Situational Analysis of Cultural Industries in the Pacific

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Situational Analysis of Cultural Industries in the Pacific

by
Helene George, Creative Economy Pty Ltd and Letila Mitchell

Secretariat of the Pacific Community
Noumea, New Caledonia, 2012

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The authors also thank Elise Huffer and the staff of the Human Development Programme of the Secretariat of the Pacific Community for their assistance with this project. Thanks are also given to the Pacific Island Forum Secretariat for hosting the Regional Consultation on Cultural Industries, in particular Trade Development Officer, Glynis Miller, and UNESCO Apia, in particular Susan Vize, Programme Specialist for Social and Human Sciences for feedback on the final report.

It is hoped that this project and its recommendations will assist Pacific Island countries and territories with building the capacity of cultural industries, so that these industries can contribute to the sustainable development and ongoing vitality of culture in the Pacific Islands region.

Abbreviations and Acronyms

ACP	Africa, Caribbean and Pacific
BTIB	Business Trade Investment Board (Cook Islands)
CAHA	Council of Arts and Humanities
EU	European Union
FAVC	Fiji Audio Visual Commission
FOPA	Festival of Pacific Arts and Culture
FPRA	Fiji Performing Rights Association
OCAC	Oceania Centre for Arts, Culture and Pacific Studies
PAA	Pacific Arts Association
PaCaa	Pacific Arts Alliance
PARBICA	Pacific Regional Branch of the International Council of Archives
PICT	Pacific Island countries and territories
PIFS	Pacific Islands Forum Secretariat
PIMA	Pacific Islands Museum Association
UN	United Nations
UNCTAD	United Nations Conference on Trade and Development
UNESCO	United Nations Educational, Scientific and Cultural Organization
USP	University of the South Pacific
SPC	Secretariat of the Pacific Community

Executive Summary

The Human Development Programme of the Secretariat of the Pacific Community (SPC) has been successful in attracting European Commission funding for a large project entitled 'Structuring the Cultural Sector in the Pacific for Improved Human Development'. This report — Situational Analysis of Cultural Industries in the Pacific — is part of the project.

In conducting this assignment, it was evident that the notion of the Pacific Islands region is not universally defined. Many notions exist as to what constitutes the Pacific, and these are based on differing factors such as geography, culture, political governance, history, ethnography and allegiances.

SPC has 26 member states: 22 Pacific Island countries and territories, and four founding member countries (France, the United States of America (USA), Australia and New Zealand). This assignment focused on American Samoa, Cook Islands, Federated States of Micronesia, Fiji, French Polynesia, Guam, Kiribati, Marshall Islands, Nauru, New Caledonia, Niue, Northern Mariana Islands, Palau, Papua New Guinea, Pitcairn Islands, Samoa, Solomon Islands, Tokelau, Tonga, Tuvalu, Vanuatu, and Wallis and Futuna.

This situational analysis is the first region-wide analysis in the Pacific Islands region, and aims to provide a description and analysis of the current state of cultural industries. This is a considerable task especially given there is no pre-existing regional contact database or composite of research and statistics in relation to cultural industries in the Pacific. To reach a stage to conduct an analysis meant gathering and attempting to construct information through field visits to three Pacific Island countries, consultations across multiple nations, project logistics, research, literature review, compilation of data, analysis for 22 island nations, report drafting, review phase and finalisation of this report.

Thirty-five days were allocated to conduct this study, which were inadequate for conducting a study of this breadth and depth. The study's consultants have aimed to produce a report that gives as inclusive an analysis as possible. It is our strongest recommendation that further work be undertaken to gather all relevant information and present a more thorough analysis.

The importance of culture to development has been recognised at the highest levels of government in the Pacific. It is recognised by both Pacific ministers of culture in their 2002 declaration, which includes the promotion of sustainable and profitable cultural industries as a priority, and Pacific Islands Forum trade ministers and leaders in the Pacific Plan under the pillar of sustainable development. From 2002 to 2010, the actions in the development of cultural industries have tended not to have matched the declaration of priority. It is hoped that with this renewed focus, cultural industries will be prioritised and will contribute to sustainable development.

The role of cultural industries in Pacific Island economies is centuries old. Culture, economy and trade were historically linked and a valued resource within the Pacific prior to colonisation. Generally in the Pacific since colonisation, and with the adoption of mainstream economic models, traditional knowledge and cultural practices have become increasingly undervalued. There is a need to balance the safeguarding of cultural integrity with opportunities for sustainable development that can result from cultural industries. We refer to this in Section 5 of this report (Potential of Cultural Industries) as the Pacific and universal frameworks. Both frameworks are needed to build the capacity of cultural industries and contribute to sustainability in the Pacific.

An example of the undervaluing of traditional knowledge and cultural practices is the significant amount of cultural extraction out of the Pacific with limited benefits going back in to the Pacific. There are more collections of Pacific cultural objects outside of the Pacific Islands region than in the region. While this may safeguard objects, the objects are inaccessible by Pacific communities.

In terms of the cultural industries, the Pacific Islands region is culturally rich and diverse with numerous languages, a wealth of traditional knowledge and many cultural practices. Cultural practices provide unique identity and distinction within the region. Additionally, there is a high level of participation in cultural practice and cultural expression, which means that culture, is implicit in many Pacific communities, although the intrinsic value of culture tends to be overlooked.

During this study, it was wonderful to meet and discover such dynamic cultural practitioners during the Cultural Industries Forum and during our country visits in the Cook Islands, Guam and Fiji. Some of the cultural treasures we found are presented further in this report in Section 4, Case Studies and Notable Initiatives.

In this study we have used the value chain as a tool to analyse cultural industries. The state of cultural industries in the Pacific shows a contracted value chain with some actors playing many roles in the value chain. For example, a songwriter is often a musician, performer, promoter and booking agent.

There is very limited education and training in cultural expression and other roles of cultural industries such as producing and management. There are also few professional development opportunities within the Pacific. Artists who have the financial means access professional development opportunities in countries such as New Zealand, Australia, USA and Europe. Those artists who return to the Pacific earn incomes predominantly through live performances. Lack of intellectual property regimes restricts the range and volume of income sources for participants in cultural industries. Similarly, the lack of an investment in infrastructure and specialisation of knowledge and skills, especially entrepreneurial skills in cultural industries, constrains the development and economic size of the sector.

There is limited understanding within cultural industries, including by producers and supporting agencies, of how to derive economic returns and benefits. At present, the capacity of cultural industries to contribute to sustainable development is significantly limited without such an understanding.

The key recommendations of this study are presented within the context of the value chain in the following section. In this limited study, it was not feasible to recommend how best to structure the cultural industries in terms of cooperation among cultural practitioners as well as civil society, national, regional and international organisations. Further work needs to be done to analyse the effectiveness of current players as well as their commitment and capacity to develop and promote cultural industries.

