



Tuvalu Cultural Mapping, Planning and Policy Report



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Tuvalu Cultural Mapping, Planning and Policy Report

By

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Abbreviations and Acronyms

CEDAW	Convention on the Elimination of all forms of Discrimination Against Women
CLT	Tuvalu Cultural Lens and Toolkit
CMPP	Cultural Mapping, Planning and Policy
CSD	Central Statistics Department
DoC	Department of Culture
EKT	Ekalesia Tuvalu (Tuvalu Christian Church)
EU	European Union
FTF	Falekaupule (Outer islands) Trust Fund
GEIC	Gilbert and Ellice Islands Colony
HIES	Household Income and Expenditure Survey
LMS	London Missionary Society
MHARD	Ministry of Home Affairs and Rural Development
NGO	Non-governmental organisation
NPC	National Policy on Culture
SPC	Secretariat of the Pacific Community
TILA	Tuvalu Islands Leaders Assembly
TNCC	Tuvalu National Cultural Council
TVET	Tuvalu Vocational and Education Training Project
UNESCO	United Nations Educational, Scientific and Cultural Organization

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Executive Summary

For the first time ever, a cultural mapping, planning and policy (CMPP) exercise was undertaken in Tuvalu, from September to November 2010. This exercise was made possible by the assistance provided under the cultural programme of the Secretariat of the Pacific Community's Human Development Programme through a regional project funded by the European Union (EU), the 'Structuring the Culture Sector in the Pacific for Improved Human Development' Project. Consultations were held with all the eight island communities of Tuvalu: Nanumea, Nanumaga, Niutao, Nui, Vaitupu, Nukufetau, Funafuti and Nukulaelae. Overall, irrespective of its small population of around 10,000 people, Tuvalu has a rich and dynamic culture. This culture holds great potential for advancing the nation and its people by helping to conserve resources, modernise society and the economy, and preserve a unique way of life. Moreover, if accorded top priority within the national development policy framework, culture would certainly make a substantial contribution to the sustainable development of Tuvalu.

The Terms of Reference of the CMPP exercise are set out in Appendix 1. The main outputs of the consultations were: (1) the Tuvalu Cultural Lens and Toolkit (Section 4); (2) Tuvalu Cultural Indicators (Appendix 4); and (3) the draft Tuvalu National Policy on Culture. Another important output of the exercise has been the formulation of a draft framework on cultural statistics which should eventually be integrated into the national statistical database and indicators for Tuvalu.

Both the Tuvalu cultural indicators and the National Policy on Culture were derived from the Tuvalu Cultural Lens and Toolkit matrices following the consolidation of all the findings of the consultations with all island communities. This is the main platform and a living one; it is not 'cast in iron' but rather forms the base from which to measure future culture mapping and development initiatives in Tuvalu on culture.

Tuvalu has not adopted a formal National Policy on Culture since gaining independence in 1978. Some work towards a draft National Policy has been done but the draft has remained on the shelf because policy-makers have failed to recognise or appreciate the importance of culture as a priority development sector. A National Cultural Council Act was adopted in 1991 but has not been implemented, even though culture is identified as one of the three pillars of the Constitution of Tuvalu:

AND WHEREAS the people of Tuvalu desire to constitute themselves as an independent State based on Christian principles, the Rule of Law, and Tuvaluan custom and tradition.

Furthermore, out of the seven principles listed by the Constitution, five of them refer to culture and how important it is to the lives of the people of Tuvalu.

The National Policy on Culture therefore, when formally adopted by the Government of Tuvalu will become the official instrument on which the application of the principles of the Constitution of Tuvalu shall be executed duly and for the benefit of the people of the Tuvalu.

Key Findings

The main findings of the CMPP exercise relate to two broad frameworks for culture: national policy and legislation.

National Policy Framework

- As yet there is no formal national policy on culture despite earlier work on formulating one which has remained on the shelf for some time.
- There is only one staff member working for culture in the Department of Culture, currently placed under the Ministry of Home Affairs and Rural Development.
- Thus the budgetary provision for culture under the National Budget is insignificant, amounting to a mere AUD20, 000 to pay for the salary and other allowances of the single Cultural Officer.
- The successive National Sustainable Development Strategies – Kakeega 1 and Kakeega 2 – both acknowledge culture as a component of the national development platform but the absence of a national cultural strategy puts culture among the lowest national priorities.

Legal Framework

- Culture is enshrined in the preamble of the Constitution of Tuvalu as one of its three pillars (as quoted above).
- A National Cultural Council Act was passed in 1991 but, as noted above, remained in blueprint form only, again because policy-makers did not appreciate the importance of culture as a development platform.
- The Falekaupule Act 1999 facilitated the return of the leadership roles and authority to the traditional leaders of Tuvalu. However, it is yet to be fully understood by the people particularly in regard to its subsections 12(c) and (d), which state that two of its purposes are to:
 - (c) expand, strengthen and protect by law the making of Tuvalu handicrafts plus other cultural resources; and
 - (d) preserve and protect Falekaupule traditions and prohibit by law the removal of endemic traditional knowledge of families and valuable cultural traits of each island.

Recommendations

In the final section of this report, ‘Conclusions and Recommendations’, 28 specific recommendations are outlined. Four of these are presented here as well to emphasise their importance in advancing cultural development in Tuvalu:

1. First and foremost is the need to adopt the draft National Policy on Culture which was developed through from this CMPP exercise and then to consistently advocate for it

throughout the nation with the aim of making culture truly accepted as a top development priority.

2. Having only one staff member working for culture is unwarranted given the importance of culture, as recognised in the Constitution of Tuvalu. Thus it is recommended that the Department of Culture is expanded in terms of both staffing levels and budgetary resources.
3. The legal provisions for culture in the Constitution and legislation of Tuvalu, including the Tuvalu National Cultural Council Act 1991 and Falekaupule Act 1999, should be reviewed at the earliest possible date with a view to streamlining them within the overall national development process.
4. The CMPP exercise is far from being complete. Work in this area should be continued to keep the momentum going, in recognition that the development of the cultural sector has great potential to contribute to the alleviation of poverty.

1. Introduction

Tuvalu is a Polynesian country situated in the central Pacific Ocean just below the equator, south of Kiribati and north of Fiji Islands. Its closest neighbours to the east are Samoa, Tokelau and Wallis and Futuna, and to the west are Solomon Islands and Vanuatu. It is approximately 700 nautical miles north-east of Australia and 1200 nautical miles south-west of Hawaii.

Tuvalu was formerly known as the Ellice Islands, when it was governed together with Kiribati by the British as the Gilbert and Ellice Islands Colony (GEIC). Following the separation of the colony in 1976, the two countries reverted to their precolonial names and gained independence – Tuvalu on 1 October 1978 and Kiribati on 12 July 1979. It is understood that in the early 1900s, Tuvalu and Kiribati were grouped together with Tokelau as well and all three nations were governed by Great Britain. Tokelau, however, was later annexed by the British to New Zealand, leaving the Gilbert and Ellice Islands Colony as a British protectorate until the separation of Tuvalu and Kiribati.

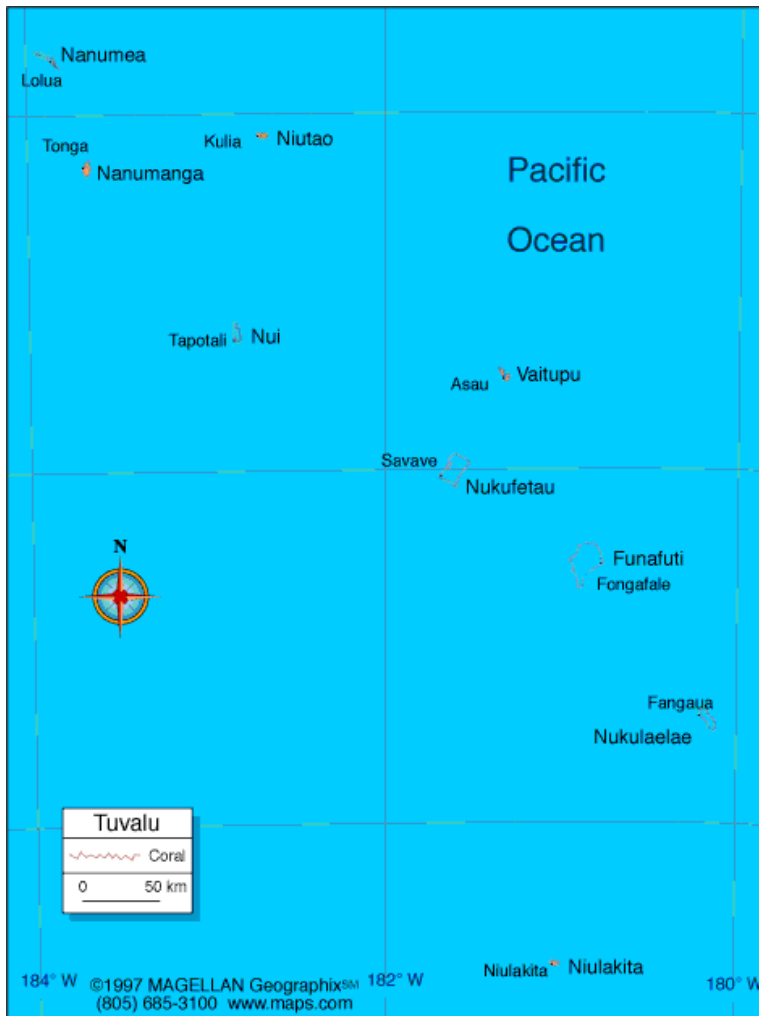


Map 1: The position of Tuvalu in Oceania

Source: www.infoplease.com/atlas/pacificislandsandaustralia.html

Tuvalu, the ancient name for the Ellice Islands, means ‘eight standing together’. It refers to the eight islands of (starting from the northernmost island): Nanumea, Nanumaga, Niutao, Nui, Vaitupu, Nukufetau, Funafuti and Nukulaelae. There is a ninth island, Niulakita, which is the third most northern island of Tuvalu and is inhabited by the people of Niutao. It is not included in the total of islands recognised in the name of Tuvalu, however, because traditionally it has been regarded not as an island on its own but rather as part of Niutao.

The people of Tuvalu speak a Polynesian language very similar to that spoken in Tokelau, Wallis and Futuna, and other Polynesian outliers in Papua New Guinea, Solomon Islands and the Federated States of Micronesia. The people of Tuvalu, especially the elder generations, believe that Tuvalu and Tokelau people are one ethnic group. Many Tuvaluans and Tokelauans share blood roots and have families in both countries. Numerous Tuvaluans have gained New Zealand citizenship through their Tokelau blood lines. Another interesting feature is the similarity of dances among the four peoples of Rotuma, Tokelau, Tuvalu, and Wallis and Futuna.



Map 2: The islands of Tuvalu

Source: www.infoplease.com/atlas/country/tuvalu.html

During colonial days, the GEIC capital was situated on Tarawa in what is now Kiribati. For Tuvalu, the centre of administration was situated on Funafuti. During the time leading up to independence, after the people of Tuvalu had expressed their overwhelming support for separation in the referendum of 1974 (with 99 per cent of the population in favour), a number of islands approached the leaders of Tuvalu with offers to host the Tuvalu capital. It is understood that Nukufetau was one island that submitted a strong proposal to establish the capital of Tuvalu on its own Motulalo islet. In the end, however, the Tuvalu leaders chose Funafuti as the capital island for Tuvalu, a status that it retains to this day.

2. Approach and Methodology

Following a review of the literature it was decided that consultations with island stakeholders would be best conducted through a plenary of focus groups on each island. A draft questionnaire (Appendix 2) was formulated following the literature review and initial consultations with the Cultural Officer. The focus groups came from the following sections of society: chiefs and elders; elected members and employees of local government; island courts; women; youth; church; business; island 'village sides'; and non-governmental organisations (NGOs). For each island a sample of around 30 participants, who included representatives from each focus group, were engaged in the consultation. Because time was dictated by infrequent shipping services available in Tuvalu at this time, the consultation in each island was limited to one day only; thus it is suggested that for future consultations more time is allowed.

The underlying aims for each consultation, as explained in the questionnaire, were as follows:

- Gather from the people their understanding of culture and at the same time explain the definition of culture as set out by the United Nations Educational, Scientific and Cultural Organization (UNESCO 2001):
Culture is the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs.
- Explain the reasons for the CMPP Project in Tuvalu, pointing out that: so far there is no formal National Policy on Culture (NPC) in Tuvalu; there is only one staff member working for culture in the whole of the Government's establishment; and, last but not the least, the Tuvalu people as a whole are yet to uncover the richness of their culture.
- Concretise the identity of the Tuvalu people both as Tuvaluans (national identity) and as inhabitants of a given island (island identity) and help establish pride in their culture by listing the unique features of the Tuvalu culture (along with the uniqueness of its individual islands).
- Identify important cultural sites and traditional practices for possible listing under the World Heritage Convention.
- Identify the cultural norms and traditional practices that still prevail (including those that have varied over the years) and are proven to bring about peace, wealth and continued prosperity.
- Point out any constraints, difficulties and issues that, in the eyes of the Tuvalu people, impact negatively on the culture and hence the peaceful lives of the Tuvalu people.
- Establish existing and potential forms of assistance to boost the conservation and development of the Tuvalu cultural sector and its various forms such as traditional knowledge and the arts.
- List the needs at national and island levels for 'structuring and strengthening' the Tuvalu cultural sector in order to assist the development of all citizens of Tuvalu.
- List any other issues and challenges from the perspectives of the Tuvalu stakeholders.

A consultation was carried out with the Traditional Island Leaders Assembly (TILA) which was considered the appropriate authority to vet the findings of the CMPP exercise and the

draft NPC.¹ Appendix 5 shows the TILA resolution on culture. TILA is an important and legitimate body to deliberate on the draft NPC given that its members (island head chiefs, presidents of organizations representing women and youth, and presidents of *Kaupule*) are the traditional authorities for culture in their respective islands. Its endorsement of the draft NPC and the CMPP findings through the **Cultural Lens and Toolkit** for Tuvalu will carry weight when the draft NPC is submitted to Cabinet for final approval. In addition, if the draft NPC leads to a National Bill on Culture that goes to Parliament for consideration, the support of all islands through TILA will be very important.

Consultations with stakeholders from the Government, NGOs and the private sector were conducted in order to:

- advocate for culture so all will appreciate its importance and its potential to contribute to economic growth and hence the sustainable development of Tuvalu;
- instil among them strong support for and commitment to the development of a strong Department of Culture; and
- map out ongoing activities in the cultural sector within their work programmes.

Responses to the 10 questions guiding the consultations were recorded under five categories: *Resources*; *Needs*; *Networks*; *Strengths*; and *Issues and challenges*. Each of these categories is defined under Section 4.2.

¹ However, the Cultural Officer expressed concern that there may still be a need to proceed with the national consultation originally envisaged under the CMPP Project because TILA does not include other stakeholders from Government, NGOs and the private sector.

3. The Present Status of Culture in Tuvalu

The CMPP Project represented the first time ever in the history of Tuvalu that the culture of Tuvalu has been mapped out (as broadly as possible given the time constraints). The Preamble of the Constitution of Tuvalu clearly stipulates the paramount importance of culture and that it must be given due consideration in all aspects of the development of Tuvalu. The Constitution further states that any democratic principles adopted in the management of national affairs as well as any other development initiatives must conform to the Tuvalu cultural norms and traditional practices.

Therefore, if the Tuvalu culture is to attain its appropriate place and feature prominently in the development of Tuvalu, a Bill on culture ought to be formulated accordingly to legitimise its overarching place in Tuvalu's development. Indeed every Government since Tuvalu's independence has recognised culture, but none has intervened to actually establish its prominent position not only in the daily lives of the Tuvalu people but also within the overall national development policy framework. In 1991 Parliament passed the Tuvalu National Cultural Council Act, which provided for the establishment of a Tuvalu National Cultural Council (TNCC) with vested powers, along with the appointment of a Standing Committee to support the work of the TNCC. Unfortunately, however, this Act remains in blueprint form only.

For all the years since independence, the people and Government as a whole have taken culture for granted, as manifested in the absence of a National Policy on Culture and the presence of a single Cultural Officer to staff the Department of Culture in the Ministry of Home Affairs and Rural Development. As a result of the CMPP exercise, and in particular the consultation with the traditional leaders of Tuvalu, the 'seed' has been planted – a seed that can be seen in the inclusion of a recommendation on culture in the communiqué of the traditional leaders' meeting. Although culture remains a low priority within the framework of national development priorities, it is nonetheless very strong and is practised daily by all the eight island communities of Tuvalu. With the initial CMPP exercise completed, it is anticipated that positive developments will follow as soon as the Government of Tuvalu formally adopts the draft National Policy on Culture and the Department of Culture is then upgraded.

The present status of culture in the national policy framework is that there is:

- no National Policy on Culture, leading to a low profile of cultural development within the overall national policy framework;
- a single Cultural Officer, who has been working for the advancement of the cultural sector since 2001 when this post was established; and
- a minimal budgetary allocation for the cultural sector from the National Budget, which provides only for the Cultural Officer's salary and other personal emoluments (see 'Culture and the 2010 National Budget' in Section 3.2).

3.1 Culture and the National Legal Framework

The Tuvalu culture is still alive and very rich. Once streamlined into national development priorities, it should instil much pride in the citizens of Tuvalu as they will come to fully appreciate not only their national identity (as well as island identities) and qualities but more especially the enormous contribution the cultural sector can make to the economic and social sustainability of their lives. Tables 1 and 2 (Section 4.1) demonstrate how culture cuts across all the development sectors of Tuvalu.

The Constitution of Tuvalu

Culture is enshrined in the Constitution of Tuvalu through its Preamble and Principles, as outlined below.

