINAL%20DECLARATION_FINAL_1.pdf

Year 2 | July 2023–June 2024

Te waakoiaaba | Innovating our cultural and creative industries

In line with preparations for the 13th Festival of Pacific Arts and Culture, the theme spotlights the cultural and creative industries and in so doing also highlights the importance of cultural diplomacy and cultural tourism in the Pacific. This proverbial saying from Kiribati translates as “The canoe for the people and land.” As defined in the strategy, “*waa*” means canoe, “*akoi*” is love/care, and “*aba*” is people/land environment. Here the focus is on “the coming together of our communities to share our unique values/norms/skills and knowledge despite the instabilities they encounter during their journey. The canoe represents both dignity and resilience” (PRCS, p. 15).

Year 3 | July 2024–June 2025

Kia rapa-tū, rapa ki te `itinga! Kia rapa-tū, rapa ki te `opunga! Ei taku rima rāi te rapa i taku `oe! | Culture and education for resilience and wellbeing

In the third year or mid-point of the first five-year cycle, we turn our attention to the critical role of cultural transmission and learning of heritage, our languages and the arts through formal and non-formal education. Drawing on this powerful proverb from the Cook Islands, we are reminded to “firmly stand the blade, paddle to the East! Firmly stand the blade, paddle to the West! Within my hands is the blade of my paddle!” This is a call to action and an important reminder of the responsibilities that we take on as custodians on an individual, community and as institutions. It is only in the purposeful passing on of knowledge and skills that we might prepare the next generation for the realities and challenges that lie ahead. Over this period, countries can align their efforts with the outcomes of the 2023 UNESCO World Conference on Arts Education.²¹

Year 4 | July 2025–June 2026

Juumemmej | Custodians of land, sky and sea

The fourth year of the first cycle, coincides with the mid-point of the International Decade of Oceans and provides an opportunity to reflect on the inherent ecological relationships that indigenous Pacific peoples have developed over millennia. This saying from the Marshall Islands means to “stand awake” and it provides an opportunity to pause and reflect on our actions as leaders and as members of our respective communities both nationally and regionally. It also highlights the challenges faced by the region posed by the impacts of climate change, natural disasters and other ecological crises. This thematic focus allows us to think about the role of culture as an inherent aspect of our resilience and the threats that these climatic and environmental shifts pose for culture more broadly, as well as for cultural and natural heritage, our heritage sites and our intangible cultural heritage. Over this period, the next World Mondiacult will take place and the Global Report on Cultural Policies will be prepared and published by UNESCO (2025).

Year 5 | July 2026–June 2027

Tākanga `etau fohe | Intergenerational dialogue for culture, peace and prosperity

In the final year of the first five-year cycle, we come together as communities with a common purpose to dialogue on the role that culture has and continues to play in promoting social cohesion, peace and collective wellbeing. This saying from Tonga which translates as “colleagues at the oars” reminds us that each generation has a voice and a role to play. The theme provides an opportunity to reflect on elements of intangible cultural heritage and our indigenous knowledge systems through conversation with our elders, women and girls, boys and men and with our youth. This social inclusive approach highlights the importance of working together to nurture and grow resilient communities where culture is supported and celebrated for the greater good. There is equal opportunity to prioritise the role of women and to focus on youth, as the next generation custodians.

²¹ <https://www.unesco.org/en/news-world-conference-culture-education>

Key dates and milestones

The five-year cycle commences post the endorsement of the PRCS by CPAC 35 and CMM 5 in April 2022.

Year 1 | July 2022–June 2023

Solesolevaki Harnessing the power of culture for sustainable development

July 2022	Launch of PRCS at Pacific Islands Leaders Forum in Suva
Sep 2022	UNESCO-Mondiacult World Conference on Cultural Policies and Sustainable Development
Mar 2023	CPAC 36 FestPAC agenda
May 2023	Post-Mondiacult-PRCS alignment workshop
	CROP Culture Meeting
	PRCS WG Workshop on Five-year Implementation Plan
Jun 2023	CPAC 37 and CMM 6

Year 2 | July 2023–June 2024

Te waakoiaaba Innovating our cultural and creative industries

Oct 2023	Culture comms/media workshop
	PRCS Pacific Culture Week logo competition
Nov 2023	Country action plans and regional action plan
	Cultural and Creative Industries (CCI) workshop
Dec 2023	World Conference on Culture and Arts Education, December 2023, United Arab Emirates
Mar 2024	MEL and reporting workshop
Jun 2024	FestPAC 13
	CPAC 38 and CMM 7