Key recommendations include the following.

a) Further work to be undertaken to gather all relevant information and present a more thorough analysis of cultural industries in the Pacific.
b) Cultural industries to be developed within an economic and sustainable development framework. This will ensure that key policy levels are engaged with players that can effectively mobilise resources.
c) Adopt an integrated approach to cultural industries development to ensure that significant projects such as the ‘Structuring the Culture Sector for the Pacific’ are conducted so that each component informs, adds value to, and builds capacity for the benefit of cultural industries.
d) Access technical expertise to assist with the development of cultural industries from practical experience in order to bring knowledge transfer and capacity building within the Pacific, rather than theoretical or academic analysis.
e) Maintain an action agenda to efficiently progress development of cultural industries in the Pacific. Many participants of the Regional Consultation on Cultural Industries stated that this was the first time such issues were discussed and that this was very informative and highlighted the need for further development. Many participants were also eager to see

actions implemented, having been the subjects of consultations on numerous other occasions.

f) Support the implementation of the recommended pilot projects as demonstration models of building capacity and developing cultural industries in the Pacific and for export.

This Situational Analysis of Cultural Industries in the Pacific is an important first step in understanding the current state of cultural industries and how they can be fostered to contribute to sustainable development in the Pacific Islands region.

Recommendations

This is first time that there has been an analysis of cultural industries in all 22 island countries and territories in the Pacific. The findings are intended to assist regional stakeholders in better understanding cultural industries. Similarly, the analysis and recommendations aim to enable the development of cultural industries in the Pacific.

In proposing these recommendations, a wide range of initiatives and development models of cultural industries were considered. These models included those of countries within the Caribbean, Africa, Indian Ocean, as well as recent initiatives by the European Union and agencies of the United Nations.

The breadth of this study is extremely wide. For that reason, we have framed our recommendations to respond to the following core question: How do we improve the capacity of cultural industries to contribute to the sustainable development of PICTs?

In answering this question we summarised three key objectives, which were to:

- increase each PICTs' capacity to practise culture within communities;
- ensure that cultural producers have the opportunity to make a living from their cultural practice(s); and
- strengthen the value chain of cultural industries to bring increased value and returns to communities and artists for sustainable development in PICTs.

The following are recommendations to achieve these objectives and are explained within the paradigm of the value chain. These recommendations were discussed at workshops and further refined with stakeholders and cultural practitioners during the Regional Consultation on Cultural Industries in Fiji in December 2010.

The value chain

Creation	
Number	**Recommendations**
1	Identify and use Pacific models that link trade and culture.
2	Each PICT should develop its own cultural protocol in relation to traditional knowledge, in order to: • guide appropriate engagement and access to knowledge; • promote and manage the culturally appropriate use of cultural knowledge and expression, as determined by the cultural authority recognised within a community or country; and • especially ensure economic returns for cultural knowledge and expression.

3	Each PICT should establish appropriate repatriation treaties and agreements with nations and institutions that have acquired cultural objects and human remains from them.
4	Redress cultural extraction by ensuring that collecting institutions use the cultural protocol, including having their objects identified and catalogued by cultural custodians.
5	Implement the United Nations Educational, Scientific and Cultural Organization's Living Human Treasures initiative in each PICT and ensure that this initiative is embedded in the highest office of the nation.
6	Re-establish the Pacific model of master–apprentice that will enable highly skilled cultural masters to pass on their skills and knowledge to a talented apprentice(s). This provides intensive mentoring and enables the master to select talent, and increases the capacity of the master to generate and sustain cultural products and services over time.
7	Support the implementation of the Pacific Culture and Education Strategy 2010–2015, particularly by: 1.3 – strengthening arts in schools, technical and vocational education and training institutions and tertiary institutions; 1.3.1 – formalising partnerships between cultural practitioners, schools and technical and vocational education and training institutions and to include arts practitioners in the development of arts curricula; 2. – strengthening the cultural sector; 2.1.1 – identifying (with ministries of education and culture, and donors) opportunities to increase the number of scholarships made available for cultural and arts management studies, traditional knowledge management and cultural economies; 2.3 – increasing artists' development; 2.3.2 – increasing the number of scholarship offerings for Pacific Island students in arts education at the tertiary level; and 2.3.3 – promoting mentoring partnerships with Pacific artists in schools.
8	Implement the United Nations conventions on World Natural and Cultural Heritage, Intangible Cultural Heritage, and Protection and Promotion of Diversity of Cultural Expressions.
9	Ensure access to land and marine and resources to allow for cultural practices and to gather traditional materials to create cultural products.

Production	
Number	**Recommendations**
1	Increase cultural industries access to fund and investment programs by: • encouraging funds to directly promote their services to cultural producers and use Pacific Islands Private Sector Organisation and industry associations. • encouraging cultural producers and enterprises to access funds and investment programmes.
2	Recognise and build the strength of family businesses as a sustainable, viable business model in order to: • use a breadth and variety of skills needed to generate income (e.g. creative, sales, marketing, management), and • use existing small business programmes for family businesses.
3	Recognise and support a regional industry association for professional cultural practitioners, and establish: • networking practitioners; • information sharing of professional opportunities; • professional codes of conduct; • minimum rates of pay, terms of engagement, and working condition for cultural producers (for market viability); • employment agencies; • booking agencies; and • project management within the industry and region.
4	Encourage and enable cultural producers in rural communities and areas to trade with established village cooperatives. Cultural producers can then freight and sell their products to markets, using the existing trade system.
5	Recognise the Pacific Islands Museum Association (PIMA) as a regional association for collaboration. Use PIMA tools (e.g. its code of ethics) as models within cultural industries.
6	Encourage corporate support for *pro-bono* accounting and legal services.

	Promotion
Number	**Recommendations (in order of priority)**
1	Increase awareness and provide training for cultural producers and enterprises to market, distribute and increase their returns.
2	Develop a regional Pacific awards programme that recognises excellence of cultural industries in order to increase standards, innovation and attract media attention.

3	Develop strategies to engage the media in cultural industries and to improve promotion (e.g. improve crucial writing skills, work with tertiary level programmes, organise arts tours for journalists).
4	Provide training and mentoring to increase ways to access target markets as well as support and promote successful cultural industries' marketing initiatives.
5	Provide legal protection and enforcement to distinguish authentic cultural goods and services from imports (e.g. through customs regulations and/or legislation).
6	Support 'branding' initiatives that distinguish products of origin and promote authenticity and value proposition in brand messaging and labelling.
7	Support producers and promoters in using and maximising existing and established platforms for e-commerce in order to enhance business development and export. Examples of e-commerce include Itunes, Facebook, Myspace, Pay-pal, www.etsy.com.au; www.vanuatumusic.com
8	Support, mentoring and training to assist cultural producers to develop narratives, labelling and packaging.
9	Establish industry standards and accreditation of agents, promoters and dealers for professional conduct and fair trade.

	Distribution
Number	**Recommendations**
1	In recognising that local communities and their diaspora are an important, and sometimes primary market for cultural products and services, develop distribution strategies around: • local communities, • Pacific communities, and • diaspora.
2	Develop strategies to strengthen cultural inputs and value-adding to the tourism market.
3	Develop cultural tourism as a target market within tourism by developing 'cultural tourism' experiences.
4	Encourage tourism promotion agencies and operators to use and appropriately remunerate local or indigenous cultural producers and enterprises.
5	Develop touring circuits and ongoing distribution networks in international cultural markets (e.g. international festival circuits for dance and music).