Preamble

AND WHEREAS the people of Tuvalu desire to constitute themselves as an independent State based on Christian principles, the Rule of Law, and Tuvaluan custom and tradition

Principles

3. While believing that Tuvalu must take its rightful place amongst the community of nations in search of peace and the general welfare, nevertheless the people of Tuvalu recognize and affirm, with gratitude to God, that the stability of Tuvaluan society and the happiness and welfare of the people of Tuvalu, both present and future, depend very largely on the maintenance of Tuvaluan values, culture and tradition, including the vitality and the sense of identity of island communities and attitudes of co-operation, self-help and unity within and amongst those communities. (*Tiga ei te talitonu o tino Tuvalu me ia tatou se atufenua e tasi i aufenua o te lalolagi, kae e matea foki ne Tuvalu i te loto fakafetai ki te Atua me i te manuia tutumau o tupulaga nei pela foki latou ataeao e maua mai te fakamalosi o tuu mo iloga a Tuvalu pela foki te loto fenua i te agaaga o te faifai mea tasi, fealofani i vasia o fenua, galue malosi mo te fai o tou tusaga totino ia koe eloa.*)
4. Amongst the values that the people of Tuvalu seek to maintain are their traditional forms of communities, the strength and support of the family and family discipline. (*Mai tuu mo iloga e manako tino Tuvalu ke fakamalosi e aofia iei olaga faka fenua i ana laga mo pou masani faka-Tuvalu, te malosi mo te fai mea-mafai o kaiga tasi pela foki te olaga filemu o kaiga takitasi.*)
5. In government and in social affairs generally the guiding principles of Tuvalu are – agreement, courtesy and the search for consensus, in accordance with traditional Tuvaluan procedures, rather than alien ideas of confrontation and divisiveness (*I loto i te Malo mo fakatasitasiga a tino Tuvalu, ke fakavae faifaiga mo ikuga ki luga i te ava, te lotomalie, mo taliaga mai luga o te olaga faka-Tuvalu*); the need for mutual respect and co-operation between the different kinds of authorities concerned, including the central Government, the traditional authorities, local governments and authorities, and the religious authorities. (*E manakogina te fakatau ava i vasia o foitino tutumau konei o Tuvalu e aofia ei te Malo, Falekaupule, Kaupule, fakatasi ei mo talitonuga kesekese.*)
6. The life and the laws of Tuvalu should therefore be based on respect for human dignity, and on the acceptance of Tuvaluan values and culture, and on respect for them. (*Te olaga faka Tuvalu mo te tulafono a Tuvalu ke fakavae ki luga i te ava kae talia te tulaga katoatoa o te tagata ola i ana vaega kesekese, kae ke talia mo tuku te ava ki tuu mo iloga masani o Tuvalu.*)
7. Nevertheless, the people of Tuvalu recognize that in a changing world, and with changing needs, these principles and values, and the manner and form of their expression (especially in legal and administrative matters), will gradually change, and the Constitution not only must recognize their fundamental importance to the life of Tuvalu but also must not unnecessarily hamper their expression and their development. (*Tiga iei, tino Tuvalu ke talia me i tuu mo iloga tutumau e mafuilifuli ona ko te mafuilifuli o manakoga mo tau o aso i ona po nei maise loa i tulaga o te tulafono mo te fakatelega o te atiakega, kae e taaua ko te Fakavae o Tuvalu ke se gata fua i te amanaia ne ia te taaua o tuu mo iloga konei o Tuvalu me se fatu tulimanu o te olaga faka Tuvalu, kae ke moa foki e fakalavelave ne ia (te Fakavae o Tuvalu) te fakagaluegaaga mo te atiakega o tuu mo iloga.*)

Tuvalu National Cultural Council Act 1991 and the Falekaupule Act 1999

A number of Acts also make direct references to culture. The two main ones are the Tuvalu National Cultural Council Act 1991 and the Falekaupule Act 1999. Others include the Lands Penal Code and Island Courts Acts.

Tuvalu National Cultural Council Act 1991

The Tuvalu National Cultural Council (TNCC) Act was passed in 1991 but has never been implemented and is defunct. It was intended to establish a Tuvalu National Cultural Council, which was to have 11 members and to be chaired by the Minister Responsible for Culture. The Permanent Secretary for Culture was to be responsible for acting as its secretariat. The main functions of the Council were to:

- develop, plan, preserve, strengthen and recommend for Cabinet approval a National Policy on Culture; and
- carry out any other functions as prescribed by the Minister from time to time.

The Act vested in the Tuvalu National Cultural Council the power to:

- employ any person believed to be appropriate to advise and undertake duties in order to fulfil the mandate of the Council;
- appoint a Standing Committee to advise and perform tasks in support of the work of the Council;
- accept and keep accounts of money received from the Tuvalu annual National Budget as well as money received from donors in support of the development of the cultural sector; and
- allocate money received for the cultural sector in accordance with the established priorities.

Falekaupule Act 1999

Founded on the Tuvalu culture, the Falekaupule Act represents a milestone, moving the 'power' from the elected councillors and returning it to the rightful owners – namely, chiefs and elders. As far as culture is concerned, however, its focus is limited only to governance. Section 12 of the Falekaupule Act clearly envisages broader measures to advance the cultural sector, in stating that it aims to:

- (c) expand, strengthen and protect by law the making of Tuvalu handicrafts plus other cultural resources; and
- (d) preserve and protect Falekaupule traditions and prohibit by law the removal of endemic traditional knowledge of families and valuable cultural traits of each island.

Yet it does not make specific provision for these many elements of the Tuvalu culture, such that they still require protection by law. It is therefore important that both the Falekaupule and TNCC Acts are reviewed and amended or that consideration be given to formulating a new Act altogether for culture.

3.2 Culture and the National Policy Framework

National Sustainable Development Strategies – Kakeega I and Kakeega II

Likewise Kakeega I and Kakeega II also refer to culture, as follows.

Kakeega I sets out the principle that:

all development programmes and projects ought to build on the existing social structures and traditional customs in order to obtain maximum outputs rather than replacing them.

It also identifies a role for Government to:

establish an institutional framework to enable cultural considerations to be incorporated within all Governmental policies, programmes and activities.

For its part, **Kakeega II** proposes to:

promote and protect traditional knowledge and cultural values and traditional practices not only for instigating national pride among the people of Tuvalu but also a source of wealth for the nation, islands and families;

establish a Cultural Centre and a Museum;

formulate appropriate legislation to ensure property rights of ownership of Tuvalu tangible and intangible goods.

Within government development initiatives, culture is addressed but in an uncoordinated and implicit manner. The Department of Culture executes a range of programmes in the areas of traditional knowledge, dancing and arts. Already it has established cultural committees on Nanumea, Niutao, Nanumaga and Vaitupu and they need support to carry out the rest of the tasks required to advance the CMPP process. The Secretariat of the Pacific Community (SPC) and other donors will obviously need to provide backstopping as and when required. In addition, the Department of Culture coordinates the participation of Tuvalu in the South Pacific Arts Festival as well as liaising with development partners overseas such as UNESCO and SPC.

Culture also features prominently in the outer islands development activities of the Department of Rural Development. One such activity is the ongoing review of the *Falekaupule* Act which so far has unveiled numerous conflicts between conventional law and traditional norms and practices of Tuvalu. For instance, on the island of Nukulaelae, a member of the *Kaupule*² had filed a court case against the *Falekaupule*³ for dismissing him; the contentious issue here is that the democratic process of electing this member is in conflict with the traditional decision-making process. Likewise on Nanumaga the new Gospel Church has violated traditions because its members claim they have the right not to attend island festivities nor to participate in the island traditions that have previously been accepted as obligatory. The issue is that this minority group, which is granted freedom under conventional law on the rights of the minority, has caused disheartenment among the

² This local government body was previously called an Island Council.

³ This council of traditional leaders or chiefs and elders of the island is the highest governing institution on each island.

majority of the Nanumaga people. The controversy represents a clash between the rights of the community and those of individuals and groups, jeopardising the longstanding peace enjoyed by the people of Nanumaga prior to the introduction of this new faith. So the question is, whose right should prevail in situations like this: the right of the community or that of the individual or a group of individuals?

Other departments encompass cultural dimensions in their development strategies. The Department of Agriculture, for example, promotes cultivation of local crops using the traditional agricultural techniques, while the Department of Fisheries is engaged in the conservation of marine resources using both conventional and traditional systems. Groups engaged in cultural development activities include women, who foster training in traditional crafts, and youth, who contribute to the revival of traditional sports. Most of the national NGOs are also engaged in the cultural sector in some way. The Tuvalu National Council for Women, for instance, is the national focal point for the promotion and sale of Tuvalu handicrafts while NGOs such as the Tuvalu Association of National Non-Government Organisations foster traditional conservation practices and consumption of local nutritious food.

Although it is clear that both government and non-government agencies are involved in a range of cultural interventions, their activities are not well coordinated. This situation points to the importance of developing and implementing an integrated National Policy on Culture that lays out clear cultural priorities and targets.

Culture and the 2010 National Budget

As noted above, government ministries and departments outside the Department of Culture, such as Agriculture and Fisheries, address culture in their development activities. They are not seen as cultural activities, however, but rather as normal streams in the achievement of their own departmental objectives. Thus it is not easy to identify a coherent 'budgetary allocation for all cultural activities' from the National Budget given that culture is yet to be accorded priority status as a development platform in its own right.

What can be established is that the 2010 National Budget, which amounts to AUD 33,371,028 million, allocated around 9 per cent of this total (equivalent to AUD 8,107,861 million) to the Ministry of Home Affairs and Rural Development (MHARD) where the Department of Culture is housed. From this MHARD allocation, 0.0025 per cent (equivalent to AUD 20,209) was allocated to the Department of Culture (DoC). This amount is only enough to pay for the salary of the Cultural Officer in the DoC. Other operational costs for the DoC are met from the MHARD's centralised budget line for administration.

All ongoing development cultural projects under the DoC are paid from funds provided by development partners, mainly UNESCO. SPC has now made a contribution through the CMPP exercise by way of technical assistance to work with the Cultural Officer and it will continue to assist in years to come, now that the culture of Tuvalu is being mapped and that a National Policy on Culture will be eventually adopted.

A proposed new structure for the Department of Culture together with its budgetary needs has been submitted to the Government of Tuvalu for consideration (see Appendix 3).

Culture and Cultural Indicators

The Central Statistics Department (CSD) of the Ministry of Finance is the official agency that publishes national statistical indicators. It conducts Population and Housing Censuses every 10 years. The latest Census was conducted in 2002. The CSD also conducts Household Income and Expenditure Surveys (HIES) every year. Other government departments and non-governmental institutions collect their own statistical data, compile and analyse them and forward them to the CSD for publication. Cultural statistics and indicators are reflected in the HIES but are not presented as a separate stream on culture. Sales of fish, local produce and handicrafts are presented under sources of income but again they are not regarded as cultural statistics in the present statistical platform of the CSD.

It is suggested that for future CMPP exercises in Tuvalu, the DoC liaises closely with the CSD to establish a separate stream on cultural indicators, using the framework⁴ attached as Appendix 4.

3.3 Culture and International Conventions on Culture

As a member of UNESCO, Tuvalu benefits from the organisation's programmes. The DoC has established Writing Committees of Cultural Heritage and Identities on four islands, whose main role is to record traditional knowledge through close consultations with owners on their respective islands. Tuvalu also participates in the Pacific Festival of Arts but on an *ad hoc* basis mainly due to a lack of commitment by Government and island stakeholders to providing a regular budgetary allocation to support Tuvalu's participation.⁵

As to the various conventions on culture, Tuvalu is yet to accede and ratify the important ones, particularly the conventions administered by UNESCO. Such developments may only be possible once the Government formally endorses the draft National Policy on Culture. In the interim, however, the DoC and UNESCO in Apia are planning to hold consultations on those cultural conventions with government stakeholders at the end of the year. It is recommended therefore that, as soon as the Cabinet of Tuvalu approves the draft National Policy on Culture, the DoC arranges to review the various international cultural conventions and establish which one(s) to accede to at the earliest time possible.

⁴ This framework was adopted from the SPC Human Development Programme's Framework for Cultural Indicators.

⁵ The Government has contributed limited funds only, leaving the nominated island troupe to fundraise to make up the total expenditure. The difficulty lies in the expectation that the Toeaina Committee, comprised of all the eight islands' elders on the mainland, will do the fundraising whereas the nominated troupe members are on their home islands.

4. The National Policy on Culture Framework: Analysis of CMPP Findings

4.1 Tuvalu Cultural Lens and Toolkit – Tables 1 and 2

Tables 1 and 2, set out on the pages that follow in a mix of English and Tuvaluan, stand as the **Cultural Lens and Toolkit** (CLT) for Tuvalu and provide the ‘eyes’ for seeing the vitality, diversity and potential of the Tuvalu culture. The CLT is the foundation against which the development of the Tuvalu cultural sector in all its aspects should be measured. It was formulated through consolidating and analysing the findings from the consultations with stakeholders. Table 1 features the cultural dimensions common to all eight islands of Tuvalu while Table 2 describes those cultural features unique to each island. The findings of the consultations are organised under five broad categories – *Resources, Needs, Networks, Strengths, and Issues and challenges* – which are defined in Section 4.2.

This CLT is not ‘cast in iron’. Short consultations are not long enough to uncover and understand all the features of the Tuvalu culture. But it provides a framework for the formulation of a National Policy on Culture and enables other sectors to understand the place of culture in Tuvalu. The CLT highlights the value of culture and its potential to contribute strongly to the sustainable development and national economy of Tuvalu.

Even if it is felt that more time is required to fully uncover, understand and describe in detail the wide range of features of the Tuvalu culture, the early endorsement of the draft National Policy on Culture will lay the clear foundation for follow-up work in order to truly make culture a top priority in the Tuvalu development process.

Table 1: The Cultural Lens and Toolkit of Tuvalu: the scope, dynamics and features of the Tuvalu culture common to all islands⁶

Resources	Needs	Networks	Strengths	Issues and challenges
<p>The information in this column is based on the responses by stakeholders when asked to: list the cultural values, norms and traditions unique to Tuvalu as well as each island community; and identify traditional practices and traits that contribute to sustainable livelihoods.</p> <p>Legislation and Constitution of Tuvalu</p> <ul style="list-style-type: none"> • Culture is enshrined in the Preamble and Principles of the Constitution of Tuvalu as one of the three pillars: <i>Christian principles, Rule of Law and culture and traditions</i>. <p>Institutions and heritage</p> <p><i>Traditional governance</i></p> <ul style="list-style-type: none"> • The two main institutions built in the centre of each island settlement are: <ol style="list-style-type: none"> 1. traditional island halls (<i>maneapa</i> or <i>ahiga</i>); 	<p>This column presents the needs for the advancement of the cultural sector based on the views stakeholders expressed during consultations with island communities.</p> <p>Legislative and constitutional obligations of the Government of Tuvalu</p> <p><i>Constitution of Tuvalu</i></p> <p>The founders of our nation laid the three pillars for the building and advancement of Tuvalu as enshrined in the Preamble and Principle of the Constitution of Tuvalu: (1) Christian principles, (2) Rule of Law, and (3) culture and traditions. Thus it can be said that it is effectively a constitutional obligation and commitment to execute a national development programme on culture to fulfil the constitutional provisions. In starting the process, it is proposed that the</p>	<p>This column describes the different agents throughout Tuvalu that ought to become party to a network on culture. Establishing a network, with clearly defined roles for each party, is essential to making informed decisions regarding the development of the cultural sector.</p> <p>Island traditional government/parliament (<i>Falekaupule</i>)</p> <ul style="list-style-type: none"> • On each island <i>Falekaupule</i> should become the authority on culture to deal with any disputes among the people relating to cultural norms and practices. • At the national level, the Tuvalu Island Leaders Assembly (TILA) could become the authority on culture supporting the work of Government and Parliament. • It is important to establish clear Terms of Reference for 	<p>Some elements in this column may repeat ideas from other columns but here their purpose is to demonstrate why they constitute strengths of the Tuvalu culture as well as the multidimensional nature of culture which impinges on all sectors of the economy.</p> <p>Constitution of Tuvalu and legislation (TNCC Act 1991 and the <i>Falekaupule</i> Act 1999)</p> <ul style="list-style-type: none"> • Founders of our nation have already laid the foundation for cultural policy. There is an existing legal framework provided in the Constitution and more specifically the TNCC Act 1991 to kick-start the implementation of cultural policy. • The TNCC Act is therefore potentially a strength in providing the cultural platform of Tuvalu but it has remained non-functional in the many years since its enactment. 	<p>Issues requiring further research and consideration are presented in this column. Although some may have also been addressed in other columns, they are discussed here to point out clearly which elements or dimensions require further research.</p> <p>Freedom of the individual and freedom of worship</p> <ul style="list-style-type: none"> • Freedom of speech, belief and other such rights are established under the Bill of Rights and feature prominently in the Constitution of Tuvalu. • In many instances this ‘freedom’ has clashed with culture and traditions, with negative consequences. In the eyes of the law, when culture clashes with the law, the law prevails and thus causes great disheartenment among the Tuvalu people. • Stakeholders consulted

⁶ It is understood that mapping exercises can take longer than the one conducted in Tuvalu. More time is needed to do justice to the mapping of the Tuvalu culture especially as this is the first time this important activity has taken place.