Year 3 | July 2024–June 2025

Kia rapa-tū, rapa ki te `itinga! Kia rapa-tū, rapa ki te `opunga! Ei taku rima rāi te rapa i taku `oe! Culture and education for resilience and wellbeing

Aug 2024 Cultural statistics workshop

Oct 2024 **First country report and regional report**

Feb 2025 TK/IPR workshop

Apr 2025 Culture and education workshop

Jun 2025 CPAC 39

UNESCO Action Plan for World Heritage

Year 4 | July 2025–June 2026

Juumemmej Custodians of land, sky and sea

Oct 2025 **Second country report and regional report**

UNESCO-Mondiacult World Forum

UNESCO Global Report on Cultural Policies published.

Mar 2026 Climate change and culture workshop

Apr 2026 Cultural wellbeing indicators workshop

Jun 2026 CPAC 40 and CMM 8 Second Five-year Implementation Plan

Year 5 | July 2026 – June 2027

Tākanga 'etau fohe Intergenerational dialogue for culture, peace and prosperity

Oct 2026 **Third and final country and regional reporting for first five-year implementation cycle**

National and regional action plans for second five-year implementation cycle

Jun 2027 **CPAC 42 mid-term review**

Annex 1. Guideline for establishing country priorities and outputs

The **sample national-level milestones matrix** presented in Table 3 below provides an example of how countries may go about systematically mapping their own priorities and milestones across the first five-year national action plan. To do this effectively, it may be useful to map the full decade before identifying those priorities and outputs for attention in the first five-year implementation cycle. The ideal process for *national action plans* would be:

1. Alignment of national priorities relating to culture with PRCS priority areas and cross-cutting areas.
2. Identifying those PRCS objectives and indicators which fit in with national development plans for the next five years.
3. Mapping out milestones for each selected priority for the next five to 10 years.
4. Identifying resource needs for each activity/action including technical support.
5. For each activity/action, identifying key stakeholders, relevant line ministries, CSOs, national institutional, regional organisations and international agencies.
6. Specifying the targets for the two implementation cycles in Year 5 and Year 10.
7. Establishing monitoring, evaluation and learning processes for the two five-year cycles.
8. Identifying communication and visibility points for the two five-year cycles.
9. Verification of action plan through consultation with relevant national stakeholders and line ministries.
10. Submission of National Action Plan and roll-out of activities.

Table 3. Sample national-level milestones matrix | An example provided for reference purposes only.

Priorities and indicators		Milestone 1	Milestone 2	Milestone 3	Milestone 4
Priority 1 Cultural policy frameworks Our national legislation, strategies and policies amplify the value of culture and heritage					
Contribution to regional and global fora and reports can also be mentioned here in relation to positioning national efforts in a larger context.					
1.1 Strengthening national policy, legislation and guidelines					
Development of national culture policies with the inclusion of cultural statistics as a priority	Early-stage development of national culture policy	Review of national culture policy (NCP)	NCP in place	Ongoing monitoring	
Development of cultural statistics plans	Preliminary work towards cultural statistics indicators and development of national statistics plan/framework	Cultural statistics included in NCP or separate Cultural Statistics Framework	Cultural statistics plan in place	Ongoing monitoring	
Legislation/guidelines for the protection and promotion of culture, cultural rights, and cultural diversity where relevant including access-benefit-sharing approaches for access to and use of TK including ICH and processes for meaningfully engaging traditional owners	Early-stage development of national mechanisms for the protection and promotion of culture/TK	Development of legislation and national guidelines	National mechanisms in place	Ongoing monitoring	
Culture as a national development priority					
Inclusion of culture/TK/cultural heritage in national development plans (NDPs)	Preliminary work towards inclusion of culture in national development plans	Culture/TK inclusion in NDPs	NDP in place with culture as a priority/ goal	Ongoing monitoring	
Share of national budgetary allocation spent on culture sector	Establish baseline of national investment and other funding sources of income for culture sector	Seeking national funding and external support to increase national culture budget	Increase in allocation to 1.5%–2% of national budget	Ongoing monitoring	
Priority 2 Cultural heritage Our cultural heritage, arts and languages are protected and thriving					
Alignment to relevant UNESCO Cultural Conventions can be made here with reference to intentions to ratify or prioritise effective implementation of ratified conventions.					
National planning for the safeguarding of Pacific cultural heritage					
National CH management plans developed and national budgetary allocation for its implementation	Preliminary work towards development of CH plans	Development of CH management plan	CHMP in place with corresponding budget	Ongoing monitoring	
Mainstreaming culture, local languages, and the arts in education					
Textbooks and resources produced for the teaching of culture, local languages, and the arts at Primary school (Years 1–8)	Preliminary scoping of current state of culture and education and support from Ministry of Education for curriculum inclusion	Curriculum development	Textbooks and resources in place and in use	Ongoing monitoring	
Inclusion of culture and language in teacher training/education and professional development	Early-stage engagement with Ministry of Education and higher education providers for scoping exercise and support for curriculum inclusion and professional development	Curriculum development	Courses and programmes in place and on offer	Ongoing monitoring	