6	Continue to strengthen regional festivals and events as commissioners and distributors of cultural products and services.
7	Use existing trade relationships and promotions for cultural goods and services (e.g. when trade offices are undertaking promotions for major industries, commission and engage cultural producers to provide differentiation). Encourage national companies and brands to commission and engage cultural producers to differentiate their products and services.
8	Identify opportunities where culture can add value to key industries and exports. For example, jewellery design and production can value add to Cook Islands' black pearl oyster industry and exports.
9	Promote retail outlets for high quality arts and crafts in Pacific museums in order to: • provide a sustainable retail outlet for producers, • generate income and revenue streams for both producers and the museums, and • facilitate commissions of cultural products and services to directly enhance education and public programmes.
10	Target international museums and galleries with existing Pacific collections to acquire and retail cultural products and services.
11	Use international tertiary institutions with an education and research focus on the Pacific as a market for cultural products and services, and develop touring circuits.
12	Establish a regional collecting agency to enable cultural producers, rights owners and publishers to increase economic returns by: • developing a feasibility study to determine the capacity of the Fiji Performing Rights Association to become the regional performing rights association, and • establishing direct international agreements to maximise economic returns to Pacific artists.
13	Introduce a 'Percentage for Public Art' scheme in each PICT to stimulate commissions within major refurbishments and major new building developments.
14	Develop corporate clients (e.g. for collections, gifts, uniforms) and link architects with artists and designers.
15	Implement cultural industry development advisors to build entrepreneurial capacity within the region.
16	Implement robust legislation and establish collecting agencies to other areas of creative industry (e.g. publishing and design).

Introduction

1.1 Background to the project

The Human Development Programme of the Secretariat of the Pacific Community (SPC) has been successful in attracting European Commission funding for a large project entitled 'Structuring the Cultural Sector in the Pacific for Improved Human Development'. The project has four components:

1) the development of cultural policy in six countries;
2) the promotion of cultural industries to the European Union (EU) and intra-African, Caribbean and Pacific (ACP) countries through the development of a marketing strategy that brings public and private sectors, and civil society organisations together;
3) the mapping of threatened cultural heritage sites; and
4) exchanges between Pacific and Caribbean museums.

In its submission to the European Commission for the project 'Structuring the cultural sector for improved human development', SPC stated that:

> The project 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.

1.2 Project brief

SPC's Human Development Programme, under the mandate of its Culture Adviser, has commissioned this Situational Analysis of Cultural Industries in the Pacific in recognition of the contribution of cultural industries to Pacific economies and societies, and their potential for further development and impact. This study is the first phase of Component 2 of the project, which focuses on 'Marketing Culture'.

This situational analysis is the first of its kind in the Pacific Islands region, and provides a description and analysis of the current state of cultural industries in the region, ranging from production to marketing and dissemination of cultural goods and services. It identifies principal cultural assets, including institutions, activities, human and material resources, stakeholders, creators or artisans, activities taking place throughout PICTs; and explores the difficulties faced by, and opportunities available for, the development of cultural industries.

The brief for this analysis was to review existing data, undertake field visits to three PICTs, and provide case studies and a report that includes:

- a review of the state of cultural industries in the Pacific Islands region and in selected countries;
- a discussion of the strengths, weaknesses (including current barriers in the areas of production and marketing), and potential of cultural industries in the PICTs;
- an analysis of the overall contribution of cultural industries to the national economies of PICTs, with a focus on three selected countries;
- an analysis of the roles of women and men in the production of cultural expression, goods and services;
- case studies of best practices and notable initiatives taking place in PICTs;

- an analysis of the current roles of stakeholders and partners at regional and national levels, and recommendations for how to enhance these roles and develop solid partnerships; and
- feasible and realistic recommendations for how to best promote cultural industries, including best practice structuring at regional and national levels.

SPC allocated 35 working days to complete the study. After the final draft report was completed, it was posted on the Pacific Arts Alliance (PaCaa) website for 35 days to allow for comments and feedback from the Pacific arts and cultural sector. These comments were then integrated into this final report.

1.3 Objective of the study

This situational analysis complements the work of SPC's Human Development Programme by promoting the cultural sector in the region. In particular, the study complements SPC's range of initiatives, including:

- developing a Culture and Education Strategy and a Regional Cultural Strategy;
- generating data on valuing culture in the Pacific, including through statistics and indicators;
- promoting the Festival of Pacific Arts;
- providing policy advice for the protection, preservation and promotion of culture, including cultural industries; and
- developing tools for mainstreaming culture across development sectors.

Additionally, the situational analysis is intended to be used as background information for two additional activities: convening a regional workshop on cultural industries, and developing a marketing strategy for the European Union and other regions.

In theory, the study was meant to identify the key actors who should be involved in the Regional Consultation on Cultural Industries; however, due to a lack of time, this did not occur in reality. The regional consultation would have benefitted from more adequate planning, time and a more considered process for identifying all relevant key actors to attend the forum.

Many cultural practitioners and attendees, particularly from Fiji, expressed that they had consultation and meeting 'burnout' and had seen little practical action. The fact that cultural industries were being discussed in this framework, however, was seen to be very positive.

SPC determined that the study would identify the range and profile of cultural producers and entrepreneurs — from the village level to the private commercial sector level — and appraise their market accessibility. Across the whole of the Pacific, this was outside the timeframe of the study.

Most importantly, the study was intended to provide initial recommendations on areas to consider in developing a strategy for cultural industries.

2 Methodology

A literature review, field studies stakeholder consultations, and a value chain analysis were conducted for three selected PICTS

2.1 Description of cultural industries

The term 'cultural industries' has evolved over the past two decades. The United Nations Educational, Scientific and Cultural Organization (UNESCO) offers various definitions of cultural industries:

> '…industries that combine the creation, production and commercialisation of contents which are intangible and cultural in nature; these contents are typically protected by copyright and they can take the form of a good or a service. These contents are typically protected by copyright and they can take the form of goods or services.'[1]

In the 2005 UNESCO Convention on the Protection and the Promotion of Cultural Expressions, 'cultural industries' was defined in the following terms (articles 4.4 and 4.5) as:

> 'Cultural industries' refers to industries producing and distributing cultural goods or services (article 4.5).
>
> 'Cultural activities, goods and services' refers to those activities, goods and services, which at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or they may contribute to the production of cultural goods and services (article 4.5).