<p>and</p> <p>2. house of worship – The Church (<i>Falesa</i>).</p> <ul style="list-style-type: none"> • In the <i>maneapa</i> or <i>ahiga</i> seats, the traditional island parliament – known as Falekaupule – is comprised of High Chiefs and representatives of chiefly families, elders and heads of families (<i>matai</i>). • Each island has a traditional name for its <i>maneapa</i> or <i>ahiga</i>: <ul style="list-style-type: none"> ○ Nanumea: <i>Nameana</i> ○ Nanumaga: <i>Faihouloto</i> ○ Niutao: <i>Fetuaiafi</i> ○ Nui: <i>Manatuaamaiau</i> ○ Vaitupu: <i>Anipule</i> ○ Nukufetau: <i>Fegaimoteata</i> ○ Funafuti: <i>Tausolima</i> ○ Nukulaelae: <i>Avafoa</i> • A mirror image of these traditional halls also exists on Funafuti where each of the seven outer island communities also has its own traditional <i>maneapa</i>: <ul style="list-style-type: none"> ○ Nanumea: <i>Seimeana</i> ○ Nanumaga: <i>Faihouloto</i> ○ Niutao: <i>Fakaiaiamanu</i> ○ Nui: <i>Lotonui</i> ○ Vaitupu: <i>Kainaki</i> ○ Nukufetau: <i>Talimalie</i> ○ Nukulaelae: <i>Avafoa</i> 	<p>Government:</p> <ol style="list-style-type: none"> 1. approves the National Policy on Culture (NPC) at the earliest opportunity and provides adequate resources to support its early implementation; and 2. endorses the proposed new structure for the Department of Culture contained in the paper on the NPC and commits to gradually recruiting relevant staffing over the next two to three years <p><i>Tuvalu National Cultural Council (TNCC) Act 1991 and the Falekaupule Act 1999</i></p> <p>These are the two main Acts on culture although other legislation is also relevant, such as the Lands Penal Code and Island Courts Acts. The TNCC Act provides for the establishment of a National Cultural Council while the Falekaupule Act provides the legal base for the operation of the <i>Falekaupule</i> and <i>Kaupule</i>. Thus the following actions are recommended:</p> <ul style="list-style-type: none"> • It is understood that a law revision project, reviewing and updating all the laws of Tuvalu, has now been 	<p>the <i>Falekaupule</i> to avoid activities at national and island levels that duplicate or contradict each other.</p> <ul style="list-style-type: none"> • Moreover, it is important for the <i>Falekaupule</i> to recognise and appreciate the importance of networking and engaging other stakeholders in the dialogue on culture throughout the process of its development. <p>The Church (<i>Ekalesia</i>)</p> <ul style="list-style-type: none"> • The Tuvalu Christian Church (EKT) was the first church in Tuvalu and claims the allegiance of more than 90 per cent of the total population. The arrival of the newer denominations unfortunately has created divisions and thus disharmony among families and communities at large. • All stakeholders consulted claimed that the ‘freedom of worship accorded to the individual’ has disturbed the longstanding peace among the people, which had endured while the EKT was the only church. • At the same time, people also recognise the hardships imposed by the EKT’s teaching and application of Christian 	<ul style="list-style-type: none"> • There should therefore be no excuse to further delay the implementation of the NPC. <p>Traditional governance</p> <ul style="list-style-type: none"> • There is already a complementary governing structure in place throughout the islands for fostering and developing the Tuvalu cultural sector: the <i>Falekaupule</i> and <i>Kaupule</i> institutions which have been in operation for over 10 years. As they provide the decision-making framework for culture on the islands, there is no need to create another body for the same purpose. • There is, however, a priority need to start early dialogue with the Department of Rural Development to ensure legislative requirements for culture in relation to <i>Falekaupule</i> and <i>Kaupule</i> are fully considered. <p>Institutional building and strengthening</p> <ul style="list-style-type: none"> • Execute the Leadership Code passed many years ago, to assist <i>Falekaupule</i> in effecting good governance. • Formulate <i>Falekaupule</i> rules and procedures, especially 	<p>emphasised the need to carefully assess the ‘freedom’ accorded to the individual, given that the exercise of this freedom has brought divisions and disharmony among families and island communities.</p> <ul style="list-style-type: none"> • A review therefore is urgently needed and its findings should be used to educate and sensitise people on the exercise of their rights and on the fact that these ‘rights’ are not supposed to cause divisions and disharmony in the lives of families and communities. <p>Traditional knowledge and skills are dying and some may have disappeared completely. For example, it is rare to build local canoes; the majority of young men cannot climb coconut trees; and the majority of young women do not know how to weave mats. A potential constraint on passing on traditional knowledge and skills is that many of them are owned by families and are considered taboo. The challenge is to create partnerships with the owners of such traditional knowledge</p>
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- According to Falekaupule traditional protocols, the sea and coconut woodland become taboo when the *Falekaupule* is in session, whether in meetings or festivities. These protocols are now eroded and need strengthening. (*Fakamaluga o te Falekaupule mo fakaala*)
- At the local government level, *Kaupule* is the working arm of the *Falekaupule*. It has great potential in the application of traditional governance norms and practices as it leads the development of the island.
- The process of appointment of Head Chief varies among islands and ought to be revitalised and strengthened.
- Each island is traditionally divided into two 'village sides' called *Ituala*, which play crucial roles in island affairs as well as in the development of the people.

The Church and spirituality

The Church is the second major landmark of all the islands of Tuvalu as described above.

- The main church in all eight islands is the Tuvalu Christian

completed. Thus it is suggested that the laws be reviewed from a cultural perspective and that all cultural legal provisions be consolidated with a view to storing them in a cultural legal file on the Tuvalu cultural website.

- Review the TNCC Act with a view to making it truly the law on culture, taking full account of the legislative implications of the NPC. Should this review require considerable time, it is further suggested that the TNCC Act be implemented at the earliest possible date and be amended accordingly at the completion of this proposed review.
- Liaise closely and dialogue with the ongoing review of the Falekaupule Act so that the legislative implications of the *Falekaupule* and *Kaupule* institutions are well accounted for.

Financing culture

- Secure and allocate adequate funds for cultural activities at both national and island levels as soon as possible by preparing comprehensive,

principles.

- The Church is a major partner in the dialogue on culture, with many Tuvalu cultural norms and practices entrenched in the teachings of the EKT. Nevertheless, it is important to start demarcating the role of the Church clearly and to focus it particularly on the spiritual enrichment of the souls of the Tuvalu people rather than contributing to poverty as seems to be the case currently.

'Village sides' (*Ituala*)

The two *Ituala* are the backbone of each island community. They play crucial roles in island community affairs. It is believed standing norms and traditions of this institution have eroded over past years and thus they need to be revitalised.

Women (*Fafine*)

- Women are the backbone for families, community groups, individual islands and the nation overall.
- There are, however, elements of discrimination against women both at the island and national levels. At the island

those relating to the time of its sessions, to instil efficiency and thus avoid confusion.

- Continue building capacity of local government. (*Lago kae fakamalosi te Kaupule*)
- Review regularly standing rules and procedures for *Kaupule*.
- Recognise the Church's important contribution in building the spiritual capacity of citizens while maintaining explicit separation of powers between Church and State (*Ekalesia* and *Tapuakiga*).
- As 'village sides' (*Ituala*) are traditional cornerstones of island affairs, their role and contribution to island building and culture as a whole need to be reaffirmed.
- As women are prominent agents of development and change in all levels of life on their own island and in the nation at large, there is a need to establish proper protocols and positions for women, especially in the *Falekaupule*. In addition women are strong agents for culture and they provide the supporting force behind its

and skills in order to gain their full cooperation.

Funding culture development

Finance will always be a need. The Government of Tuvalu is advised to accord proper support to culture by making an acceptable allocation from both national and donor financial resources. There is also the potential to continue supporting and building on the Falekaupule Trust Fund (FTF) to increase the revenue available for the development of the cultural sector. A number of islands have also expressed their wish to establish their own trust funds, for which they would need assistance.

Outside influences

The European way of life has penetrated to the extent that it is taking over the traditional lifestyles of the Tuvalu people as a whole. While acknowledging that culture evolves over time, there remains a need to ascertain which elements of 'European lifestyles' may be contributing to the disintegration of the peaceful and prosperous

<p>Church (EKT) although other denominations⁷ have been established over past years, most of them based on Funafuti (<i>Ekalesia/Talitonuga</i>).</p>	<p>high-quality project proposals.</p> <ul style="list-style-type: none"> • Dialogue and establish partnerships with relevant development partners. • Continue to support the building of and investment in the FTF. • If requested and where appropriate, assist islands in their effort to establish their own trust funds. 	<p>level, women’s participation in the <i>Falekaupule</i> meetings is restricted. At the national level, it is difficult for women to access top positions, especially those of Director and Permanent Secretary. So far, too, there has been only one woman Member of Parliament.</p>	<p>advancement.</p> <ul style="list-style-type: none"> • Youth continue to have an impact and should be further utilised for the development of the islands and the nation as a whole. Of paramount importance is the urgent need to instigate close dialogue with the Tuvalu Vocational Education and Training (TVET) project of the Education Department to ensure relevant streams of culture feature early in its teaching curriculum. (<i>Limamalosi/Talavou</i>) 	<p>traditional livelihoods of the people of Tuvalu. Stakeholders asked, ‘Can we actually return to the old days?’ It is emphasised here that the purpose of the CMPP exercise is not to revert to the Tuvaluan lifestyles of the old days but to restructure our culture and benchmark all aspects of it that have the potential to contribute to human development.</p>
<p>Resources</p> <ul style="list-style-type: none"> • <i>Pulaka</i> pits (<i>Umaga</i>) are a classic example of sustainable farming. Our ancestors built them by digging down to depths of 6 to 10 metres where the groundwater lens is reached, then composting with manure over the years so that even today it remains fertile ground for planting the major root crop giant swamp taro and other root crops. Numerous <i>pulaka</i> pits have been left unplanted thus they need to be rehabilitated. 	<p>Values and norms</p> <p><i>Love and respecting people</i> People of Tuvalu are ‘loving and respecting people’, as recognised in all consultations with island communities. There is a need to foster these traits in the lives of all Tuvalu citizens and a feeling of pride in being loving and respecting people.</p>	<p>Local government (<i>Kaupule</i>)</p> <ul style="list-style-type: none"> • The <i>Kaupule</i> is the executive arm of the <i>Falekaupule</i> or traditional island parliament. It is a product of the reforms imposed on ‘island councils’, involving the return of leadership and ‘power’ to the rightful owners – chiefs and elders. 	<ul style="list-style-type: none"> • The ‘children’ of Tuvalu throughout the region and beyond have much to offer if brought into the traditional framework; a project to map the places of residence of all Tuvaluans overseas and their ties to Tuvalu etc. should be initiated. (<i>Fanau salalau Tuvalu</i>) 	<p>The Church Tuvalu has been a Protestant State since independence. Over the years new denominations have been established and are spreading, causing divisions in some families and islands. Can control measures be introduced to overcome the unwanted risks that have arrived with these newer denominations? At the same time the EKT has absorbed so many traditions, norms and practices into its teaching that they are now an integral part of its legacy. It is important to review all these ‘mixtures’ of</p>
<ul style="list-style-type: none"> • Coconuts (<i>Uaniu</i>) come from the tree of life for the people, which covers the highest percentage of land per island. Most coconut trees are old and need replanting. • The sea (<i>Te Tai mo te Moana</i>) is a source of livelihood, providing fish and other 	<p><i>Evening devotions</i> Conserve, strengthen and continue the practice of evening devotions among families. Although introduced through the ‘first’ church, evening devotions are integral to the cultural practice of the Tuvalu people.</p>	<ul style="list-style-type: none"> • When this institution became operational, the Government provided no training programmes to build capacity. Not all staff recruited for each 	<p>Cultural industries Culture carries great potential to contribute to economic and social stability through the</p>	

⁷ Some of these new denominations have caused disharmony in a number of island communities, with resulting harm for the Tuvalu culture and traditions. The Constitution, however, has given these denominations a legitimate status through the ‘freedom to worship’ etc. For this reason there is a need to marry this human right with culture and traditions to ameliorate the disturbance in the peace of island communities.

<p>seafood. Many years ago, Tuvaluans took measures to conserve the resources for daily consumption by the people. They also possessed numerous traditional skills in fishing which need be documented and taught to the young generations.</p> <ul style="list-style-type: none"> • It is crucial to the revival of the Tuvalu culture to document and preserve the skills of traditional healers, composers, house builders, canoe builders, weavers etc. (<i>Tufuga kesekese e.g. Samola (pese mo mako, foo, taa vaka, laga mekei mo nisi poto, taleni aka foki)</i>) • Voluntary labour (<i>Galuega fakagamu</i>) was a common way of life for the people of Tuvalu before the cash economy became the dominating platform. Although this practice continues, it is not as strong as before. It is important to revive this cultural practice to reduce labour costs, especially in work for community development and the family. • Traditional canoes are rarely used nowadays. Traditional skills in canoe building and 	<p>Stakeholders consulted confirmed the important contribution of this tradition to the moral and spiritual enrichment of the people, especially youth. It is also the opportunity for parents to come together with their children and other members of the family, and for reminding children of their roles and of the importance of living by the norms and values of the Tuvalu culture. During this time as well, parents and elders can teach their youth the traditional knowledge and skills.</p> <p><i>Put an end to incest</i> The law has allowed marriages between third cousins. Some islands consider this law encourages incest and thus the breakdown of extended family ties. It was proposed to remove this legislative provision in order to strengthen extended family lines which is a strong backbone of the Tuvalu culture.</p> <p><i>Voluntary labour</i> Review the traditional practice of voluntary labour to assist the development effort on islands and cut down on labour costs,</p>	<p><i>Kaupule</i> were well qualified and competent.</p> <ul style="list-style-type: none"> • In addition there was a lack of clear understanding of the respective roles of <i>Falekaupule</i> and <i>Kaupule</i>. <i>Kaupule</i> is a major partner in the network for culture and it is important to establish clearly its role in this regard. <p>NGOs (<i>Fakapotopotoga</i>)</p> <ul style="list-style-type: none"> • NGOs are renowned as effective development agents at the community level. In addition to sensitising all NGOs in Tuvalu to the importance of culture and the National Policy on Culture in particular, it is important from the outset to solicit the support of NGOs and to establish their respective supporting roles. <p>Youth (<i>Talavou</i>)</p> <ul style="list-style-type: none"> • Youth represent the future leaders of Tuvalu and could also be the sector of Tuvalu society that lacks good knowledge, skills and appreciation of the Tuvalu culture in all its dimensions. • Thus it is a strong priority to clearly establish the roles of youth in cultural advancement and to build a relevant 	<p>following cultural industries.</p> <ul style="list-style-type: none"> • Tourism industry: With the support of proper economic and physical infrastructure, a cultural sector that has been well developed can attract more tourists. It is suggested that the Department of Culture liaises closely with the Department of Tourism and other relevant departments to pursue a concerted cultural tourism strategy. A first key step is to establish the unique features of Tuvalu culture and produce relevant publications to sell Tuvalu as a niche tourist destination. • Tuvalu dancing is a major feature of the Tuvalu traditional welcoming ceremonies and has been demonstrated to visitors attending regional meetings and arriving on tourist boats. Unique in many ways, traditional dancing includes colourful costumes, joyful, powerful singing and lyrics with messages that stir a spirit of happiness and excitement. It is important to document, record and preserve these dances. • Songs: A number of artists are already generating income 	<p>EKT Christian teachings with local traditional practices and to assess which need to be restructured.</p> <p>Urban drift Urban drift is a longstanding issue and must be addressed seriously to control and minimise the risks involved. (<i>Te lasi o te solo mai o tino mai tua mo uiga fai ko kese e pokotia ei te tuu</i>)</p> <p>Tuvalu citizens who have been overseas for education, or to live for other reasons, on their return bring with them new cultural ideas and practices. The issue here is that these ideas and practices undermine traditional lifestyles and should be addressed accordingly. (<i>Te lasi te olo ki tua o mai nisi tuu</i>)</p> <p>Kioia island in Fiji Islands belongs to Vaitupu but its people, who are Tuvaluan in origin, are Fiji citizens. This island is an important resource of Vaitupu and Tuvalu at large. Thus serious consideration must be given to how best to use Kioia for the mutual benefit of the people of Vaitupu and Kioia, as well as the people of</p>
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<p>sailing are eroding, as are those in paddling etc. Most people prefer to use boats with outboard motors. Thus it is considered a priority to revive this tradition and its associated skills and practices as soon as possible.</p> <ul style="list-style-type: none"> • Tuvalu handicrafts are unique and of good quality. Most are no longer in production although it is possible people have retained the skills and knowledge required for them. Another priority is to revitalise skills and knowledge in this area and, more importantly, to undertake serious studies to explore quality production and feasible market outlets with appropriate pricing policy. • Tuvalu mats are of good quality and last for years. Although they could be categorised under handicrafts, they are discussed specifically here because if their production and sales are increased, they carry great potential for supplementing the incomes of families and island communities. • The application of <i>mataniu</i>, or 	<p>based on the principle ‘you first make a contribution to your own development before seeking outside assistance’. Voluntary labour or community work is integral to the culture of Tuvalu and therefore needs to be revitalised to support Tuvalu’s economic and social sustainability.</p> <p><i>Institutional building and strengthening</i></p> <p><i>Falekaupule protocols</i> At time of feasts when the island community comes together in the <i>maneapa</i>, all must respect and conform to the cultural norm in which no one is allowed to go to the ‘plantations’ or the sea. Strengthening these traditional protocols will assist youth and the rest of the community to participate regularly in community affairs and learn to live the cultural norms, values and traditions of their own island and Tuvalu as a whole.</p> <p><i>Education</i> Stakeholders regarded the integration of culture into the</p>	<p>programme to enrich them in relation to culture and to instil feelings of pride in the Tuvalu culture.</p> <p>Tuvaluans with talents (<i>Tufuga</i>)</p> <ul style="list-style-type: none"> • Talented people in all aspects of life, such as composers, builders and healers, are important partners in the revival and preservation of the Tuvalu culture and should be rightly acknowledged. • Of paramount importance is to engage them in relevant aspects of cultural development, which may even include spending time in residence at the Cultural Centre to demonstrate and teach their skills. • Facilitate the recording and documentation of their skills and knowledge. <p>Tuvalu ‘children’ throughout the region and beyond</p> <ul style="list-style-type: none"> • The Tuvalu culture flourishes in countries like Fiji Islands and New Zealand among the populations of Tuvalu nationals living there. This shows that when Tuvaluans 	<p>from the sale of recordings of their songs. This is another industry that has the potential to thrive and that requires development and support to the artists. Equally important is the documentation and recording of all Tuvalu songs so they are kept safe for future generations.</p> <ul style="list-style-type: none"> • The handicrafts of Tuvalu are unique in the Pacific Islands and the wider world. Several attempts have been made to encourage the export of handicrafts but so far no ongoing trading with any partner from overseas has been achieved. This industry carries enormous potential for revenue generation for families, islands and the nation at large and thus the challenge is to seriously explore quality production and market outlets with an appropriate pricing policy. • The sea, coconut woodland and pulaka pits have been the enduring resources and sources of livelihood for the people of Tuvalu since our ancestors settled these 	<p>Tuvalu as a whole. (<i>Kioa e io Vaitupu kae e mafai o fai ne fakatokaaga ko te mea ke iai se manuia tutumau e maua ne tino Vaitupu pena foki tino Kioa?</i>)</p> <p>Culture and women Tuvalu is party to the Convention on the Elimination of all forms of Discrimination Against Women (CEDAW) although under Tuvalu cultural norms, women have defined roles and responsibilities. The issue nonetheless at this time is to ascertain the place of women in the <i>Falekaupule</i>. (<i>Mai lalo o te Feagaiga o te Lalolagi mo Fafine (CEDAW) e tau o fakaseai ne faka kesekesega i te vaa o te fafine mo tagata. Kae i lalo i tuu o Tuvalu e isi loa ne tulaga e tau ei o kese te fafine mai te tagta. Tasi la o mea e manakogina malosi ko te fafine ke sae i faiga o ikuga a Falaekupule tela ko te tulaga o te fafine i loto i Falekaupule e fakafesiligina nei</i>)</p> <p>Traditional food Increased consumption of</p>
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<p>the traditional division or sharing of wealth,⁸ has changed over time. It would be useful to undertake a review to explore means of strengthening or otherwise supporting this important institution and resource.</p> <ul style="list-style-type: none"> • Each island has primary schools (<i>Akoga</i>) as well as preschools. In terms of advancing the cultural sector, the priority in this area is to include streams on the Tuvalu culture in the school curriculum as soon as possible. 	<p>national curriculum as a top priority that should be addressed as soon as possible. They called for the review of the education curriculum at all levels in Tuvalu with the aim of integrating relevant streams on culture. The TVET project was particularly important given the high rate of drop-outs from the academic streams. These drop-outs are imperative resources as they could become agents for culture by leading sustainable lifestyles based on culture.</p>	<p>emigrate, they carry with them their traditions.</p> <ul style="list-style-type: none"> • Therefore in any considerations about advancing the Tuvalu cultural sector, these ‘Tuvalu children’ living overseas should not be left out. In addition, in establishing partnerships and networks for culture, it is crucial to map their names, occupations, contact addresses, and family ties back to Tuvalu. 	<p>beautiful islands. Their potential contribution to the advancement of the cultural sector is described in detail under the <i>Resources</i> column.</p> <ul style="list-style-type: none"> • <i>Conservation and environmental sustainability</i> are integral components of the culture of Tuvalu. Long before the Rio Summit in 1992 and the subsequent Agenda 21, our ancestors lived and practised conservation measures. The surrounding environment was well managed to ensure it continues to provide sustainable livelihoods to the people of Tuvalu. There is a need to marry these well-established basic principles of conservation and sustainability with contemporary practices. 	<p>imported food is impacting on the Tuvalu culture in many ways. (<i>Ko se kai ki meakai faka tatou kae ko lasi lo ate kai ki laisi</i>)</p>
<p><i>Values and norms</i></p> <ul style="list-style-type: none"> • <i>Alofa</i> literally means ‘love’ but this concept goes deeper in that all island consultations refer to the people of Tuvalu as being ‘loving and generous people’. • Tuvalu has one language,⁹ beautified with distinct dialects and accents that vary from soft, slow and wavy, romantic and loving, to sharp, quick and sometimes blunt! The dialect a person uses 	<p><i>Cultural Centre and National Museum</i></p> <p>Build a Centre for Culture and Arts where <i>tufuga</i> (owners of traditional knowledge) of different arts and knowledge areas could teach and demonstrate their skills in residence. There is also a real need for a National Museum which could adjoin or co-exist in a multi-purpose building with a Cultural Centre.</p>	<p>Falekaupule Trust Fund (FTF)</p> <ul style="list-style-type: none"> • The FTF is an institution that provides financial backing for island development for the present and future generations. It is one of the national institutions established using the cultural norms, values and practices of Tuvalu. For instance, all island communities were able to pay capital shares to the Fund using the <i>mataniu</i> protocol. • The present arrangement of the FTF Deed, however, needs re-visiting so that islands can 	<p>Resources</p> <p>The <i>Resources</i> column has dealt with resources in detail. Key points are briefly repeated here to emphasise the importance of these resources as foundations</p>	<p>Traditional appointment of chiefs</p> <p>There is a need to reconsider the traditional practices of appointing the High Chief by family inheritance and closely following the norms of ‘accession to the seat’ to avoid unwanted ‘curses’ on the land and sea. (<i>Tautali i fakasopoga o te Ulu Aliko o Vaitupu i ona aso kae ke moe tonu tena fakasopoga ke seai ne mala e tupu</i>)</p> <p>Community voluntary work</p> <p>In the past, all community work was done voluntarily. The introduced cash economy has replaced this important cultural practice, which should be revived. (<i>Mafulifuliga o aso nei: galue fakagamua ko foliki ko manako ki sene</i>)</p>