Priorities and indicators	Milestone 1	Milestone 2	Milestone 3	Milestone 4
Language revitalisation programmes at community level and/or formal education (Basic and higher education)	Early-stage development of programmes with civil society and/ or Ministry of Education	Curriculum development	Programmes in place and on offer	Ongoing monitoring
Percentage of instructional hours per week dedicated to the teaching of culture, languages, and the arts in primary and secondary school	Scoping exercise to establish baseline and support for establishment of minimum % of hours dedicated to culture, languages and the arts	Support for increased teaching time through the integration across the curriculum and mainstreamed subject areas	Mechanism in place for ongoing monitoring of time dedicated to culture	Ongoing monitoring
Priority 3 Cultural wellbeing Our cultures are treated as an integral component of economic, environmental, social, and spiritual wellbeing				
Countries may like to consider an additional indicator that builds on the nexus of culture, DRR and climate change in line with national development efforts.				
Awareness of the value and benefit of culture				
Community-based advocacy programmes on the value of culture offered by various national agencies including national institutions, culture department and civil society	Early-stage scoping of current offerings of community-advocacy programmes	Establishing network of culture advocacy and community education providers and development of new programmes	Programmes offered	Ongoing monitoring
Sustainable cultural tourism				
Supportive mechanisms for the strengthening of sustainable cultural tourism as well as targeted support for cultural and creative producers, SMEs, and other cottage industries towards the delivery of unique, diverse, and quality tourism products and experiences	Early-stage engagement with Ministry of Tourism on strengthening cultural tourism plans/policies and scoping of current types of support offered for CCI producers, SMEs and other cottage industries	Development of Cultural Tourism Plan/ policy and network of cultural tourism stakeholders established	Cultural tourism plans in place and targeted support programmes on offer	Ongoing monitoring
Local content on mainstream radio and TV				
Local content aired on national radio and TV programmes and a number of these programmes are delivered in local language(s) as well as the extent to which indigenous writers, producers, directors, and actors are included in mainstream content	Preliminary engagement with ministry of information and national broadcast commissions and scoping of % of local content programmes offered in language and locally produced content	Increase in % of time on national radio and TV that is dedicated to locally produced content and in local languages	Increased support for the creation of new local content in language as well as support for local writers, producers, directors and actors	Ongoing monitoring
Priority 4 Cultural innovation We are advancing culture in innovative ways for future generations				
4.1 National efforts to support the growth of the cultural and creative industries (CCIs)				
Government support such as stimulus packages for the cultural and creative industries including for e.g., tax incentives, SME support, grants/loans etc.	Scoping exercise of existing national stimulus incentives for CCIs	Development of a package of incentivisation options for government consideration	A package of CCI incentives in place	Ongoing monitoring
Number of accredited institutions offering culture sector training courses/ accreditation qualifications/ PD as part of their curriculum offerings including opportunities for artists. Specific areas of interest include sustainable cultural tourism, youth leadership, entrepreneurship, digital literacy, and e-marketing, youth ambassador programme, etc.	Early-stage scoping of current offerings of culture sector training programmes and identification of gaps and opportunities	Establishing network of culture training providers and development of new programmes & establishing cultural scholarships	Database of national programmes and providers is established, and new programmes offered & scholarship opportunities available	Ongoing monitoring