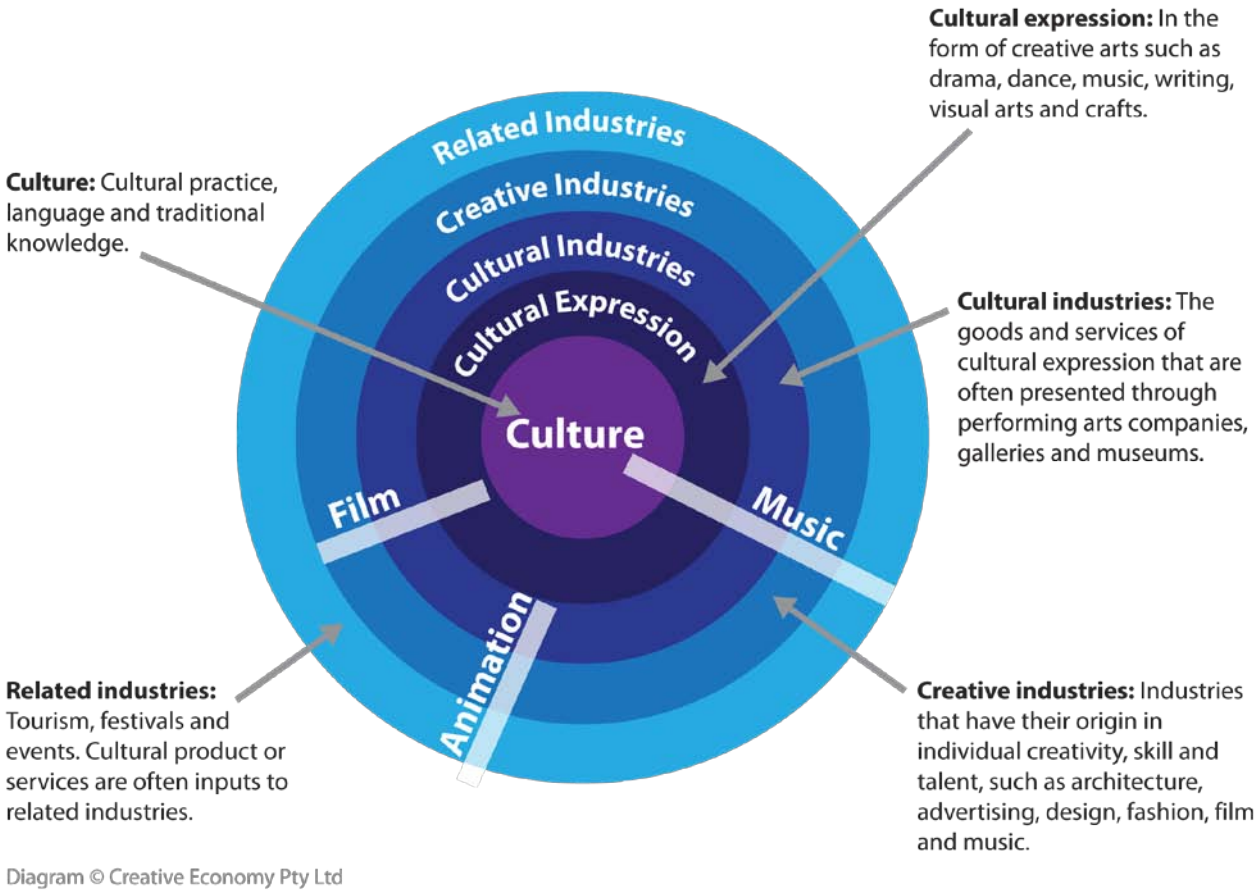
Some agencies and institutions, including the Global Centre for Cultural Entrepreneurship, consider the term 'cultural industries' to be interchangeable with the concept of 'creative industries'.[2]

For this study, we have provided clear definitions of both 'cultural industries' and 'creative industries'. There is an important distinction between the two terms as creative industries do not necessarily have cultural knowledge as the core impetus. The Pacific is culturally rich and, therefore, it is imperative that we consider cultural industries and how they extend to creative industries. The term used in this report is cultural industries.

We have adapted the concentric circles model, where cultural value is expressed as the core that gives the defining distinction to subsequent expression and industries. The proportion of culture dissipates as the circles expand farther away from the core. The following diagram explains the relationship of culture to creative industries and the intersection of singular creative sectors across industries.

[1] See http://portal.unesco.org/culture/en/ev.php-URL_ID=34603&URL_DO=DO_TOPIC&URL_SECTION=201.html

2 See http://culturalentrepreneur.org/blog/what-are-cultural-industries/



Sector interaction

Each segment within creative industries can be defined as an industry within its own right. However, the industry segments are interactive and interlinked, and typically do not operate as independent units or 'silos'. For example, music is a creative industry in its own right but it is also a significant feature in cultural expression and cultural industries of opera, ballet and other creative industries such as film, games and advertising, as well as related and other industries such as fitness, tourism, leisure and telecommunications.

Similarly, music can also be considered a cultural practice in many traditional cultures. It incorporates traditional knowledge, which is recognised as a form of creative arts and a means of cultural expression. This further extends into cultural industries through the services provided by performing arts companies who use cultural music in their performances. Creative industries may also include music because the performance and production aspect is driven from individual creativity, skill and talent. Finally, music often extends into other related industries such as tourism, festivals and events.

2.1 Literature review

The literature review involved a desk review of existing studies, data and literature on cultural industries in the Pacific. The literature review included studies and research reports relating to cultural industries as well as reviews and country reports of the Council of Pacific Arts and Culture, and the Festival of Pacific Arts. In addition, a brief review was undertaken of other models of promotion and development of cultural industries in countries of the Caribbean, Africa and Europe, and Australia. A full reference list is provided in Appendix 8.3.

2.2 Country case studies

The assignment involved field visits to three countries in order to undertake consultations and produce country case studies. The countries selected included Cook Islands, Guam and Vanuatu. These countries were selected from the sub-regions of Polynesia, Micronesia and Melanesia, respectively, and by their relative population differences. Initially, the countries were also selected because of the anticipated difference in market focus (New Zealand, USA and EU, respectively) due to historical factors. Each of these countries also had limited focus within other SPC projects.

Due to the time constraint of this assignment, it was not possible to undertake the third field visit to Vanuatu. For this reason, Fiji was selected as the focal country for Melanesia due to existing contemporary knowledge of this country by consultant Letila Mitchell.

2.3 Value chain analysis

The study has analysed cultural industries through the value chain. A value chain is a commonly used economic and business management tool used to analyse industry. An industry value chain is a representation of the various processes that are involved in producing goods and services to a marketplace.

The value chain enables an examination of the initial input and how value is added through each of the processes to reach the end user. For cultural industries, this enables an understanding of the production processes for reaching a marketplace. It can also indicate various industry players and their roles.

In the Pacific context, we also included ‘participation’ as its own element within the value chain. Participation is integral in Pacific Island culture and, therefore, we felt it warranted specific distinction. Its distinction is also worthy given the emerging state of cultural industries in the region.