⁸ Traditionally these arrangements, found on all islands, have been based on extended family lines and one of the hallmarks of the Tuvalu way of life. More recently, on a number of islands such as Nukulaelae, the traditional arrangements have been varied and are now based solely on household. On other islands however, *mataniu* is made up of extended family lines where one *mataniu* may comprise two or more households.

⁹ Except for the people of Nui which are naturally bilingual as they also speak their own language with roots from Kiribati.

<p>identifies the island to which they belong. It would be useful to foster the use of the eight different dialects in order to preserve them.</p> <ul style="list-style-type: none"> • <i>Alofa</i> is also demonstrated at the end of welcoming feasts to visitors.¹⁰ • <i>Ava</i> refers to the people of Tuvalu being 'respectful people'. Although this characteristic may apply to other peoples as well, all island consultations raised the point that Tuvalu does not have a history of fighting among its islands and people. What has been practised is the tradition of making friends (<i>sai soa</i>¹¹) between the eight islands. There is, however, a history in which the warriors of the different islands fought 'giants' from outside Tuvalu. 	<p><i>Preservation, storage and documentation of songs, dances and hymns</i></p> <p>Through an association of traditional dancing choreographers and composers, document, store and preserve all island songs, dancing and hymns from years back.</p> <p><i>Traditional knowledge</i></p> <p>Document, preserve and teach the young generation of Tuvalu the range of traditional knowledge and skills of the Tuvalu people. It is recognised that there is a constraint in documenting and recording traditional knowledge in Tuvalu due to the ownership vested in families, and the view that such knowledge is the sacred property of the family. However, it is of paramount importance to do careful research on how to establish an acceptable approach that would encourage families to agree to record their knowledge and skills for their</p>	<p>continuously invest in their shares by making payment as and when they wish.</p> <p>Government of Tuvalu (<i>Malo o Tuvalu</i>)</p> <ul style="list-style-type: none"> • The Government oversees and allocates the National Budget to priority sectors of the economy. • Culture has been long forgotten and treated as a very low priority in the development mix. It is now time the Government of Tuvalu seriously addresses culture and commits adequate funding to ensure the smooth and effective development of cultural policy. <p>Donors and other development partners</p> <ul style="list-style-type: none"> • There is no doubt about the strength of donors' engagement in cultural advancement at this time. Thus it is important for the Government to list culture as a priority in its development agenda as it liaises with 	<p>on which the cultural sector should be built.</p> <ul style="list-style-type: none"> • <i>Traditional knowledge and skills</i> represent a very broad subject area and encompass practically all forms of skills required for sustaining life in Tuvalu such as fishing, agricultural (<i>pulaka</i>) farming, building canoes, sailing, preparation and preservation of traditional food, weaving fans and mats, house building, traditional healing and massaging. The challenge here is to carefully map out a traditional knowledge strategy to guide the work on recording, documenting, preserving and developing all forms of traditional knowledge of Tuvalu. • <i>Coconut lands</i>, as a primary source of life for the Tuvalu people, need to be replanted and rehabilitated. • <i>FTF</i>: Since its establishment, this institution has generated much-needed revenue for the island people and thus requires continued support as 	<p>Witchcraft</p> <p>Certain people still practise witchcraft sometimes for healing and at times in accordance with traditional conventional stories for hurting/killing people. Stakeholders wish to assess the validity of this tradition and whether its negative applications ought to be eradicated. Some stated that the law should address this issue if possible to control and manage the associated risks. (<i>Sai/fai vailakau: tasi o koloa tenei o Vaitupu pela foki Tuvalu aaoa kae e olo tasi loa te lei mo te masei. E tau o fakagata ana feitu masei kae ka fakagata la pefea?</i>)</p>
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¹⁰ Presents in the form of mats and handicrafts are presented at the end of the *fatele* (traditional Tuvalu dancing) to the visitors through dancing. Presenters of gifts move in shapes depicting various actions till they reach the visitor/guest and then give the presents.

¹¹ Many years back, different islands tied the knot of friendship among themselves. For example, Funafuti, the capital, tied the knot of friendship with Nui, Vaitupu and Nukulaelae; Nukufetau tied the knot with Nanumea; and Nui also tied the knot with Nanumaga.

own good and the good of their future generations.

development partners.
• Moreover, culture is an important cross-cutting issue in the achievement of the Millennium Development Goals, especially in the eradication of poverty, and the attainment of education for all, healthy living and economic growth. The Government should acknowledge this connection and take action accordingly.

Tourists

- Culture has great potential to play a major role in fostering the tourism industry.
- As support for the tourism industry, it is imperative to establish a National Cultural Arts and Dance Theatre Group plus a National Museum and Cultural Centre.

discussed in detail under the *Needs* column.

Table 2: Tuvalu Cultural Lens and Toolkit: customs and traditions unique to each island of Tuvalu

Tuu mo Iloga o Fenua (Cultural norms and practices unique to each island)	Nanumea	Nanumaga	Niutao	Nui	Vaitupu	Nukufetau	Funafuti	Nukulaelae
1. Institutions	<ul style="list-style-type: none"> • Fakasopoga o te Ulu Alik • Ke tonu te fakasopoga o te Ulu Alik (mai matakaiga o Alik) • Tama ofo mo te matua ofo • Te Teu a Nanumea i tanu o ana fanau (nei la ko lasi kii te mafuli) • Kese te saka 	<ul style="list-style-type: none"> • Te Tupu • Fale 5 o Nanumaga: <ul style="list-style-type: none"> • Mouhala – Fale o te fenua e maua mai ei te Tupu • Magomahi – malie o te fenua • Magatai – fale o muna • Kalava – ko te Moana • Poiteloto – Fale o te Mainaga • Poleni/Volentia: i fakalavelave o te kaiga 	<ul style="list-style-type: none"> • Te Fatu – te nofoga o te Ulu Alik • Te filiga mo te fakasopoga o te Ulu Alik • Te Fetuafiafi e kese me i tena kogaloto e fakavae ki kilikili – ko te koga e fai ai te fatele • Te Lima • Te Fatele Niutao e seai 	<ul style="list-style-type: none"> • Tasi te talitonuga • E tapu te kava i luga i te fenua • Kese te saka kae kesi te lagi o ana fatele pela foki ona lakei 	<ul style="list-style-type: none"> • Te fakasopoga o te Ulu Alik • Ke tonu te fakanofoga o te Ulu Alik • Te ‘tokoono’ – foitino me ko sui o matakaiga Alik • Faitotoa o te poto i Elise i ona po (Elisefou mo Motufoua) • Kese te saka kae kesi te lagi o ana fatele mo ana lakei • VIPs are given a 	<ul style="list-style-type: none"> • Te filiga mo te fakasokopoga o te Ulu Alik • Te tamiloga • Kese te saka kae kesi te lagi o ana fatele mo ana lakei 	<ul style="list-style-type: none"> • Ko te Alik o Funafuti ko te Fafeau mai te fakaekega o te ‘pule’ fakatasi mo te ‘malu’ katoa ne te Alik o Funafuti ki te Faifeau • Kese te saka kae kesi te lagi o ana fatele maluga mai ei ko ana lakei kola e fakaoga te ‘lauti’ mo te laumoe o te 	<ul style="list-style-type: none"> • Mua-i-Malae tela e fakamailoga ne te Maa o Elekana • Kese te saka kae kesi te lagi o ana fatele pela foki ana lakei

	<p>kese te lagi o fatele pela foki ana lakei</p> <ul style="list-style-type: none"> • Traditional Arranged marriages¹² (<i>Potulama</i>) • 	<ul style="list-style-type: none"> • Falesa fakatuu po 1 lanuali 1907 ko te Faletapu muamua loa ne fakatuu i Tuvalu • Kese te saka ke kese foki te lagi o fatele mo ana lakei • 	<p>se pokisi mo te kappa</p> <ul style="list-style-type: none"> • Kese te saka kese te lagi o ana fatele pela foki ana lakei 	<p>traditional welcoming at sea as the ship approaches anchorage. (<i>Mauluulu/Ususu/Te Fuka</i>)¹³</p> <ul style="list-style-type: none"> • The Head Chief and Head Men of all families wear the <i>Takai</i> and the Vaitupu head garland at times of island festivities¹⁴ (<i>Takai-te aso fiafia – tela e fakaoga ne te Matai te takai mo tena fou Vaitupu</i>) • <i>Telekaaga</i> is a traditional fishing competition. (<i>Faiga o te faiva: telekaaga i ituala e 2 nei la ko fai i kau ona ko fakalavelave ne tupu muamua</i>) 	<p>niu</p>
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¹² Also in the past, money was not important at times of weddings. The traditional practice was to use all the resources from the land and sea. Parents and families under traditional obligations were to prepare for the wedding of their children so that when the time came they were ready. A person's strength and wealth were also judged from the wedding preparations.

¹³ More than 10 traditional canoes paddle out to the ocean to meet the ship as it approaches anchorage. They contain a mixture of men and women, all dressed in the same uniform with traditional decorations. As they paddle and wait they sing songs and shout out in uniformity till they are within reach of the ship and they then move together till the ship anchors. Thereafter they take the VIP(s) onto a specially decorated canoe and the whole fleet of canoes paddles back to shore. In some cases, on arrival at shore, men carry the VIP(s) on the canoe right to the traditional *maneapa* where festivities will begin.

¹⁴ This is no longer practised.

<p>2. Commemorative Days (Aso Fakamanatu)</p>	<ul style="list-style-type: none"> •Te aho o te Tefolaha? •Te Aso o Talavou Seimeana 	<ul style="list-style-type: none"> •Te Aso o te Fakavae •Te Aso o Talafai 	<ul style="list-style-type: none"> •Te Novema 	<ul style="list-style-type: none"> •Pogin te ieka 	<ul style="list-style-type: none"> •Te Novema •Te Aso o te Malosiga 	<ul style="list-style-type: none"> •Te aso o te Fakavae •Te Aso o Tutasi 	<ul style="list-style-type: none"> •Te Aso o te Paula •Te Aso o te 'Harikenī' 	<ul style="list-style-type: none"> •Te Aso o te Tala Lelei po 10 o Me •Te Aso o Niuoku •Te Aso o te Matagi •
<p>3. Heritage sites</p>	<ul style="list-style-type: none"> •Te koga ne sisi ei te Fuka o Peletania i luga i Nui •Te Vili o Tavita •Fale o Atua – te koga ne tapuaki ei tino Nukulaelae i ona tuaa •Tanuga o te Valu – e afa tino afa agaaga tela e masani o kai ne ia pepe kola e ofo i te fatu tauaga i Fale o Atua •Te Maa o Elekana 							

4. Resources	<ul style="list-style-type: none"> •Te fou Nanumea •Te ponuponu •Te titi Nanumea 	<ul style="list-style-type: none"> •Te pulagketi a Nanumaga •Te papa Nanumaga e malosi kae leva •Titi Nanumaga 	<ul style="list-style-type: none"> •Te Pela o Niutao •Te Ili Niutao 	<ul style="list-style-type: none"> •Te Kapeni •Te Kaleve •Te talo mo tena suasua 	<ul style="list-style-type: none"> •Te fou Vaitupu 	<ul style="list-style-type: none"> •Filiga o te fou •Te Mataili •Te nao fasua •Te Kupega •Te alai maiava 	<ul style="list-style-type: none"> •Te Ili Funafuti •Te fou Funafuti 	<ul style="list-style-type: none"> •Ko tena saka •Te fekei Nukulaelae •Te fou Nukulaelae
5. Values and norms	<ul style="list-style-type: none"> •Fakaseai te mataifale <ul style="list-style-type: none"> •This is normally the Vaitupu traditional ‘gaming’ practice at picnics hosted mainly by the island community, where people throw leftover food at each other (<i>Kailaku faka Vaitupu</i>) •Fakasagi is a traditional practice during wedding ceremonies where the couple is taken for a retreat to somewhere in the bush for a few days •In <i>Fakanofogaa</i> newly wedded couple is seated by both families on 							

arranged mats and woven coconut mats as high¹⁵ as one metre at times.

- The first born is always named by the father's side. (*Ulumatua e fakaigoa loa ne te tagata*)
- Vaitupu possess 'two hearts each'. (*Tino Vaitupu e taki 2 olotou fatu*)
- Pati pole* denotes a typical habit of the Vaitupu people as 'talkative' or 'speaking out of excitement' or 'speaking to a person or people even when not knowing the facts' etc.

¹⁵ The height of the seats for the newlyweds depends on the preparations by families, mainly women first cousins and aunties of the groom and bride.

4.2 Tuvalu Cultural Lens and Toolkit Matrix – a Narration

The narration of the Tuvalu CLT Matrix that follows is provided to help readers better understand the cultural norms, values, heritage, traditions, needs and issues presented in the Matrix itself. A CLT Matrix for each island also needs to be developed but this activity requires more time and the Cultural Officer is well aware of this important need.

It should be noted too that the narration is not comprehensive as further dialogue with stakeholders is needed to provide more information. Such consultation should be undertaken as a major activity of the Department of Culture, which will need ample funding assistance to fully uncover, document and understand the rest of the Tuvalu cultural norms, values, heritages and traditions.

The findings of the consultations of this CMPP exercise are organised under five broad categories:

- The *Resources* column discusses the values, norms, heritage features and traditions that currently contribute or potentially could contribute to the economic and social sustainable development of Tuvalu.
- The *Needs* column describes the needs stakeholders identified during consultations. These needs help to guide the development of the broad strategies in formulating the National Policy on Culture.
- The *Networks* column lists the institutions that can play a role in the dialogue and decision-making on culture. Of paramount importance in this category is the demarcation of the specific role of each institution.
- The *Strengths* of the Tuvalu culture as discussed during the consultations are highlighted in the fourth column. They provide the basis for building on the development strategies for culture.
- Under the *Issues and challenges* category, issues requiring further research and consideration are discussed.

The CLT demonstrates that culture is a cross-cutting development issue. It impinges on all development sectors of the national economy. A number of issues are discussed in more than one category of the CLT for the purpose of showing the cross-cutting nature of certain cultural yardsticks. For instance, the *Falekaupule* or *maneapa* is discussed in the *Resources*, *Networks* and *Strengths* categories. This approach recognises that the *maneapa* is not only national heritage (thus a resource), but also among the pinnacle strengths of the Tuvalu culture in many ways such as in functioning as: the centre for community gatherings where the elders will normally share their traditional skills and knowledges to benefit the youth; the site for the meetings of the *Falekaupule* – the traditional leaders of the island (thus a core traditional institution for networking); and the centre for conducting feasts where the young generation learn traditional dances and come to appreciate the value of community life in general.

Resources

The *Resources* column discusses the values, norms, heritage features and traditions that currently contribute and potentially could contribute to the economic and social sustainable development of Tuvalu.

Institutions, identity and heritage

1. The *maneapa/ahiga*¹⁶ and the Church¹⁷: The manner in which the community of each island has been built and settled is a unique heritage feature of Tuvalu culture. On each island, the people live in one settlement and therefore as ‘one community’. Built in the centre of this settlement are the *maneapa* or *ahiga* and the Church. These two landmarks divide the ‘one community’ into two ‘village sides’ called *Ituala*.

All the islands have traditional names for their *maneapa/ahiga* and for the Church. Likewise each island has a name for each of the *Ituala* (village sides). On the capital, Funafuti, each of the seven outer islands also has a *maneapa/ahiga* with a local name, which plays the same role as the *maneapa/ahiga* on their own island. All Tuvaluans are able to identify with the name of their *maneapa/ahiga* and of the church building.

The revival of culture that would be achieved by implementing the proposed National Policy on Culture, together with consistent training and capacity building of people working to advance the Tuvalu cultural sector, would instil a sense of pride among the people with respect to these two landmarks. These measures would also remind the people of the important values and norms of their own island.