Priorities and indicators		Milestone 1		Milestone 2		Milestone 3		Milestone 4	
Priority 5 Cultural statistics Our cultural statistics are current, accessible, and used for effective, targeted decision-making									
5.1 National investment									
Tracking of budgetary allocation for the collation of cultural statistics	Scoping of current resource allocation for national statistics conducted with relevant stakeholders and collating resource needs for national cultural statistics	Securing of budgetary allocation and resource mobilisation including technical assistance for the development and regularised collection of cultural statistics	Long-term financial resource commitment for national cultural statistics	Ongoing monitoring					
5.2 Collation of national cultural statistics									
Inclusion of data sets to be included in national census surveys	Early-stage engagement with relevant stakeholders and technical support for the development of cultural statistics indicators and data sets	Fine-tuning of cultural data sets and indicators and national support for inclusion in national survey	Inclusion of cultural statistics in national survey or alternative regularised mechanism for the collation of cultural statistics	Ongoing monitoring					
CROSS-CUTTING PRIORITIES									
6.1 Youth and culture initiatives									
Support for youth and culture programmes at national and regional level including youth leadership, mentorship, entrepreneurship, and development including opportunities for intergenerational dialogue and transmission of knowledge and skills to young peoples	Early-stage development of national youth culture programme with relevant stakeholders. Scoping and mapping of current youth programmes that covers culture programmes and activities	Resources secured for youth culture programme. Enhancing and strengthening culture programmes and activities with proper and relevant resources	Programmes in place and ongoing monitoring	Ongoing monitoring					
6.2 Culture research									
National and regional support for culture research protocols, funding and for culture research that will contribute to generating knowledge about culture and the CCI and awareness of the benefits and contributions of culture to sustainable development	Working with relevant stakeholders to develop culture research plans including culture research protocols, funding and culture research programmes	Establishing culture research network and culture research plan in place	National culture research protocol in place and resources secured for culture research plan	Ongoing monitoring					
6.3 Capacity strengthening across all priority areas and for the delivery of the PRCS									
National and regional training and capacity development in each of the PRCS priority areas (Cultural Policy Frameworks, Cultural Heritage, Cultural Wellbeing, Cultural Innovation, and Cultural Statistics)	Scoping of sector training and capacity development needs across PRCS priority areas and early-stage engagement with relevant stakeholders	Working with stakeholders to offer targeted sector training and capacity development programmes and establishing culture scholarships for relevant areas of work	Systematic approach in place for the offering of training and PD opportunities for the culture sector including programmes and scholarships	Ongoing monitoring					

Annex 2. Thematic Indicators for Culture in the 2030 Agenda

THEMATIC INDICATORS FOR CULTURE IN THE 2030 AGENDA

ENVIRONMENT & RESILIENCE

- 1 Expenditure on heritage
- 2 Sustainable management of heritage
- 3 Climate adaptation & resilience
- 4 Cultural facilities
- 5 Open space for culture

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- 2.4 Sustainable foodways & agriculture
- 6.6 Water related ecosystems
- 9.1 Quality infrastructure
- 11.4 Cultural & natural heritage
- 11.7 Inclusive public spaces
- 12.4 Sustainable tourism management
- 13.1 Climate & disaster resilience
- 14.5 Marine areas conservation
- 15.3 Sustainable terrestrial ecosystems
- 16.4 Recovery of stolen assets

PROSPERITY & LIVELIHOODS

- 6 Culture in GDP
- 7 Cultural employment
- 8 Cultural businesses
- 9 Household expenditure
- 10 Trade in cultural goods & services
- 11 Public finance for culture
- 12 Governance of culture

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- 8.3 Jobs, entrepreneurship & innovation
- 8.9 Policies for sustainable tourism
- 8.10 Increase Aid for Trade
- 10.2 Differential treatment on trade
- 11.4 Cultural & natural heritage

KNOWLEDGE & SKILLS

- 13 Education for Sustainable Development
- 14 Cultural knowledge
- 15 Multilingual education
- 16 Cultural & artistic education
- 17 Cultural training

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- 4.4 Skills for employment
- 4.7 Skills for sustainable development
- 8.3 Jobs, entrepreneurship & innovation
- 9.1 Access to information technologies
- 12.2 Sustainable consumption
- 13.3 Education on climate adaptation

INCLUSION & PARTICIPATION

- 18 Culture for social cohesion
- 19 Artistic freedom
- 20 Access to culture
- 21 Cultural participation
- 22 Participatory processes

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- 9.1 Quality infrastructure/equitable access
- 9.4 Access to information technologies
- 10.2 Social inclusion
- 11.7 Inclusive public spaces
- 16.7 Participatory decision-making
- 16.10 Fundamental freedoms
- 16.a Prevention of violence
- 16.b Non-discriminatory policies

THE CULTURE|2030 INDICATORS ALSO CONTRIBUTE TRANSVERSAALLY TO:



- 5.5 Women participation & leadership
- 5.5 Policies on gender equality



- 17.9 Capacity building
- 17.16 Global partnership
- 17.17 Public, private and civil society partnerships
- 17.19 Measuring of sustainability



Notes:



Notes:

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