3 The State of Cultural Industries in the Pacific

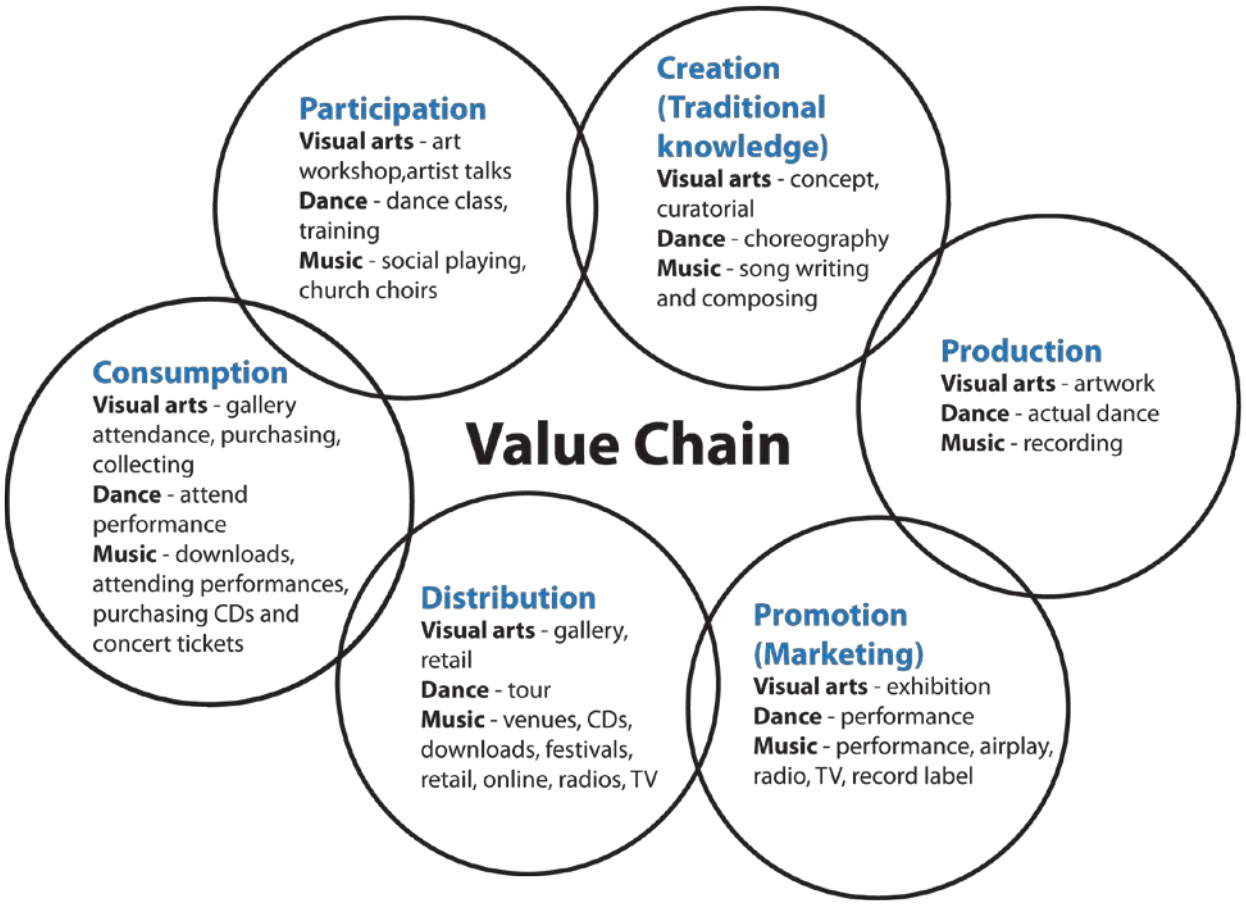
3.1 Cultural industries in the region and of selected PICTs

Pacific Islands region

In conducting this assignment, it was evident that the notion of a Pacific Islands region was not universal. Many notions exist as to what constitutes the Pacific based on differing factors such as geography, culture, political governance, history and ethnography.

Regional organisations such as SPC and the Pacific Islands Forum Secretariat (PIFS) serve differing memberships with regard to countries and territories of the Pacific. PIFS has 16 members, including Australia and New Zealand. SPC has 26 member states, including France, USA, Australia and New Zealand. This assignment included SPC's 22 island members. An overview of each PICT is included in Appendix 8.1, with three case study countries presented in Section 4.1.

The diagram below explains the elements in the value chain in relation to cultural industries.



Culture

In terms of cultural industries collectively, the Pacific Islands region is culturally rich and diverse, with numerous languages, a wealth of traditional knowledge, and many cultural practices. Each PICT has at least two spoken languages. Many people in the Pacific are multi-lingual, although only one national language (and occasionally two) is the official language for all students in the education system.

Traditional knowledge in the Pacific is generally passed on through oral communication and cultural practices. This has been the case from ancient times to the present. Culture is retained and evolves through the passing on of knowledge through cultural practices. In some nations, colonisation and, more recently, de-population has reduced the passing on of traditional knowledge. The documentation of traditional knowledge has been greatly assisted by the work of anthropologists, researchers and museum curators over the last few centuries. The downside to this is that not all of this documentation is accurate because it is often an interpretation from an 'outsider's' observation.

In the Pacific, there is a high level of participation in cultural practices, particularly in terms of cultural ceremony and community events. All generations and both genders participate in cultural practices. That said, some cultural practices are reserved for specific elements of the community. Cultural practices are woven into the lives of Pacific Islanders on a daily basis through dress, customs and interactions.

The high level of participation in cultural practices means that by nature, culture is implicit in communities within the Pacific, and therefore, the intrinsic value of culture tends to be overlooked. Cultural practices are consistently incorporated into education but in varying degrees.

Cultural expression

Cultural expressions of the various forms of cultural practice are plentiful in the Pacific. Competitions of cultural expression have always been and will likely always assist in keeping cultural expression vibrant. Competitions for drummers, dancers and composers exist, in part, to stimulate cultural expression.

There are many composers, singers, musicians, dancers, choreographers, artists and craftspeople in the region. However, most PICTs do not foster or provide technical skills development as part of the formal education curriculum. There are few formal training opportunities available to foster cultural expression and talent. For example, there are few private dance schools and music teachers. There are some examples of master and apprentice training relationships but there is an abundance of informal training relationships but these are rarely recognised as industry training.

Most countries have no vocational training in cultural expression. Perhaps this goes back to the intrinsic value of culture being overlooked. Cultural expression is not widely considered as a vocational pathway. There is little encouragement for cultural talent to progress to a profession and limited ability for industry entry and participation. Some Pacific Islanders have chosen to further develop their skills and talents in cultural expression in Australia and New Zealand as well as other countries. There are a very limited number of scholarships that provide encouragement to attend further training and education in cultural expression. Many Pacific Islanders carve out careers overseas and some return home.

Cultural industries

Pacific communities tend not to view cultural industries as a legitimate enterprise in their own right. Generally throughout the Pacific, there is a lack of hard infrastructure for cultural industries, and there are few dedicated venues for presentation of cultural industries such as theatres, museums, galleries and outdoor sites. There are wonderful exceptions to this, however, including the Tjibaou Centre in New Caledonia.