Some details of these landmarks are described below.

(a) The *maneapa/ahiga* is a multi-purpose building. In the early days it was built using traditional architectural methods and local materials. Thatches made out of brownpandanus leaves were used for the roofs while the posts were made of local hardwood timber tied with coconut strings. Today all these structures are built with imported materials, maintaining the traditional setting but applying contemporary building methods. The *maneapa/ahiga* is the venue for all cultural activities, although nowadays each *Ituala* also has its own *maneapa/ahiga* where some cultural activities are held. The *maneapa/ahiga* is:

- the seat for the traditional ‘island parliament’ comprised of chiefs, elders and heads of family units;
- the house where the ‘wisdom¹⁸’ of the elders, including owners of traditional knowledge, is given out as gifts to the community, especially the young generations;

¹⁶ The local names for the traditional halls: the northern islands of Nanumea and Nanumaga call their traditional halls *ahiga* while Nui and the four southern islands call theirs *maneapa*.

¹⁷ The Church here refers mainly to the church building, the seat of the EKT which started when Christianity was introduced to Tuvalu in 1861 by the London Missionary Society.

¹⁸ It is a tradition of the Tuvalu people in all the eight (8) islands where the owners of traditional knowledge and skills especially at times when they become overwhelmingly happy during community gatherings (even at times of weddings and funerals etc.) give out as gifts their talents by illustrating the process involved. During these times, people in the gathering are expected to ask questions to the ‘speaker or owner’ in order for the latter to fully explain the process. However, this is an issue which will be explained under the point on traditional knowledge because while these ‘owners’ give out their talents as gifts there are still elements which the owner(s) keep to themselves given that most of these traditional knowledge are ‘sacred’ properties of families.

- the place where the elders teach the young generations of traditional protocols;
- the place where the island community gathers for traditional feasting and dancing as well as during celebrations of commemorative days including the Christmas and New Year festive season;
- the place where the island community welcomes visiting dignitaries;
- a common venue for hosting training and workshops; and
- the place where women come together often to weave mats and make handicrafts in preparing their island contribution to national occasions or when farewelling the island pastor and family.

(b) *The church building*: Because the ‘first’ church denomination to arrive in Tuvalu was the Protestant Christian Church through the London Missionary Society, its church building has occupied the prime position at the centre of each community settlement through to today. Christianity was the starting point for contemporary changes in Tuvaluan culture. The early missionaries came from Samoa and imposed a range of Samoan cultural practices that became integral elements of the Tuvalu culture. During the island consultations, several of the island pastors expressed concerns about the extensive integration of the Church traditions (particularly those emanating from the Samoan culture) with the Tuvalu culture and called for a review of these ‘imposed’ traditional practices with a view to eliminating those traits that bring about hardships and poverty among the people of Tuvalu. The following are some examples of traditions to review:

- The integration of the island pastors into the seating of the chiefs and elders in the *maneapa/ahiga*, where they command a relatively high degree of power and respect in the communities.¹⁹
- At times of traditional presentation of gifts, chants were once made in the Samoan language. However, this practice has disappeared now and the Tuvalu language is full command.
- Many of the words of the Tuvalu language are similar to Samoan words.
- In the present church tradition, the community provides for the daily sustenance of the island pastors, which is consistent with the traditional Samoan *matai* system.
- The first Bible and Hymn Book were in Samoan, representing a major reason for the strong influence of the Samoan language on the Tuvaluan language. The translation of both the Bible and the Hymn Book into the Tuvaluan language was completed in 1987.

This issue will be addressed further under the *Issues and challenges* section.

(c) *Ituala (village sides)* are strong pillars of each island community. They play important roles in island affairs through engendering a spirit of benevolent competition between the two sides. During feasting, and especially Christmas and New Year celebrations, the two village sides compete in sports, fishing, dancing and other traditional practices. During consultations on the islands, stakeholders noted an increase in clashes between the village

¹⁹ On the island of Funafuti, for instance, the Head Chief in the late 1800s handed over all his privileges and powers to the pastor. Through to this day, the pastor is the ‘chief’ of the Funafuti people especially when seated in the *maneapa*.

sides especially during sports competitions, which is disruptive to the traditional status quo of peaceful living. Some suggested that a review of these longstanding traditional settings for *Ituala* would be useful to trace the changes that have contributed to ‘clashes’ between the two village sides and thus to identify ways to resolve them.

2. *Falekaupule* (traditional island ‘parliament’) and protocols: With the passing of the *Falekaupule* Act in 1999, the term *Falekaupule* was adopted to replace the terms *maneapa* and *ahiga*. At the 1997 Niutao Forum of Traditional Leaders from all islands of Tuvalu, it was agreed that *Falekaupule* was the traditional name for the meeting of chiefs and elders of the island when they come together to deliberate and make decisions on matters relating to the governance and welfare of their people.

When the *Falekaupule* meets, the sea, *pulaka* pits and coconut woodlands become taboo. People are not allowed to go fishing, work in their *pulaka* plots nor visit the coconut woodlands until the *Falekaupule* is no longer in session. Even when the communities gather for feasts, these protocols are imposed.

Within the *maneapa/ahiga* there are also traditional protocols that people ought to know and observe. Not all people can speak in the *maneapa/ahiga* and individuals should know their status. Women and youth in particular are not supposed to speak unless asked to do so. The chiefs usually are the first and the last people to speak. Nowadays, the traditional protocols associated with the *maneapa/ahiga* system have eroded as a result of external influences and the lack of understanding among the younger generations.

3. *Kaupule* (local government), the working arm of the *Falekaupule*, has great potential in the application of traditional governance norms and practices as it leads in the development of the island.

4. The process of the appointment of Head Chief varies between islands. It ought to be revitalised and strengthened to concretise the respect and prominence of the chief’s status in the islands.

Agriculture and fishing

- ***Pulaka* pits (*Umaga*)** are a classic example of sustainable farming. Our ancestors built them by digging down to depths of 6 to 10 metres where the groundwater lens is reached, then composting with manure over the years so that even today it stands as fertile ground for planting the major root crop giant swamp taro (*Cytosperma chaminosis*) and other root crops. Nowadays numerous *pulaka* pits have been left unplanted and need to be rehabilitated to reduce dependence on imported, unsustainable and less healthy foods. *Pulaka* pits have an important function in achieving food security as they provide the main source of food when the supply of imported food runs low.
- **Coconuts (*Uaniu*)** come from the tree of life for the people, which covers the highest percentage of land per island. Most coconut trees are old and need replanting.
- **The Sea (*Te Tai mo te Moana*)** is a source of livelihood providing fish and other seafood. Many years ago, Tuvaluans took measures to conserve the resources for daily consumption by the people. They also possessed numerous traditional skills in fishing which need be documented and taught to the young generations.

Traditional skills and cultural industries

- **Tufuga** include traditional healers, composers house builders canoe builders and weavers. It is crucial to the revival of the Tuvalu culture that their skills are documented and preserved. (*Tufuga kesekese e.g. Samola (pese mo mako, foo, taa vaka, laga mekei mo nisi poto, taleni aka foki)*)
- **Traditional canoes** are rarely used nowadays. Traditional skills in canoe building and sailing are eroding, as are those in paddling. Most people prefer to use boats with outboard motors. Thus it is considered a priority to revive this tradition and its associated skills and practices at the earliest opportunity as a means of preserving skills and ethical systems as well as of saving on the cost of fuel.
- **Tuvalu handicrafts** are unique and of good quality. Most are no longer in production though it is possible people have retained the skills and knowledge required for them. Another priority is to revitalise skills and knowledge in this area and, more importantly, to undertake serious studies to explore quality production and realistic market outlets with appropriate pricing policy.
- **Tuvalu mats** are of good quality and last for years. Although they could be categorised under handicrafts, they are discussed separately because if their production and sales are increased they carry great potential for supplementing the incomes of families and island communities.
- The application of **mataniu**, or the traditional division or sharing of goods and services, has changed over time and thus would be useful to undertake a review to explore means of strengthening this important institution and resource.
- Each island has **primary schools (Akoga)** as well as preschools. In terms of advancing the cultural sector, the priority in this area is to include streams on the Tuvalu culture in the school curriculum as soon as possible.

Norms and values

- **Alofa** literally means 'love' but this concept goes deeper in that all island consultations refer to the people of Tuvalu as being 'loving and generous people'.
- Tuvalu has **one language**,²⁰ beautified with distinct dialects and accents that vary from soft, slow and wavy, romantic and loving, to sharp, quick and sometimes blunt! The dialect a person uses identifies the island to which they belong. It would be useful to foster the use of the eight different dialects in order to preserve them. Other important activities are to revive the Tuvalu Language Board and complete the Tuvalu dictionary.
- **Alofa** is also demonstrated physically at the end of welcoming feasts to visitors, by presenting gifts in the form of handicrafts and mats.²¹
- **Ava** refers to the people of Tuvalu being 'respectful people'. Although this characteristic may apply to other societies and ethnic groups as well, all island consultations raised the point that Tuvalu does not have a history of fighting among its islands and people. What has been practised is the tradition of making friends or 'sister

²⁰ Except for the people of Nui which are naturally bilingual as they also speak their own language with roots from Kiribati.

²¹ The mats and handicrafts are presented at the end of the *fatele* (traditional Tuvalu dancing) to the visitors through dancing. Presenters of gifts move in shapes depicting various actions till they reach the visitor/guest and then give the presents.

islands' (*sai soa*²²) between the eight islands. There is, however, a history in which the warriors of the different islands fought 'giants' from outside Tuvalu.

- **Voluntary labour (*Galuega fakagamua*)** was a common way of life for the people of Tuvalu before the cash economy became dominant. Although this practice continues, it is not as strong as before. It is important to revive this cultural practice to reduce labour costs, especially in work for community development and to support families.

Needs

The second column of the matrix describes the needs that stakeholders identified during consultations. Such needs help to guide the development of broad strategies in formulating the National Policy on Culture.

1. Constitution of Tuvalu: The founders of our nation laid the three pillars for the building and advancement of Tuvalu as enshrined in the Preamble and Principle of the Constitution of Tuvalu: (1) Christian principles, (2) Rule of Law, and (3) culture and traditions. Thus it can be said that it is effectively a constitutional obligation and commitment to execute a national development programme on culture to fulfil the constitutional provisions. In starting the process, it is proposed that the Government:

- approves the National Policy on Culture (NPC) at the earliest opportunity and provides adequate resources to support its early implementation; and
- endorses the proposed new structure for the Department of Culture contained in the paper on the NPC and commits to gradually recruiting additional staffing over the next two to three years.

2. Tuvalu National Cultural Council (TNCC) Act 1991 and the Falekaupule Act 1999: These are the two main Acts on culture although other legislation is also relevant such as the Lands Penal Code and Island Courts Acts. The TNCC Act provides for the establishment of a National Cultural Council while the Falekaupule Act provides the legal base for the operation of the *Falekaupule* and *Kaupule*. Thus the following actions are recommended:

- A comprehensive law revision project, which began some five years ago to review and update the laws of Tuvalu, has been completed. It is suggested that the laws be reviewed from a cultural perspective and that all cultural legal provisions be consolidated, in a single cultural law if necessary, and stored in a cultural legal file on the Tuvalu culture website (which has yet to be established).
- Review the TNCC Act with a view to making it truly the law on culture, taking full account of the legislative implications of the NPC. Should this review require considerable time, it is further suggested that the TNCC Act be implemented at the earliest possible date and be amended accordingly at the completion of this proposed review.
- Liaise closely and dialogue with the ongoing review of the Falekaupule Act so that the legislative implications of the *Falekaupule* and *Kaupule* institutions are well accounted for.

²² Many years back, different islands tied the knot of friendship among themselves. For example, Funafuti, the capital, tied the knot of friendship with Nui, Vaitupu and Nukulaelae; Nukufetau tied the knot with Nanumea; and Nui also tied the knot with Nanumaga.

3. Financing culture: While expressing strong support for the revival of the Tuvalu culture, stakeholders saw the lack of finance as a major constraint in the development of the cultural sector. They specifically pointed to the need to:

- secure and allocate adequate funds for cultural activities at both national and island levels as soon as possible by preparing comprehensive, high-quality project proposals;
- dialogue and establish partnerships with relevant development partners;
- continue to support the building of and investment in the Falekaupule Trust Fund (FTF); and
- if requested and where appropriate, assist islands in their effort to establish their own trust funds.

Values and norms

- **Evening devotions:** Conserve, strengthen and continue the practice of evening devotions among families. Although introduced through the ‘first’ church, evening devotions are integral to the cultural practice of the Tuvalu people. Stakeholders consulted confirmed the important contribution of this tradition to the moral and spiritual enrichment of the people, especially youth. It is also the opportunity for parents come together with their children and other members of the family, and for reminding children of their roles and of the importance of living by the norms and values of the Tuvalu culture. During this time as well, parents and elders can teach their youth the traditional knowledge and skills, a practice that is slowly disappearing but that is considered important to consistently build the capacity of youth in relation to culture. Thus it is recommended that the traditional ways of passing on traditional skills, values and knowledge to younger generation are strengthened through such traditional practices as evening devotions and feasts.
- **Put an end to incest:** The law has allowed marriages between third cousins. Some islands consider this law encourages incest and thus the breakdown of extended family ties. Stakeholders, especially the elders of Vaitupu and the most three northern islands of Nanumea, Nanumaga and Niutao,²³ proposed that this legislative provision be removed in order to strengthen extended family lines which is a strong backbone of the Tuvalu culture.
- **Community work and voluntary labour:** Review the traditional practice of voluntary labour to complement the development effort on islands and cut down on labour costs, based on the principle ‘you first make a contribution to your own development before seeking outside assistance’. Voluntary labour or community work is integral to the culture of Tuvalu and therefore needs revitalisation to support Tuvalu’s economic and social sustainability.

Institutional building and strengthening

- **Traditional protocols for *maneapa/ahiga*:** At time of feasts or ‘island parliament’ meetings when the island community comes together in the *maneapa*, all must respect and conform to the cultural norm in which no one is allowed to go to the ‘plantations’ or the sea. Strengthening these traditional protocols will assist youth and the rest of the

²³ The support from these islands is not surprising because these islands still practice their traditions very strongly. On Nanumea, for instance, it remains a common practice for distant cousins – mostly women (sixth cousins or even up to the tenth) – to adopt children of their male cousins. On islands such as Nukulaelae, however, third cousins have been marrying each other.

community to participate regularly in community affairs and learn to live the cultural norms, values and traditions of their own island and Tuvalu as a whole.

- **Education:** Stakeholders regarded the integration of culture into the national curriculum as a top priority that should be addressed immediately. They called for the review of the education curriculum at all levels in Tuvalu with the aim of developing and integrating relevant streams on culture. The Tuvalu Vocational Education and Training (TVET) Project is a particularly important target given the high rate of drop-outs from the academic streams. These drop-outs are resources for the preservation and promotion of culture as they could become agents for culture by leading sustainable lifestyles based on culture.
- **Cultural Centre and National Museum:** Build a Centre for Culture and Arts where *tufuga* (owners of traditional knowledge) of different arts and knowledge areas would teach and demonstrate their skills in residence. There is also a real need for a National Museum which could adjoin or co-exist in a multi-purpose building with a Cultural Centre.
- **Preservation, storage and documentation of songs, dances, and hymns:** Through an association of traditional dancing choreographers and composers, document, store and preserve all island songs, dancing and hymns from years back.
- **Traditional knowledge:** Document, preserve and teach the young generation of Tuvalu the range of traditional knowledge and skills of the Tuvalu people. It is recognised that there is a constraint in documenting and recording traditional knowledge in Tuvalu due to the ownership vested in families, and the view that such knowledge is the sacred property of the family. However, it is of paramount importance to do careful research on how to establish an acceptable approach that would encourage families to agree to record their knowledge and skills for their own benefit and that of future generations.

Networks

The *Networks* column lists the institutions that can play a role in the dialogue and decision-making on culture. Of paramount importance in this category is the demarcation of the specific role of each institution.

- **Island traditional government/parliament (*Falekaupule*)** has a key role in the dialogue and decision-making on culture:
 - On each island *Falekaupule* should become the authority on culture to deal with any disputes among the people relating to cultural norms and practices.
 - At the national level, the Tuvalu Island Leaders Assembly (TILA) could become the authority on culture supporting the work of Government and Parliament.
 - It is important to establish clear Terms of Reference for the *Falekaupule* to avoid activities at national and island levels that duplicate or contradict each other.
 - Moreover, it is important for the *Falekaupule* to recognise and appreciate the importance of networking and engaging other stakeholders, such as women and youth, in the dialogue on culture throughout the process of its development.
- **The Church (*Ekalesia*)** is another key institution:
 - The Tuvalu Christian Church (EKT) was the first church in Tuvalu and claims the allegiance of more than 90 per cent of the total population. The arrival of some of

the newer denominations unfortunately has created divisions and thus disharmony among families and communities at large.

- All stakeholders consulted claimed that the ‘freedom of worship accorded to the individual’ has disturbed the longstanding peace among the people, which had endured while the EKT was the only church in Tuvalu.
- At the same time, people also recognise the hardships imposed by the EKT’s teaching and application of Christian principles.
- The Church is a major partner in the dialogue on culture, with many Tuvalu cultural norms and practices entrenched in the teachings of the EKT. Nevertheless, it is important to start demarcating the role of the Church clearly and to focus it particularly on the spiritual enrichment of the souls of the Tuvalu people rather than on exploiting the cultural norms and values in its practices which seems to have contributed to poverty among its members.
- **‘Village sides’²⁴ (*Ituala*):** The two *Ituala* are the backbone of each island community. They play crucial roles in island community affairs. It is believed the standing norms and traditions of this institution have eroded over past years and thus there is a need to revitalise those traditional norms and practices that contribute to peaceful and productive living on the islands.
- **Women** are the backbone for families, community groups, individual islands and the nation overall. There are, however, elements of discrimination against women both at the island and national levels. At the island level, women’s participation in the *Falekaupule* meetings is restricted. At the national level, it is difficult for women to access top positions, especially those of Director and Permanent Secretary. So far, too, there had been only one woman Member of Parliament. Thus there is a real need to carefully establish strong positions for women in the cultural network and to remove all forms of discrimination against women.²⁵
- **Local government (*Kaupule*):** The *Kaupule* is the executive arm of the *Falekaupule* or traditional island parliament. It is a product of the reforms imposed on ‘island councils’, which involved the return of leadership and ‘power’ to the rightful owners – chiefs and elders. When this institution became operational, the Government provided no appropriate training programmes to build the capacity of its staff. Not all staff recruited for each *Kaupule* were well qualified and competent. In addition there was a lack of clear understanding of the respective roles of *Falekaupule* and *Kaupule*. The *Kaupule* is a major partner in the network for culture and it is important to establish clearly its role in this regard.
- **NGOs**, as in other countries, are effective development agents at the community level in Tuvalu. In addition to sensitising NGOs in Tuvalu to the importance of culture and the National Policy on Culture in particular, it is important from the outset to solicit the support of NGOs and to establish their respective supporting roles in the advancement of the cultural sector.