There is a general lack of adequate organisational and service infrastructure to support cultural industries. In the Pacific, where there are dedicated infrastructures such as museums and galleries, there is sometimes an absence of sufficient staffing, systems and funds to operate effectively. PIMA is one of only a few support organisations in cultural industries in the Pacific. There are also international organisations such as PAA, which predominantly consists of membership outside of PICTs.

There is international interest in cultural goods from the Pacific. There are large collections of Pacific art and cultural objects in collections and museums outside the Pacific region.

In recent years there have been a number of projects to support the development of handicrafts. These have been through regional and international support, and have had varying success. Cultural activities tend to happen on a project basis. There does not appear to be any systematic support for most of the cultural industries throughout the Pacific. There is a real need to commit resources to implement practical solutions for building the capacity of cultural industries in the region.

Performing arts companies such as dance groups, choirs and theatre companies are predominantly self-funded private groups. There are a number of artists who work individually, in collaboration with and/or in companies to present cultural goods and services.

A secondary constraint is the lack of formally qualified cultural industry personnel such as policy officers, managers and producers. Again, this is probably due to the industry's early stages of development, low level of investment, and the lack of encouragement of professional pathways in the industry.

Culture, economy and trade were historically linked within the Pacific prior to colonisation. Since colonisation, there appears to have been significant cultural extraction out of the Pacific with limited benefits going back to the Pacific. There are more collections of Pacific cultural objects outside of the region than within the region. While this may safeguard objects, the objects are inaccessible by Pacific communities.

There is limited understanding within cultural industries, including by producers and supporting agencies, of how to derive economic returns and benefits. Significant improvement could be made to gain improved benefit and economic returns from cultural goods and services in the Pacific. At present, the capacity of cultural industries to contribute to sustainable development is significantly limited without such an understanding.

An example of this is in cultural goods produced by remote islands. There is recognition within PICTs that cultural goods and services are one of the few opportunities for remote outer island communities to engage in the national economy. However, the low production volumes of cultural goods from remote islands and the cost of getting those goods to market are perceived as a supply problem. In addition, the authentic and scarce value of these goods is not appreciated.

There is a considerable lack of understanding of markets, particularly export markets, by producers and stakeholders. With the proper infrastructure, there is significant opportunity for the Pacific to embrace online marketing and distribution channels in order to access markets and create greater economic returns for cultural producers.

Creative industries

Creative industries in the Pacific appear almost non-existent in some nations and are dominated by one or more companies and in some cases international companies. For example, the Pacific is a net importer of film and music. The Fiji Performing Rights Association is the largest collecting agency and industry association in the Pacific, with over 300 members. The majority of monies collected are for international artists outside of the Pacific.

There are film (known as audiovisual in the Pacific), music, design and particularly fashion companies in the Pacific. The value in these industries is in the commercialisation of the creative content. To that extent, most creative industry companies are owner operated.

The Pacific is known as a location for international films, TV and documentary production and has been host to a range of films over the decades including, *Blue Lagoon*, *Survivor* and *Cast Away*. The Fiji Audio Visual Commission (FAVC) was the only film agency identified during this study. The

FAVC production directory gives an indication of a number of small operators in the industry. Production service companies list two companies from New Zealand and Australia. Film Fiji, based in Australia, is perhaps one of the most successful companies, offering experienced personnel and the latest technologies and equipment.

Creative industries are underdeveloped in the Pacific. Major constraints for creative industries in the Pacific include limited creative industries expertise, formal training and qualifications of personnel, limited entrepreneurship, disincentives such as poor copyright regimes, and lack of capital and investment.

Related industries

In the Pacific, the tourism industry has become a dominant distributor and consumer of culture. Tourism in the Pacific is promoted by the beauty of nature, tropical islands and the unique cultures of Pacific islands.

To date, most of this promotion has been done on the back of cultural industries, with no direct economic returns to cultural producers. That said, tourism provides the main income source for most cultural producers such as musicians in hotels, craftspeople in retail stores, and dancers in resorts.

The tourism industry is the dominant industry in the Pacific and so will always be an important input to cultural industries. The key for the Pacific is to expand markets for cultural goods and services within related industries. The other potential for related industries is to include construction and property development through design, public art and artworks as well as education through art education, training and events.

Literature review

There was limited literature to review with regard to cultural industries in the Pacific. There are a range of academic and research papers written about aspects of culture but not in regard to industry. Many of the research papers are written from an outsider's observation of culture.

In the Pacific, there is no consistent statistical data collection with regard to cultural industries. Data were not available to determine the overall contribution of cultural industries to the national economies of PICTs. Similarly, there are no data to present as evidence to analyse gender dimensions of participation in cultural industries. National reports of the Council of Pacific Arts and Culture were reviewed, although only some PICTs produce these reports.

In terms of relevant policies, the Pacific Plan provides a regional framework for cooperation and development. However, this is an instrument of PIFS and, therefore, only relates to 14 of the 22 PICTs referred to in this study. The Pacific Plan is built around four pillars: economic growth, sustainable development, good governance, and security. These are considered the key issues in increasing living standards in the Pacific. Cultural industries are particularly relevant to both pillars of economic growth and sustainable development. Recognising and protecting cultural values, identities and traditional knowledge is one of the key strategic objectives of the Pacific Plan.

There are a number of international instruments such as United Nations (UN) conventions and declarations that support this strategic objective and cultural industries in general. However, there is limited adoption within the Pacific. Conventions assist nations in adopting standards and principals, and ratifying and implementing these conventions assist in governance, policy frameworks and implementation strategies. Many conventions come with technical assistance programmes that provide expertise to developing nations. PICTs' activity in this area is very low, which means that they are missing out on this assistance opportunity.

The following is a list of relevant conventions pertaining to cultural industries and the status of ratification in the Pacific.

1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, Paris.
Ratified by PICTs: None

1971 Universal Copyright Convention
Ratified by PICTs: None

1972 Convention Concerning Protection of World Cultural and Natural Heritage
Ratified by PICTs: 12 (Cook Islands, Federated States of Micronesia, Fiji, Kiribati, Marshall Islands, Niue, Palau, Papua New Guinea, Samoa, Soloman Islands, Tonga and Vanuatu)

1979 amended Berne Convention for the Protection of Literary and Artistic Works
Ratified by PICTs: 4 (Federated States of Micronesia, Fiji, Samoa and Tonga)

1996 and 2002 World Intellectual Property Organization Copyright Treaty
Ratified by PICTs: None

2003 Convention for Safeguarding Intangible Cultural Heritage
Ratified by PICTs: 4 (Fiji, Papua New Guinea, Tonga and Vanuatu)

2005 Convention for the Protection and Promotion of Diversity of Cultural Expression
Ratified by PICTs: None

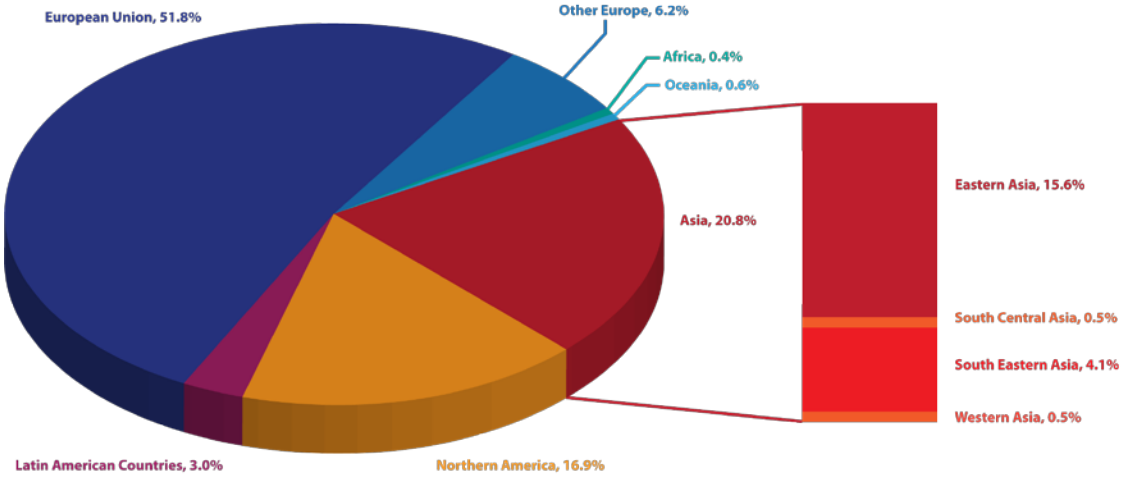
2007 Declaration of Rights of Indigenous Peoples
Ratified by PICTs: 1 (Federated States of Micronesia)

Papua New Guinea is the only PICT to have a national cultural policy. This policy is currently being revised. Tuvalu and Samoa have draft policies, and Fiji is beginning work on its policy. Federated States of Micronesia, Palau, Solomon Islands and Vanuatu are working on cultural policies as part of the first component of the Structuring the Cultural Sector in the Pacific for Improved Human Development project. The new government of the Cook Islands (elected in late 2010) included culture and development in its election mandate, so it is anticipated that a policy from this country will be forthcoming.

There appears to be no data explicitly identifying cultural industries in terms of economic and sustainable development policies and frameworks. This may be due to the implicit value of culture in society and perhaps government in the Pacific. Culture is a sustainable resource and, therefore, cultural industries are also a sustainable industry. Sustainability is at the forefront of policy of Pacific Island nations.

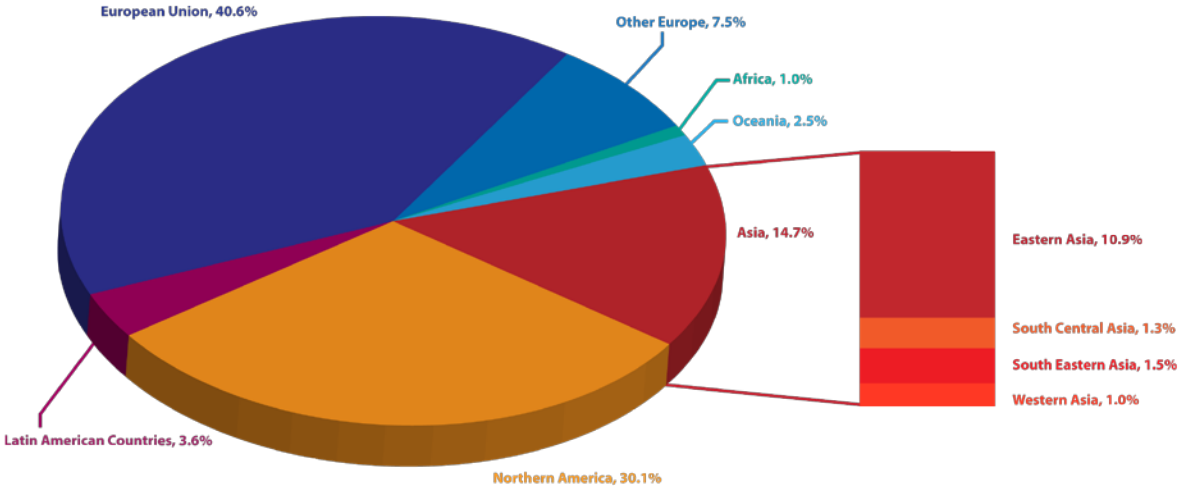
While statistical sources for data on cultural industries are imperfect, the UNESCO Institute for Statistics attempts to capture regional trade in cultural goods and services. Analysis of the following diagrams (which include the most up-to-date comprehensive data) shows the Pacific, represented as Oceania, as a net importer of cultural goods and services for the period 1994–2003.

Exports by region of core cultural goods, 2002



Source: UNESCO Institute of Statistics based on data from UN Comtrade, Department of Economic and Social Affairs/United Nations Statistics Division, 2004

Imports by region of core cultural goods, 2002



Source: UNESCO Institute of Statistics based on data from UN Comtrade, Department of Economic and Social Affairs/United Nations Statistics Division, 2004

The literature review also included reports produced as part of Component 1 of the Structuring the Cultural Sector in the Pacific for Improved Human Development project. Reports include 1) Valuing culture in Oceania: Methodology and indicators for valuing culture, including traditional knowledge, in Oceania (a report prepared by Synexe Consulting Limited), and 2) Pacific cultural mapping, planning and policy toolkit by Katerina Teaiwa and Colin Mercer for SPC's Human Development Programme.

The first report identifies 120 indicators within the four pillars of the Pacific Plan. As mentioned earlier, the Pacific Plan does not have direct relevance for all of the PICTs that this project addresses. The indicators are wide ranging and meant to show the possible ways to measure culture in the Pacific Islands region in accordance with the four pillars of the Pacific Plan. For the purposes of this study, it would have been extremely valuable to have a set of indicators that could have been applied for comparative analysis across all PICTs.

3.2 Strengths and weaknesses of cultural industries in the Pacific

Strengths and weaknesses with regard to cultural industries are contextualised in terms of the value chain.