²⁴ *Ituala* is really not synonymous with the term ‘village’ as it is understood in other countries. *Ituala* are the two traditional sides of the island community divided up by the church building and *maneapa* – a unique feature of the Tuvalu islands.

²⁵ This is truly a sensitive issue given the cultural obligations of women under the Tuvalu culture but given that culture evolves for the better, it is recommended that such an initiative ought to be undertaken in an extensive consultative measure to ensure all accept the need for change for the better.

- **Youth** represent the future leaders of Tuvalu and may also be the sector of Tuvalu society that lacks good knowledge, skills and appreciation of the Tuvalu culture in its different dimensions. Thus it is a strong priority to clearly establish the roles of youth in cultural advancement and build a relevant programme to enrich them and to instil feelings of pride in the Tuvalu culture.
- **Talented Tuvaluans (*Tufuga*):** The many talented people in all aspects of life in Tuvalu, such as composers, builders and healers, are important partners in the revival and preservation of Tuvalu culture and should be acknowledged. Of paramount importance is to engage them in relevant aspects of cultural development, which may even include spending time in residence at the Cultural Centre to demonstrate and teach their skills. The development of the cultural sector in Tuvalu ought to facilitate the recording and documentation of their skills and knowledge.
- **The ‘children’ of Tuvalu throughout the region and beyond:** The Tuvalu culture flourishes in countries like Fiji Islands and New Zealand among the populations of Tuvalu nationals living there. This shows that when Tuvaluans emigrate, they carry with them their traditions. Therefore in any considerations about advancing the Tuvalu cultural sector, these ‘Tuvalu children’ living overseas should not be left out. In addition, in establishing partnerships and networks for culture among Tuvalu stakeholders, it is crucial to map their names, occupations, contact addresses, and family ties back to Tuvalu.
- **Falekaupule Trust Fund:** The FTF is an important institution that provides financial support for island development for the present and future generations. It is one of the national institutions established using the cultural norms, values and practices of Tuvalu. For instance, all island communities were able to pay capital shares to the Fund using the *mataniu* protocol. The present arrangement of the FTF Deed, however, needs re-visiting so that islands can continuously invest in their shares by making payment as and when they wish.
- **The Government of Tuvalu** oversees and allocate the National Budget to priority sectors of the economy. Culture has been long forgotten and neglected in the development mix. It is now time the Government of Tuvalu seriously addresses culture and commits adequate funding to ensure the smooth and effective development and implementation of the cultural policy.
- **Donors and other development partners:** There is no doubt about the strength of donors’ engagement in cultural advancement at this time. UNESCO has been the main agency supporting the Departure of Culture in the past. Following the completion of the CMPP exercise, SPC has now begun to provide support and is expected to provide more in the future. Other potential donors are the EU culture fund, and the Australian and New Zealand aid programmes, as well as Japan, Taiwan and other countries in Asia. Thus it is important for the Government of Tuvalu to list culture as a priority in its development agenda as it liaises with development partners. Moreover, culture is an important cross-cutting issue in the achievement of the Millennium Development Goals, especially in the eradication of poverty, and the attainment of education for all, healthy living and economic growth. The Government should acknowledge this connection and take action accordingly.
- **Tourists:** Culture has great potential to play a major role in fostering the tourism industry. As support for the tourism industry, it is imperative to establish a National Cultural Arts and Dance Theatre Group plus a National Museum and Cultural Centre.

Tuvalu's Kind Tide Festival, one of the first of its kind in the world, has attracted an increase in visits from tourists. It is important to review the national tourism strategy with the aim of fully integrating culture as one of its priority benchmarks in the promotion of tourism for Tuvalu.

Strengths

The strengths of the Tuvalu culture are highlighted in the fourth column of the matrix. They provide the basis for building on the development strategies. As important supporting pillars, these features should be maintained and sustained throughout the process of developing the cultural sector. They constitute the 'positive living culture' of Tuvalu and have the potential to contribute to the economic and social sustainability of the national economy. Some elements in this section may repeat ideas from other categories but here their purpose is to demonstrate why they constitute strengths of the Tuvalu culture as well as the multidimensional nature of culture which impinges on all sectors of the economy.

1. Constitution of Tuvalu and legislation (TNCC Act 1991 and the Falekaupule Act 1999):

The founders of our nation have already laid the foundation for cultural policy. There is an existing legal framework provided in the Constitution and other legislation, such as the TNCC Act and the Falekaupule Act, which can be used as the basis for the revival and development of the Tuvalu culture.

2. Traditional governance: There is already a complementary governing structure in place throughout the islands for fostering and developing the Tuvalu cultural sector: the *Falekaupule* and *Kaupule* institutions which have been in operation for over 10 years. They provide the decision-making framework for culture on the islands. There is, however, a priority need to start early dialogue with the Department of Rural Development to ensure legislative requirements for culture in relation to *Falekaupule* and *Kaupule* are fully considered during the review of the Falekaupule Act.

3. Institutional building and strengthening: The following are important activities to undertake as soon as possible:

- Execute the *Leadership Code* passed many years ago, to assist *Falekaupule* in effecting good governance.
- Formulate *Falekaupule rules and procedures*, especially those relating to the holding of sessions, to instil efficiency and avoid confusion.
- Continue *building the capacity* of local government. (*Lago kae fakamalosi te Kaupule*)
- Review regularly standing rules and procedures for *Kaupule*.
- *Church and state (Ekalesia and Tapuakiga)*: Recognise the Church's important contribution in building the spiritual capacity of citizens while maintaining explicit separation of powers between the Church and State.
- As '*village sides*' (*Ituala*) are traditional cornerstones of island affairs, their role and contribution to island building and culture as a whole need to be reaffirmed.
- As *women* are prominent agents of development and change in all levels of life on their own island and in the nation at large, there is a need to establish proper protocols and positions for women, especially in the *Falekaupule*. In addition, women are strong agents for culture and they provide the supporting force behind its advancement.

- *Youth* continue to have an impact and should be further utilised for the development of the islands and the nation as a whole. Of paramount importance is the urgent need to instigate close dialogue with the TVET project of the Education Department to ensure relevant streams of culture feature early in its teaching curriculum. (*Limamalosi/Talavou*)
- *The 'children'* of Tuvalu throughout the region and beyond have much to offer if brought into the traditional framework; a project to map the places of residence of all Tuvaluans overseas and their ties to Tuvalu etc. be initiated. (*Fanau salalau Tuvalu*)

4. Cultural industries: Cultural industries when developed well could make an enormous contribution to the development of the Tuvalu economy. The following industries and supporting features already exist in Tuvalu but are underdeveloped:

- *Tourism industry:* With the support of proper economic and physical infrastructure, a cultural sector that has been well developed can attract more tourists. It is suggested that the Department of Culture liaises closely with the Department of Tourism and other relevant departments to pursue a concerted cultural tourism strategy. A first key step is to establish the unique features of Tuvalu culture and produce relevant publications to sell Tuvalu as a niche tourist destination.
- *Tuvalu dancing* is a major feature of the Tuvalu traditional welcoming ceremonies and has been demonstrated to visitors attending regional meetings and arriving on tourist boats. Unique in many ways, traditional dancing includes colourful costumes, joyful, powerful singing and lyrics with messages that stir a spirit of happiness and excitement. It is important to document, record and preserve these dances.
- *Songs:* a number of artists are already generating income from the sale of recordings of their songs. This is another industry that has the potential to thrive and that requires development and support to the artists. Equally important is the documentation and recording of all Tuvalu songs so they are kept safe for future generations.
- The *handicrafts* of Tuvalu are unique in the Pacific Islands and the wider world. Several attempts have been made to encourage the export of handicrafts but so far no ongoing trading with any overseas partner has been achieved. This industry carries enormous potential for revenue generation for families, islands and the nation at large and thus the challenge is to seriously explore quality production and market outlets with an appropriate pricing policy.
- *The sea, coconut woodland and pulaka pits* have been the enduring resources and sources of livelihood for the people of Tuvalu since our ancestors settled these beautiful islands. Their potential contribution to the advancement of the cultural sector are described in detail under the *Resources* section.
- *Conservation and environmental sustainability* are integral components of the culture of Tuvalu. Long before the Rio Summit in 1992 and the subsequent Agenda 21, our ancestors lived and practised conservation measures. The surrounding environment was well managed to ensure it continues to provide sustainable livelihoods to the people of Tuvalu. There is a need to marry these well-established basic principles of conservation and sustainability with contemporary practices.

5. Resources: The *Resources* section has dealt with resources in detail. Key points are briefly repeated here to emphasise the importance of these resources as foundations from which the cultural sector can be developed:

- *Traditional knowledge and skills* represent a very broad subject area and encompass practically all forms of skills required for sustaining life in Tuvalu such as fishing, agricultural (*pulaka*) farming, building canoes, sailing, preparation and preservation of traditional food, weaving fans and mats, house building, traditional healing and massaging. The challenge here is to carefully map out a traditional knowledge strategy to guide the work on recording, documenting, preserving and developing all forms of traditional knowledge of Tuvalu.
- *The coconut lands* are a primary source of life for the Tuvalu people. The typical coconut woodland of Tuvalu, as in other atolls, also house a range of trees (*pandanus, kanava, puka, gie, etc.*) which provide important raw materials for making handicrafts and mats, building canoes and houses, and sustaining many other livelihoods of the Tuvalu people. These woodlands therefore need to be replanted and rehabilitated and should be well accounted for in the national agricultural development policy to ensure the important raw materials they contain continue to be available.
- *FTF*: Since its establishment, this institution had generated much-needed revenue for the island people and thus requires continued support as discussed in detail under the *Needs* section.

Issues and challenges

Under this category, issues requiring further research and consideration are discussed, along with elements that do not fit into the other four categories. Although some issues may have also been addressed in other sections, they are discussed here to point out clearly which elements or dimensions require further research.

- **Freedom of the individual and freedom of worship:** Freedom of speech, belief and other such rights are established under the Bill of Rights and feature prominently in the Constitution of Tuvalu. In many instances this ‘freedom’ had clashed with culture and traditions, with negative consequences. When culture clashes with the conventional laws of Tuvalu, the law prevails and thus causes great disheartenment among the Tuvalu people. Stakeholders consulted emphasised the need to carefully assess the ‘freedom’ accorded to the individual, given that the exercise of this freedom has brought divisions and disharmony among families and island communities. A review therefore is urgently needed and its findings should be used to educate and sensitise people on the exercise of their rights and on the fact that these ‘rights’ are not supposed to cause divisions and disharmony in the lives of families and communities.
- **Traditional knowledge and skills** are dying and some may have disappeared completely. For example, it is rare to build local canoes; the majority of young men cannot climb coconut trees; and the majority of young women do not know how to weave mats. A potential constraint on passing on traditional knowledge and skills is that many of them are owned by families and are considered taboo. The challenge is to create partnerships with the owners of such traditional knowledge and skills in order to gain their full cooperation. At the same time it is important to examine how intellectual property rights might help to assure the legal ownership of traditional knowledge and skills and to enable owners to benefit through sharing.
- **Financing cultural development:** Finance will always be a need. The Government of Tuvalu is advised to accord proper support to culture by making an acceptable allocation

from both national and donor financial resources. There is also the potential to continue supporting and building on the FTF to increase the revenue available for the development of the cultural sector. A number of islands have also expressed their wish to establish their own trust funds, for which they would need assistance.

- **Outside influences:** The European way of life has penetrated to the extent that it is taking over the traditional lifestyles of the Tuvalu people as a whole. While acknowledging that culture evolves over time, there remains a need to ascertain which elements of 'European lifestyles' may be contributing to the disintegration of the peaceful and prosperous traditional livelihoods of the people of Tuvalu. Stakeholders asked, 'Can we actually return to the old days?' It is emphasised here that the purpose of the CMPP exercise is not to revert to the lifestyles of the old days but to restructure our culture and benchmark all aspects of it that have the potential to contribute to human development. In addition Tuvalu citizens who have been overseas for education, or to live for other reasons, on their return bring with them new cultural ideas and practices.²⁶ The issue here is that this new 'culture' undermines traditional lifestyles and should be addressed accordingly.
- **The Church:** Tuvalu has been a Protestant State since independence. Over the years new denominations have been established and are spreading, causing divisions in some families and islands. Can control measures be introduced to overcome the unwanted risks that have arrived with these newer denominations? At the same time the EKT has absorbed so many traditions, norms and practices into its teaching that they are now a fundamental part of its legacy and indeed are regarded as integral elements of the Tuvalu culture. It is important to review all these 'mixture' of EKT Christian teachings with local traditional practices and to assess which need be restructured. To address the divisions and disharmony caused by the newly introduced denominations, there is a need to review the rights of these denominations under the Constitution of Tuvalu and grant them licences to operate with conditions attached to ensure the practice of their faith does not infringe on the longstanding peace that has prevailed in Tuvalu communities.
- **Urban drift** is a problem that needs to be addressed. Although it is acknowledged that it is a worldwide phenomenon, in Tuvalu specifically the urban drift of youth is one major reason why they are alienated from their own island cultures. Stakeholders consulted suggested that the development of an appropriate cultural strategy could help reverse this trend and encourage people, especially youth, to remain on their own island. Cultural industries such as canoe building and handicraft production are examples of initiatives that could be expanded to the outer islands to encourage youth to remain there.
- **Women:** Tuvalu is party to the Convention on the Elimination of all forms of Discrimination Against Women (CEDAW) although under Tuvalu cultural norms, women have defined roles and responsibilities. The issue nonetheless is to ascertain the place of women in the *Falekaupule*.
- **Appointments and installation of chiefs:** Stakeholders on a number of islands identified the need to revive the traditional protocol in selecting and appointing chiefs by

²⁶ For instance, some (but not all) of those who have lived overseas for most of their lives bring with them 'outside' cultural practices and attitudes. For example, they may lead an individualistic lifestyle in which the extended family no longer matters to them, and may dress in ways that are unacceptable (especially women wearing singlets and shirts) particularly on the outer islands where culture remains strong.

inheritance. This tradition has changed to the extent that many chiefs who have acceded the seat of the Head Chief have not come from the 'right' families. As a result, the people experience curses both in the land and sea. Stakeholders stated that the traditional protocols on the installation of chiefs are prime features of the Tuvalu culture and ought to be revived to consolidate the roles of chiefs in developing and protecting the welfare of their people.

- **Traditional food:** The young generations are increasingly depending on imported food and do not know how to prepare many of the local dishes. Stakeholders noted that increasing the production and consumption of local food could assist Tuvalu's balance of payments. Thus culture and food security ought to be addressed seriously as they can make a real difference to the national economy.
- **Community work and voluntary labour** have almost disappeared with the rise of the practice of making cash payments. Stakeholders strongly urged that this important tradition should be revived in order to reduce the cash required for projects, especially community projects that benefit all.

5. Conclusions and Recommendations

There is no doubt that the CMPP exercise has made a great impact by reviving a sense of the importance of culture in Tuvalu society. For example, as a result of the project, for the first time people are discussing culture in a serious manner; participants in the consultations confirmed that all this time culture was just part of their daily life but never realised the immense potential that culture has to contribute to economic growth and especially in the sustenance of their daily livelihood; and awareness has grown of the existence of the constitutional provisions for culture that have remained neglected all these years. Though it is far from being comprehensive, given the limited time allowed for it, the CMPP exercise has laid the basic framework from which culture could be developed. One of the recommendations below is for the cultural mapping exercise to continue into the future.

A draft National Policy on Culture has now been submitted to the Government of Tuvalu. The sooner this policy is adopted, the sooner the potential contribution that culture can make to development will be understood and realised in Tuvalu. Its adoption is also of paramount importance in securing funding assistance from interested development partners to support cultural development projects.

In the task of developing the cultural sector, the onus is on the Government of Tuvalu. SPC and other international agencies still have a role to play on request in backing up the advancement of the cultural sector in Tuvalu. However, the Government of Tuvalu should take leadership in recognising the role of culture in the sustainable development of Tuvalu as a whole.

It is recommended therefore that SPC continues to liaise closely with the Government of Tuvalu through the Department of Culture to ensure the early endorsement of the National Policy on Culture and the associated restructuring of the Department of Culture. Although it is important that the Government of Tuvalu commits funds to expand the work on culture, in the early stages substantial funding will have to be sourced from development partners as well. Advocacy work on culture therefore is critical over the next year or so and SPC, UNESCO and other development partners have an important role to play here.

Recommendations

1. **National Policy on Culture:** First and foremost, it is recommended that the Government of Tuvalu consider and adopt the draft National Policy on Culture at the earliest date possible.
2. **Cultural Lens and Toolkit:** The National Cultural Lens and Toolkit of Tuvalu (as presented in Tables 1 and 2 of this report) should become the base on which all future cultural mapping exercises for Tuvalu are conducted.
3. **New Structure of the Department of Culture:** Once the National Policy on Culture is approved, a priority for its implementation is to endorse the proposed structure for the Department of Culture (Appendix 3).

4. **Cultural statistics:** As Appendix 4 demonstrates, a range of cultural statistics is collected by the Department of Statistics in Tuvalu but the various relevant data are classified under different clusters. Thus it is recommended that a stream of cultural statistics is established within the statistical clusters of Tuvalu's national statistics.
5. **Tuvalu National Cultural Council Act:** Execute the provisions of this Act at the earliest possible date to legitimise the priority status of culture as a development platform.
6. **Cultural legislation:** Compile a list of all legislation relating to culture and undertake a comprehensive review with the aim of consolidating all legal requirements on culture under one Act.
7. **Cultural committees:** The Department of Culture should establish cultural committees on the islands that are still without one and submit a comprehensive project proposal to secure adequate funding assistance, in the first place, from development partners like SPC and UNESCO.
8. **The *maneapa* and the Church (national tangible heritage):** Develop some preservation measures for these two landmarks as an integral part of the national heritage strategy.
9. **The *maneapa*:** Reinforce the importance of this component of national heritage in the preservation of Tuvalu cultural values and norms by instituting and strengthening the required protocols associated with this national heritage; continue to share traditional knowledge and skills; and encourage the attendance of youth at all gatherings in the *maneapa* so they can learn and live by the cultural norms and values expected of them.
10. **The Church (EKT):** Undertake a review of all the cultural traditions that are known to be imposed from outside and integral elements of the teachings of EKT, with a view to ending those traditions that bring about poverty to the people of Tuvalu.
11. **Falekaupule and the *maneapa*:** The following recommendations are made:
 - a. There is a certain degree of confusion in the 'name' given to the actual tangible heritage building, *te maneapa*, which was the traditional name used prior to the passage of the Falekaupule Act in 1999. Since that time, the name *Falekaupule* has been used. It is recommended that *Falekaupule* be used for the 'meeting of chiefs and elders' in the *maneapa*, in the sense of the actual building. In this way the traditional name of *te maneapa* is retained when referring to the actual physical building.
 - b. Continue building the capacity of the *Falekaupule* institution at all levels (including its 'political' arm, the *Kaupule*) by designing training modules at appropriate levels to guide the building of the *Falekaupule* institution.
 - c. Designate the *Falekaupule* as the authority on culture for all islands to make the final decision on any disputes or misconceptions that arise over the 'correct' cultural practice.
 - d. In view of the rifts between the *Falekaupule* and its administrative and political arm, the *Kaupule*, the Leadership Code should be effected at the earliest date possible to provide a collaborative and transparent working relationship with all island stakeholders.
 - e. Prepare 'rules and procedures' for the conduct of *Falekaupule* and *Kaupule* meetings as soon as possible and review them continuously.
12. **The *pulaka* pits and coconut woodland (food security):** Strengthen the cultivation and consumption of local food and in particular re-cultivate the many *pulaka* pits which have been abandoned for so many years. Also re-introduce a national coconut replanting scheme.

13. **Traditional agricultural (pulaka cultivation) and fishing skills:** As much as possible in the context of the *tapoo* framework relating to the ownership of these traditional skills, record and store traditional fishing skills and in particular the skills in the cultivation of the *pulaka*.
14. **Traditional canoes:** Document traditional skills in canoe building and revive the use of canoes for sailing, paddling, sports and fishing.
15. **Tuvalu handicrafts:** Review the existing marketing arrangements for the production and sale of handicrafts with the aim of instituting strict quality control with an appropriate pricing structure.
16. **Te mataniu:** This practice is a major component in the intangible national heritage of Tuvalu culture. It is important to undertake a review of its use in all the islands of Tuvalu and, where necessary, preserve and reinforce those positive elements that may be disappearing.
17. **Education and training:** Include at the earliest opportunity a stream on the Tuvalu culture in the national curricula at all levels of education – primary, secondary and tertiary.
18. **The Tuvalu language, its dialects and the Tuvalu Language Board:** Preserve all the eight dialects of the eight islands of Tuvalu as part of the national heritage strategy to be formulated. Also revive the Tuvalu Language Board as soon as possible and set it the priority task of completing the Tuvalu Dictionary which the Board was working on for more than 10 years.
19. **Voluntary labour (*galuega fakagamua*):** This major component of intangible national heritage of Tuvalu island communities eroded with the infiltration of the cash economy. Through a dynamic adult education strategy, Tuvaluans must once again be exposed to this traditional practice and be reminded of its value and importance in eradicating poverty among the people. Voluntary labour should therefore be re-instituted and practised for the betterment of community life.
20. **Financing culture:** The following recommendations are made:
 - a. After endorsing the National Policy on Culture, the Government should commit to allocating adequate funds for the advancement of the cultural sector.
 - b. Given the strong level of support for cultural advancement among donor partners, a priority task to accomplish as soon as possible is to formulate a comprehensive project proposal on culture targeting key priority areas for submission to potential donors.
 - c. Continue to support and invest in the Falekaupule Trust Fund and to add a provision to the Funds Deed for an acceptable percentage of the annual distribution to be allocated solely to the advancement of the cultural sector of the respective island communities.
 - d. Where an island requests it, facilitate and assist the establishment of a trust fund for that island.
21. **National Museum and Cultural Centre:** Build at the earliest possible opportunity a National Museum and Cultural Centre in a multi-purpose building which could also become the venue where *tufuga* (talented Tuvaluans) could serve a term in residence and conduct training for in their respective skills.
22. Establish an association of all *tufuga* – in particular composers, choreographers and healers – and, through this association, document all the songs, dances and medicinal skills.

23. **Traditional knowledge and skills:** Carefully map out a clear strategy for the preservation of traditional knowledge and skills of the Tuvalu people with particular attention to the ownership issue to assure ‘owners’ that their knowledge and skills will be preserved and any further use will be guided and protected by law.
24. **Women:** Women have specific roles within the cultural practices of Tuvalu. As a party to the CEDAW, it is important for Tuvalu to meet its obligations. Women are still not being accorded proper recognition either in the national government establishment or in particular within the *Falekaupule*. Thus it is strongly recommended that a specific review of the status of women is undertaken with the aim of ensuring they have a well-accepted position in the *Falekaupule* governing system and are fairly considered for top administrative positions in government.
25. **Cultural industries:** As in other countries, the cultural industries undoubtedly have huge potential to contribute to the sustainable development of Tuvalu. Thus it is particularly recommended that a cultural industries strategy is formulated as soon as possible to account for the following:
- a. *Tourism industry:* With the support of proper economic and physical infrastructure, a well-developed cultural sector can attract more tourists. It is suggested that the Department of Culture liaises closely with the Department of Tourism and other relevant departments to pursue a concerted cultural tourism strategy. A key first step is to identify the unique features of Tuvalu and produce relevant publications to sell Tuvalu as a niche tourist destination.
 - b. *Tuvalu dancing:* Document, record and preserve the unique, colourful and powerful dances of Tuvalu. Moreover, it is recommended that a ‘national dance theatre’ is established to preserve and foster traditional dancing.
 - c. *Songs:* Enhance the opportunities to generate income from the sale of song recordings and support the artists in this industry. Equally important measures are to document and record of all Tuvalu songs so they are kept safe for future generations and to use intellectual property rights to protect the ownership of them.
 - d. *Handicrafts:* This industry carries enormous potential for revenue generation for families, islands and the nation as a whole. Thus it is recommended that strategies are explored to develop quality production and market outlets with an appropriate pricing policy.
26. **Conservation and environmental sustainability:** These integral components of the culture of Tuvalu were practised by our ancestors before the Rio Summit in 1992 and the subsequent Agenda 21. It is recommended that strategies are developed to marry the basic principles of conservation and sustainability, as established in traditional practice, with contemporary practices.
27. **Freedom of the individual:** The members of a number of new religions have chosen not to participate in cultural activities, thus disassociating themselves from the rest of the community and impacting on the peaceful lives of some Tuvalu communities. As a matter of urgency, therefore, conduct a review of this situation and use the findings to educate and sensitise people on the exercise of their rights and the fact that these ‘rights’ are not supposed to cause divisions and disharmony in the lives of families and communities.
28. **Cultural mapping:** This exercise has been very challenging and indeed useful in revitalising the view of culture as a major development platform. There is a great need to continue educating the people and the leaders in particular on the importance of

culture and its huge potential to contribute to the national development process. In order to ensure that culture is accorded priority within the national policy framework, it is recommended that the cultural mapping exercise does not end here, but rather continues as an ongoing process into the future.

Appendix 1: Terms of Reference for the CMPP Project

SECRETARIAT OF THE PACIFIC COMMUNITY Human Development Programme

EUROPEAN COMMISSION-FUNDED “STRUCTURING THE CULTURAL SECTOR IN THE PACIFIC FOR IMPROVED HUMAN DEVELOPMENT PROJECT”

Cultural Mapping, Planning and Policy (CMPP) in Tuvalu

Terms of Reference for National Consultant

A. Introduction

Many countries of the world, particularly in the EU, have fully operational cultural policies, informed by rigorous mapping and planning exercises and the development of statistical tools. This evidence base, which is renewed on a regular basis, has enabled these countries to demonstrate, and build on, the full potential of the cultural sector in driving the economy and fostering social cohesion, thus making it a central part of the national planning and budgeting process. This is presently not the case in Tuvalu, a gap which CMPP addresses.

The CMPP in Tuvalu is part of Component 1 of an EC funded project entitled ‘Structuring the Cultural Sector in the Pacific for Improved Human Development’ managed by SPC’s Human Development Programme (HDP) which is divided into four, mutually reinforcing components that together will lead to an enhanced structuring of the cultural sector and subsequently to an improved human development situation in the Pacific. The four components target the following areas: 1) the development of cultural policy in the Pacific and in six countries, including Tuvalu; 2) the promotion of cultural industries to the European Union and intra-ACP through the development of a marketing strategy bringing public, private sector and civil society organisations together; 3) the mapping of threatened cultural heritage sites; and 4) exchanges between Pacific and Caribbean museums. The overall project thus targets four specific but complementary and mutually supporting areas of the cultural sector: policy development, cultural industries promotion, cultural heritage preservation and building intra-ACP cultural relations. It emphasises developing the human potential in these areas through capacity building; fostering economic opportunities; promoting and disseminating cultural production and entrepreneurship; preserving cultural identity through endangered heritage protection; promoting cultural diversity and cross-cultural understanding through intra-ACP exchanges, and maximising opportunities in an area in which the Pacific has an intrinsic but underutilised advantage: substantial cultural wealth and diversity held by communities.

The overall project complements the development of the Regional Cultural Strategy (RCS), presently being designed by SPC and the Council of Pacific Arts²⁷ in accordance with Pacific

²⁷ The Council of Pacific Arts was renamed the Council of Pacific Arts and Culture at its 23rd meeting, held in Noumea, New Caledonia from 23–25 March 2010.

Plan Objective 11.1 to provide guidance to the region in the preservation and strengthening of cultural identity. As part of the RCS design, SPC has commissioned research into, and developed its own criteria for cultural statistics and indicators for use at the regional and national levels. Component 1 will allow the indicators to be deployed at the country level as a guiding framework for the mapping and planning stages. This will provide a ‘testing’ ground for the indicators and their further refinement based on the country experiences. The Action will therefore result in the final development of a tool kit for cultural statistics and indicators which can be used by all the cultural sector stakeholders.

B. Background

The CMPP will specifically build capacity in the area of cultural mapping, planning and policy (CMPP) in all SPC member countries and more specifically in six countries, including Tuvalu. The CMPP began with a regional workshop designed to train culture officials of all SPC member countries in CMPP which will immediately followed the 23rd Council of Pacific Arts meeting. The workshop, held from 25 to 27 March in Noumea, New Caledonia, drew on the expertise of one international (from the EU) and one regional expert in CMPP, who jointly prepared, formulated and facilitated the workshop in collaboration with the HDP Adviser Culture. The workshop was successfully completed and the proceedings will be published by SPC in a guidelines format and be disseminated in the region and to individual countries, including Tuvalu.²⁸

The project is coordinated by the Human Development Programme of the Secretariat of the Pacific Community in close partnership with government officials responsible for culture in Federated States of Micronesia (FSM), Palau, Solomon Islands, Tonga, Tuvalu and Vanuatu. The target groups are government, civil society, communities and the private sector, and specifically include cultural operators and entrepreneurs, cultural/arts bodies, artists and artisans and academia. Consultations will be an integral part of the activity to ensure national ownership, and in accordance with SPC processes.

C. Scope of work

The overall project consists of 6 stages. These Terms of Reference focus on stages 2–4 specifically:

- 1) Hold the above mentioned regional workshop on the Cultural Mapping, Planning and Policy process, hosted by the Secretariat of the Pacific Community and facilitated by an internationally recognised cultural policy expert from the European Union as well as a regional expert.
- 2) A qualified national consultant carries out an in-country cultural mapping process in close collaboration with government cultural authorities in each of the six countries, including Tuvalu. The mapping will serve to survey the range of cultural resources, actors, stakeholders, constraints and potential of the cultural sector, as a lead-up to the cultural planning process, and will consist of:

²⁸ The guidelines will be updated through the sub-regional meeting which will take place after completion of, respectively, the cultural mapping and the planning stages; and once the six countries have finalised, endorsed and begun implementing their policies.

- a. a consultancy study developed in close collaboration with cultural stakeholders;
 - b. consultations at the provincial/district/local community level as part of surveying process;
 - c. a national consultation reporting on the findings of the study as an introduction to the planning stage; and
 - d. publication of the studies which will be made publicly available as a resource on the culture sector in the Pacific.
- 3) Carry out an in-country cultural planning process with the assistance of a national consultant. The planning component will serve to identify the full structuring of the cultural sector in country. The associated activities will be:
 - a. focus group consultations in-country to ensure community involvement; and
 - b. creation of a cultural planning and policy taskforce to develop a strategic plan for the cultural sector identifying means to mainstream culture into government planning and policy including the development of cultural indicators and a cultural lens tool kit for across-government development policy and planning.
 - 4) Develop a cultural policy based on the mapping and planning processes carried out as per above. Policy development will entail:
 - a. in-country drafting assistance by a national consultant in consultation with the policy task force;
 - b. national consultation on draft policy; and
 - c. consultant technical assistance to finalise policy and implementation plan.
 - 5) Hold a sub-regional meeting of the six countries to report on monitoring and evaluation of CMPP process.
 - 6) Finalise the CMPP guidelines.

D. Expected output

The national Tuvalu CMPP consultant will be expected to:

1. complete a consultative cultural mapping process resulting in a study written in English with a summary in Tuvaluan;
2. develop a method for and facilitate the carrying out of a cultural planning process in close collaboration with a national cultural taskforce, which will result in the development of proposed cultural indicators and a cultural lens tool kit for across-government development policy and planning; and
3. provide drafting assistance for the development of a cultural policy for Tuvalu in consultation with the policy task force, facilitate a national consultation on the draft policy and provide guidelines for the implementation of the policy.

E. Duration

The consultant will be hired for 45 days over the following staged periods:

1. Cultural mapping – June, July, August 2010
2. Cultural planning – August, September, October 2010
3. Cultural policy – November, December 2010

F. Qualifications

The national consultant will be expected to demonstrate:

1. a high level of competence in and understanding of culture in the Tuvalu context;
2. ability to conduct and write up a high-quality study mapping Tuvalu culture in English with a summary in Tuvaluan;
3. proven ability to organise consultations at different levels and to work with a national taskforce;
4. proven experience in the area of policy development; and
5. experience of at least five years in working in Tuvalu

F. Management arrangements

The contract will be issued and managed by the SPC under the Supervision of the Manager, Human Development Programme in collaboration with the Cultural Officer, Ministry of Home Affairs, Tuvalu.

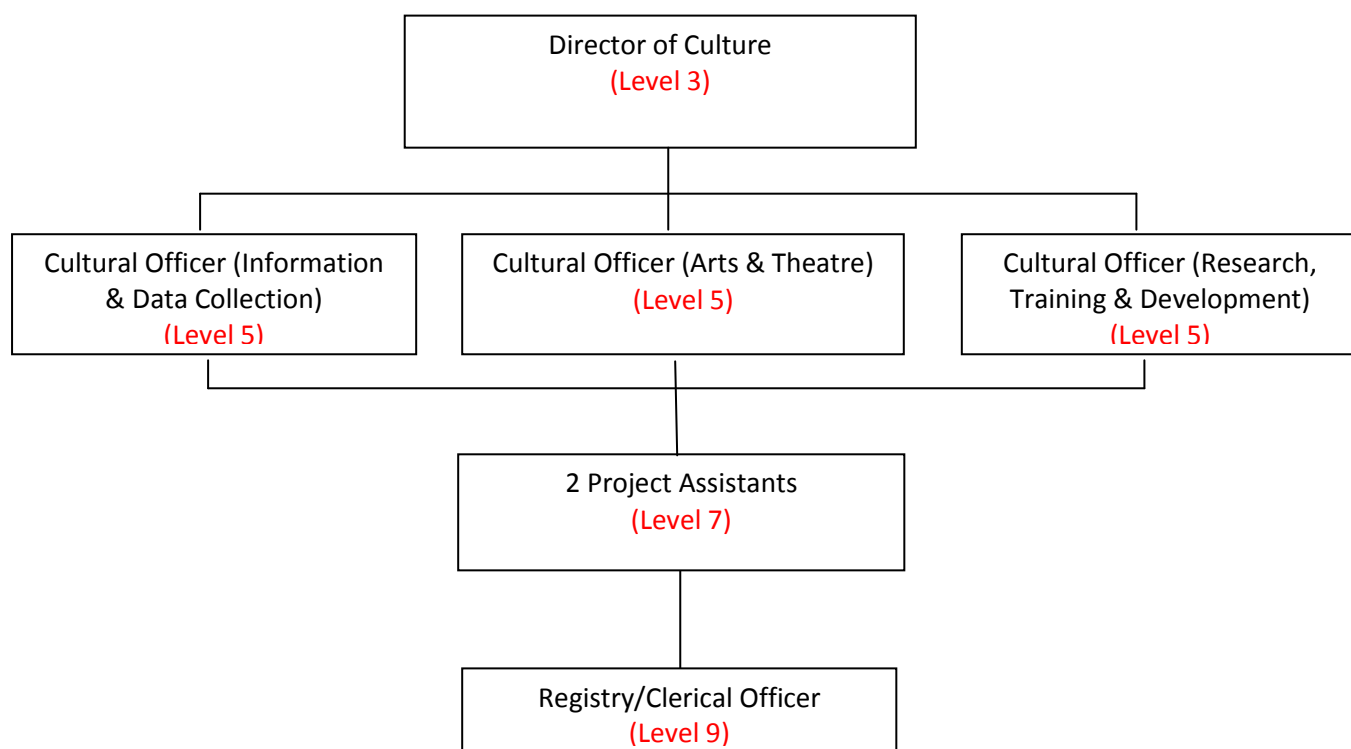
G. Consultancy fee/payment schedule

This will be negotiated on an output basis and paid in instalments on satisfactory submission of components 2–4 listed above. Fees will be based on the quality of the expression of interest, work experience and ability to demonstrate capacity to deliver a quality work product within the set timeframe. Travel and per diem costs will be in addition to fees.

Appendix 2: Draft Questionnaire

1. What are the cultural norms, values and heritage of your island?
2. What are the problems and constraints faced by your island culture and the Tuvalu culture as a whole?
3. What constitutes the national identity of a Tuvaluan?
4. Why do you belong to Nanumea or Nanumaga or Niutao or Nui or Vaitupu or Nukufetau or Funafuti or Nukulaelae?
5. What are the cultural norms, values and traditions which have contributed positively to the development of the Tuvalu culture?
6. What are the norms, values and traditions of your island which have contributed positively to the good welfare of your people?
7. What are the areas of traditional knowledge of your island that require documentation and carry potential to contribute to the economic and social sustainability of your people?
8. Where have you received assistance to foster the development of your culture?
9. What are the development needs of your island in terms of culture?
10. Please list any other issues that you consider important and which are not covered in this questionnaire.

Appendix 3: Proposed Structure for the Department of Culture



Terms of References for all the Proposed Posts under the New Structure of the Department of Culture

Director of Culture (Level 3)

The functions of this position are similar to those of the present Cultural Officer. It is proposed **that the title be changed to Director** in recognition of the prime status of culture within the Constitution of Tuvalu and in particular as indication of the Government of Tuvalu's strong support for the cultural sector and its commitment to ensuring it is finally accorded priority status. It is recommended that the Director of Culture is a Level 3 position, given the longstanding constitutional mandate on culture which emphasises the importance of culture to the people of Tuvalu.

Qualifications

- Hold a Masters in Cultural Studies or in another equivalent social science discipline.
- Have at least 10 years' work experience in culture in Tuvalu or elsewhere in the Pacific region.
- Possess a high level of knowledge and understanding of the culture of Tuvalu.
- Possess skills in people-centred development approaches.
- Have excellent leadership skills.
- Be able to work as a team with the other staff of the Department and Ministry overall.
- Be able to work long hours and visit the outer islands from time to time.

- Have a good knowledge and understanding of international conventions on culture and have experience in working with donor partners relating to culture.
- Be computer literate and have good skills in using Excel and word processing.
- Have good skills in report writing and presentation.

Reporting to: Permanent Secretary responsible for Culture

Duties and Responsibilities

In addition to the existing functions of the Cultural Officer, the basic functions of this important Director shall be to:

- act as adviser on culture to the Minister through the Permanent Secretary;
- administer the Department of Culture;
- administer the National Policy on Culture (NPC);
- support the roles of the Hon Minister and Permanent Secretary in the execution of the legal mandates under the Tuvalu Cultural Council Act 1991;
- undertake regular review and update of the Tuvalu Cultural Lens and Toolkit;
- oversee the work of all personnel working in the Department;
- foster teamwork among all staff of the Department and be able to delegate functions as and when needed;
- prepare annual budgetary submissions on time for the Department of Culture;
- prepare an annual work programme on culture;
- liaise with development donors to solicit funding assistance to supplement the development budgetary requirements for cultural projects;
- ensure that cultural yardsticks and activities executed by other departments and civil society organisations complement the NPC;
- monitor and report regularly on the performance of the NPC;
- represent Tuvalu at any relevant cultural conventions and conferences overseas; and
- carry out any other duties as directed by the Hon Minister and Permanent Secretary.

Cultural Officer (Research, Training & Development) (Level 5)

This is a new position. The Cultural Officer (Research, Training & Development) will be in charge of the Research, Training and Development (RTD) Programme. If managed and steered well, this programme should actually become the supporting backbone for the other two programmes (DAT and TKCIS: see below) and the whole cultural directorate. Many aspects of the duties of this post support the work of the Director.

Qualifications

- Hold at least a degree in economics, or in any other social science discipline.
- Possess skills in social science research methodologies.
- Have skills in planning and project formulation and monitoring.
- Have skills in facilitating and conducting training programmes.
- Have good report writing and communication skills.
- Have people-centred skills.
- Be knowledgeable in the culture and traditions of Tuvalu.
- Be able to work over extended hours and meet deadlines.

- Possess good computing skills.
- Be able to travel and spend at least 50 per cent of work time on the outer islands.

Reporting to: Director of Culture

Duties and Responsibilities

- As a top priority, prepare a strategy and concept paper to establish outputs and targets, including projects and a work plan, for the RTD Programme.
- Conduct research on priority needs as established in the strategy paper, and publish findings.
- Continually update the **Cultural Lens and Toolkit** of Tuvalu using the data and findings of the research projects, in close collaboration with the Director and other Cultural Officers.
- Formulate appropriate training modules on culture and conduct training programmes.
- Assist the Director in the formulation of project proposals to solicit technical and funding assistance to support the work of the Department.
- Assist the Director in the preparation of the annual work plan and budgetary submissions.
- Assist the Director in the management and operation of the office registry and administration in general.
- Carry out any other duties as directed by the Director from time to time.

Cultural Officer (Information & Data Collection) (Level 5)

This is a new position. The Cultural Officer (Information & Data Collection) will be in charge of the Programme on Traditional Knowledge, Cultural Indicators and Statistics (TKCIS).

Qualifications

- Hold at least a degree in economics, statistics, information technology or any other social sciences discipline.
- Have at least five years' work experience in culture in Tuvalu or any other Pacific country.
- Have good skills in mathematics and data analysis.
- Have a good grasp of the meaning of culture in its broadest sense and be knowledgeable on traditional knowledge and its dynamics.
- Work well with people and possess people-centred skills.
- Be able to work as a team with the other staff of the Department and the Ministry at large.
- Be able to work independently and meet targets and deadlines.
- Have excellent skills in computing.
- Have good report writing and media skills.

Reporting to: Director of Culture

Duties and Responsibilities

- As a top priority, prepare a concept paper outlining selected priority activities under this TKCIS Programme and in particular establishing outputs and targets over at least a three-year period for discussion with the Director and subsequently the Hon Minister and Permanent Secretary.
- Carefully prepare a projected work plan every year to guide the activities of the TKCIS programme.
- Document, archive and arrange for the legal protection of at least four traditional knowledge projects every year.
- Continually review and update the **Cultural Lens and Toolkit** for Tuvalu, in close consultation with the Director and other Cultural Officers, especially by upgrading the traditional knowledge components, cultural indicators and statistics.
- Visit all the islands of Tuvalu to record all potential heritage sites for inclusion under the World Heritage Convention and make arrangements for their inclusion.
- Work closely with the Planning and Statistics Department of the Ministry of Finance to develop cultural indicators and statistics and to ensure they are recognised as official components of the National Census.
- Arrange to publish sets of pamphlets and posters in both Tuvaluan and English languages to help to spread the cultural messages and charter as well as to assist the education process thus enriching the people of Tuvalu as well non-Tuvaluans.
- In close consultation with the Director, liaise closely with SPC for the establishment and management of the Tuvalu cultural website to ensure storage and safekeeping of all cultural information and data for Tuvalu.
- Prepare regular radio programmes and press releases to keep the public aware of cultural activities and projects.
- Prepare project proposals as required to solicit financial and technical assistance in pursuance of programme targets and outputs.
- Undertake any other duties as directed by the Director.

Cultural Officer (Arts & Theatre) (Level 5)

This is a new position. The Cultural Officer (Arts & Theatre) will be in charge of the development and management of the Dance, Arts and Theatre (DAT) Programme.

Qualifications

- Hold at least a degree in arts, dance and theatre, or any other relevant social sciences discipline.
- Possess passion for Tuvalu dancing and singing traditions.
- Possess skills and experience in dancing and enjoy teaching others the Tuvalu dancing movements. (Dancing knowledge and skills of other Pacific dances would be an advantage.)
- Work well with people.
- Have good planning skills.
- Be able to work as part of a team with other staff of the Department and Ministry at large.
- Have good report writing and communication skills.
- Be computer literate, especially with Microsoft Office software.

- Be able to work independently and over extended hours as and when required.

Reporting to: Director of Culture

Duties and Responsibilities

- As a top priority, formulate a strategy paper on the DAT Programme outlining areas of priorities, establishing targets and outputs, priority projects and activities, and setting out a projected work plan over a period of at least three years.
- In close consultation with the Director, establish a National Dance and Arts Theatre (NDAT) group with a view to making this group the official representation for Tuvalu at any overseas cultural shows and gatherings.
- Work closely with the composers of Tuvalu and traditional dance choreographers to support the work of the NDAT and to reach agreements for the recording, storage and documentation of all Tuvalu songs, dances and hymns.
- Assist the Director in the planning and development of a National Museum that could also provide space for cultural activities and initiatives such as dancing competitions, handicrafts production, and training.
- Establish an inventory of all the different types of handicrafts of Tuvalu and pitch benchmarks against each to control quality production.
- In close consultation with the Cultural Officer (Research, Training & Development), formulate and conduct training modules in handicraft production for the youth and people of Tuvalu more generally.
- Prepare project proposals to solicit technical and funding assistance to support the advancement of the activities under the DAT Programme.
- Liaise closely with other government departments and in particular the Tuvalu Vocational and Education Training project to ensure a stream on arts, dance and theatre is included in its teaching syllabus.
- Plan and execute a strategic plan of action to foster and promote the cultural industries of Tuvalu.
- Continually update the **Cultural Lens and Toolkit** of Tuvalu in close collaboration with the Director and other Cultural Officers.
- Spend at least 50 per cent of work time on the outer islands working closely with island community stakeholders in reviving and fostering traditional arts, dance and theatre.
- Carry out any other duties as directed by the Director.

Project Assistant (Policy & Administration) (Level 7)

This is a new position. The Project Assistant (Policy & Administration) will work directly under the guidance of the Director of Culture and be responsible for keeping accounts and managing the office stationery, equipment and registry. He or she will also support the work of the Cultural Officer (Research, Training & Development).

Qualifications

- Hold at least a Diploma in Accounting and/or Administration or any other relevant discipline. (This academic requirement can be foregone if there is proof of good experience in accounts keeping and office management.)

- Have at least five years' experience in account keeping, and office and registry management.
- Have a good record of past performance in a similar work environment.
- Be computer literate and have especially good skills in Excel and word processing.
- Have excellent customer-service skills.
- Be able to work over extended hours as and when required.

Reporting to: Director of Culture through Cultural Officer (Research, Training & Development)

Duties and Responsibilities

- Maintain and administer, with the Director's guidance and approval, the Department's annual budget and work plan.
- Keep the department's filing system, both in electronic and hard copy form, up to date and accurate.
- Oversee the work of the Department's Registry/Clerical Officer.
- Travel to the outer islands as and when required from time to time.

Project Assistant (Programmes & Projects) (Level 7)

This is a new position. The Project Assistant (Programmes & Projects) will provide support to the work of the Cultural Officer (Information & Data Collection) and Cultural Officer (Arts & Theatre). Working in the programme and project arm of the Department, he or she will keep up to date the account records and reports of all projects, in close collaboration with the Project Assistant (Policy & Administration).

Qualifications

- Hold at least a Diploma in Economics or Project Management (or in any other relevant discipline) or have at least five years' proven experience in the management and administration of projects.
- Possess skills in project planning, formulation and monitoring.
- Have some experience in project management and reporting.
- Have some experience in accounting.
- Have excellent skills in Excel and word processing.
- Work well with people and possess good communication skills.
- Have some report writing skills.

Reporting to: Cultural Officer (Arts & Theatre) and Cultural Officer (Information & Data Collection)

Duties and Responsibilities

- Provide support to the work of the Cultural Officer (Arts & Theatre) and Cultural Officer (Information & Data Collection).
- Keep up to date the account records and reports for all development projects, in close consultation with the Project Assistant (Policy & Administration).

- Assist in the collection of relevant data and information in the compilation of project proposals for the TKCIS and DAT programmes.
- Assist in the conduct of training programmes throughout the nation.
- Travel to the outer islands as and when required by the Director and the two immediate supervising Cultural Officers.
- Carry out any other duties as directed by the Director and the two immediate supervising Cultural Officers.

Registry/Clerical Officer (Level 8/9)

This is a new position. The duties of the Registry/Clerical Officer are stated well in the Tuvalu General Administration Orders (GAO). He or she will be responsible to the Director of Culture.

<p>Number of people able to partly take their part in cultural performances and protocols in accordance with cultural norms</p> <p>Number of people able to fulfil cultural obligations satisfactorily</p> <p>Ability of community/nation to apply cultural principles and norms in practice e.g. ability to make decisions according to cultural decision-making norms</p> <p>Ability to perform expressions of culture related to traditional knowledge</p> <p>Proportion of youth able to produce/create cultural art forms</p> <p>Ability to identify cultural heritage sites and historically significant places</p> <p>Access to land and sea for traditional food production and traditional medicinal practices</p>	<p>fulfil cultural obligations</p> <p>Measure conditions enabling expressions of traditional culture</p> <p>Measure ability to create</p> <p>Measure cultural historical knowledge</p> <p>Measure access to environment to be able to practise cultural skills</p>		<p>Development Framework (which has replaced the Forum Basic Education Action Plan) and endorsed by Forum Ministers of Education – Language and Culture features as one of the 4 or 5 cross-cutting issues</p>	<p>Qualitative governance survey</p> <p>Traditional knowledge mapping</p> <p>Cultural mapping</p> <p>Heritage mapping</p> <p>Heritage/traditional knowledge mapping</p>
<p>CP-2: Living culture</p> <p>Proportion of people speaking the first language(s) (vernacular) of their cultural group(s)</p> <p>Number of young people speaking the first language(s)</p>	<p>Measures the actual doing of/ participating in culture</p> <p>Measure vitality of</p>			

<p>(vernacular) of their cultural group(s)</p> <p>Proportion of (adult) population of community involved in regular production of goods for cultural exchange and/or income earning (raising pigs, weaving mats, cutting toddy, planting <i>pulaka</i> and other root crops, growing flower trees, producing coconut oil, handicrafts etc.) or for regular/daily use (weaving thatched roofing materials; canoe building)</p> <p>Average weekly ratio of traditional to imported food consumption</p> <p>Ratio of people fishing and collecting shells with traditional tools/methods (spear, canoe, fish-traps) to those using motorised boats (modern angling gear); number of people knowing the time and 'season' for different species of fish, etc.</p> <p>Prevalence of traditional versus westernised use of land</p> <p>Acreage of <i>pulaka</i> pits left uncultivated versus those under regular cultivation</p> <p>Regular use of land and sea (fishing) for cultural activities such as community fishing competition; <i>pulaka</i> and <i>talo</i> competition (<i>nafa</i>) and others</p> <p>Number of people in community who have participated in a cultural performance in past month Number of traditional feasts and welcoming ceremonies over the year</p> <p>Number of people in community who have been a spectator of a cultural performance in past month</p>	<p>vernacular languages</p> <p>Measure vitality of production of cultural goods</p> <p>Measure consumption of healthy traditional foods</p> <p>Tells us how many are using traditional/sustainable fishing methods</p> <p>Tells us how much land is being made available and being used for people to grow traditional food and other goods</p> <p>Measures cultural vitality of community/nation</p> <p>Measures participation in cultural performances</p>			<p>Census</p> <p>Household survey</p> <p>Land-use survey</p>
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<p>Number of practising artists (including carvers, weavers, musicians, composers, etc.) in the community</p>	<p>Measures access to cultural performances</p> <p>Measures creativity of community</p>			<p>Cultural statistics</p>
<p>CP- 3 Driving culture</p> <p>Ratification and implementation of cultural rights treaties and conventions and Implementation of model laws on protection of traditional knowledge and expressions of culture, and on traditional biological knowledge, innovations and practices</p> <p>Updated and implemented copyright law</p> <p>An agency to collect copyright royalties (performing and visual arts) is established</p> <p>Official recognition of the Tuvalu language and eight dialects (language policy/language commission/language academy)</p> <p>Active promotion of <i>vernacular</i> language in education policy and community level (local language school, teaching of local language in school, teaching of youngster by elders in cultural practices)</p> <p>Existence of a Tuvalu Dictionary and how often it is updated</p> <p>Fiscal incentives for the cultural industries, including traditional knowledge</p> <p>Proportion of national budget allocated to culture, including for protection, preservation (heritage) and promotion of culture</p> <p>Mainstreaming of culture in national development</p>	<p>This component measures the conditions for cultural vitality (which includes preserving heritage and encouraging innovation)</p> <p>Measures State’s concern with protection, preservation and promotion of cultural expressions and knowledge</p> <p>Measures State’s role in creating favourable conditions for cultural development</p>		<p>Conventions related to cultural rights</p> <p>Copyright laws</p> <p>National investment incentive documents</p> <p>Budget documents</p>	<p>Survey of cultural rights implementation</p> <p>Cultural mapping/survey</p> <p>Culture in education survey</p> <p>Investment incentives policies surveys</p> <p>National budget</p> <p>Qualitative review of national development policies</p>

<p>policy (in all sectors, economic and social)</p> <p>Regular measurement of economic impact of culture</p> <p>Number and quality of spaces for manifestation of cultural expressions (including contemporary youth expressions)</p> <p>Percentage of radio and TV programming time dedicated to local and national culture</p> <p>Percentage of local media space dedicated to culture</p> <p>Number of, and extent of financial and human resources allocated to, museums, cultural centres and cultural archiving facilities at the national and local levels</p> <p>Number of local and national cultural events and festivals supported annually</p>			<p>National sectoral policy documents</p> <p>Cultural policies</p> <p>TV and radio licensing agreements</p> <p>Cultural policy</p> <p>Tourism plans</p>	<p>Economic valuation of culture</p> <p>Cultural mapping</p> <p>Survey of media</p> <p>Cultural mapping</p> <p>Cultural mapping</p>
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Appendix 5: TILA Resolutions: Decision 10 on Culture²⁹

Reaffirming culture as one of the pillars in Tuvalu's way of life, Head Chiefs appreciated the initiative of the Ministry of Home Affairs to reposition, evaluate Tuvalu's culture with the view to establish and endorse a National Policy on Culture and thus Head Chiefs strongly agreed to the proposed strategies recommended under this subject matter:

- i. To collect and compile data and information to formulate a Cultural Lens and Toolkit as the basic foundation for the preservation and development of Tuvalu culture and traditions in all its components and levels.
- ii. That this august meeting the TILA be considered as the authority to ascertain and recommend which cultural values, norms and traditions be upheld and practiced and thus treated standard yardsticks to measure the validity of such practice.
- iii. For the Ministry of Home Affairs to consider and approve the Tuvalu National Policy on Culture as early as possible.
- iv. For the Ministry of Home Affairs to review and consider the proposed structure of the Department of Culture by employing additional staff to enable the effective implementation of the approved National Policy on Culture.
- v. The Ministry of Home Affairs to review and consider whether the national cultural mandate is better executed through a fully established Ministry of Culture.
- vi. That the Department of Culture to formulate its Strategic Plan at the earliest possibility once the National Policy on Culture is approved.
- vii. The Department of Culture in close consultation with the Hon Minister and Permanent Secretary of Home Affairs, to formulate a budgetary proposal for culture in the hope to secure appropriate allocation from the 2011 National Budget.
- viii. For the Ministry of Home Affairs to conduct a comprehensive review to establish a clear understanding of the 'freedom of the individual' with the view to manage and minimize the risks currently experienced amongst communities due to the exercising of the freedom of the individual.
- ix. That the Ministry of Home Affairs arrange to undertake a comprehensive review of the status of women within the Falekaupule with the aim to allow participation of women in the Falekaupule decision making process.
- x. To plan and consider establishing cultural centres on each island and as well as a National Cultural Centre.
- xi. To assess, record, and preserve the cultural heritage sites of each island.

²⁹ This resolution is quoted directly from the official copy of the Resolutions of TILA.