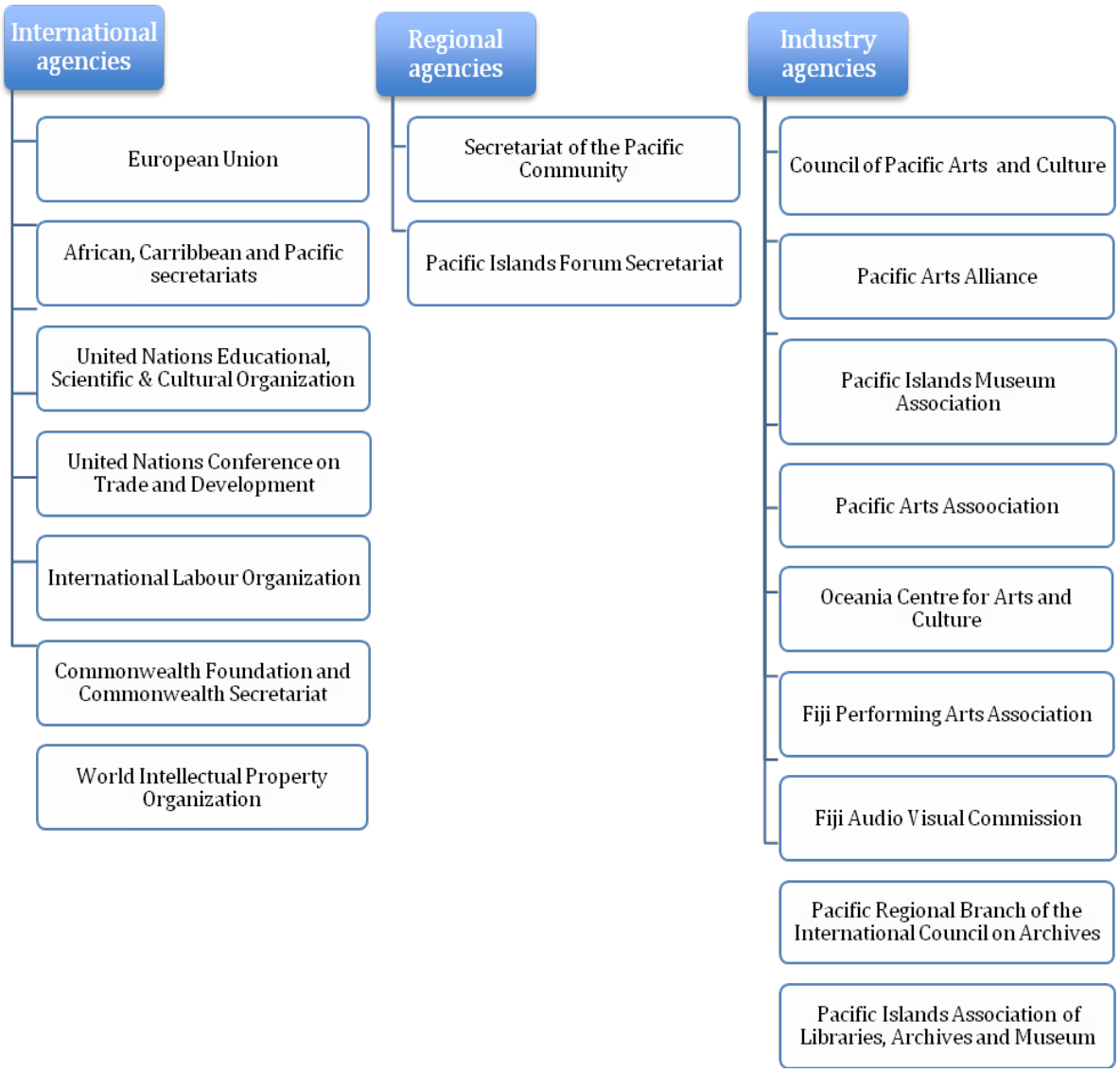
Strengths	Weaknesses
Participation High levels of participation in cultural activities.	Community tends to view culture as an activity rather than profession or economic driver.
Cultural activities are embedded in lifestyles in the Pacific.	Culture tends to have an implicit value rather than explicit value by community.
Creation Authority for cultural knowledge of the Pacific is in the Pacific.	A current lack of development of cultural protocols and resultant creation for fee for services for cultural expertise and knowledge.
Distinctive cultural expression and cultural products based on unique cultural knowledge.	Poor understanding of professional and career opportunities in cultural industries and, therefore, limited aspirations and incentive to move to enterprise.
Pacific master and apprentice roles are proven successful skills development models.	Lack of, and in some nations non-existent, vocational training and mentorships from school to professional development.
High level of activity in song writing, composition and choreography.	Absence of appropriate copyright legislations and collecting agencies limits economic returns and incentives for cultural creators such as composers, authors, etc.
	Composition considered as same function of production similarly design often considered same function as art and craft production (value chain contraction).
	Limited commercialisation understanding, especially intellectual property and entrepreneurship knowledge to package create elements such as composition as a service for economic return.
Production High level of production of live dance and music performances.	Dependence on live performance as single and main revenue stream.
	Recorded music and performance limited by inadequate level of production facilities and expertise.

Production of authentic handicrafts in wide geographic areas, including remote outer islands.	Handicraft production is one of the only economic opportunities in many remote areas but it needs to be supported in order to make links to markets.
	Low production levels tend to be viewed as a problem in supply rather than considered to be a scarce high value authentic product.
Cultural industry tends to be labour intensive, creating high levels of employment.	Lack of understanding of enterprise and marketing by cultural producers with limited ability to set adequate employment terms and prices.
	Relatively low value of economic returns and lower salaries in cultural industries.
Family enterprises tend to be the most successful model for production.	Small percentage of cultural producers making a living.
	Dominance of tourism market is strongly influencing production for volume and lower priced handicrafts, which drives production offshore to Asia and leads to decreasing employment.
Promotion Strong links between cultural producers and tourism market.	Promotion is focused on tourism industry and, therefore, economic benefits tend to be commoditised to value of entertainment and souvenirs.
Opportunity for Pacific to build a cultural tourism market to attract higher numbers of tourists.	Lack of cultural tourism experiences for targeting large numbers of tourists.
High level of events and competitions within community level.	Events are labour intensive, resource consuming marketing initiatives, and without strong external markets, provide minimal economic returns.
Some events and festivals are beginning to attract regional and international audiences.	Absence of initiatives that promote authentic Pacific-made products and services of Pacific cultural practitioners.
	Very limited understanding and ability to use online marketing and distribution services for targeting global markets in order to increase exports.
Distribution Top-level artists are participating in international festivals and events.	Imported craft products are rapidly taking over the local craft market.
Artists are participating in international festivals and events predominantly as promotion or cultural	Pacific Arts Association is under utilised as distributors of products and services and derive

exchange. Very few receive appropriate fees.	economic returns for Pacific.
Consumption Tourism operators such as resorts and tourists direct are strong consumers of cultural products and services.	Net importer of culture mainly due to lack of access to technology.
Pacific Islanders living outside of the Pacific are key consumers .	Local cultural products being overtaken by imported cultural products (music, film, and craft).
Cultural arts patrons consume Pacific culture in international galleries and museums.	The Pacific derives little to no economic benefits from cultural extraction by international institutions.

3.3 Key stakeholders

For the purpose of this study we attempted to map the key stakeholders and their roles in terms of supporting cultural industries in PICTs. This represents a snapshot of some of the stakeholders and their current activities identified throughout our consultations and review. Ideally, with adequate time, it would be beneficial to provide more details of stakeholders' current roles, objectives and breadth of activities.



International stakeholders

European Union

In 1975, the Lomé Convention (a cooperation agreement) was signed by the European Community and a group of independent ACP countries that included Fiji, Samoa and Tonga. This later expanded to Kiribati, Papua New Guinea, Solomon Islands, Tuvalu and Vanuatu. In 2000, the Cotonou Agreement (signifying the ACP-EU partnership agreement) was signed, bringing the number of Pacific ACP (PACP) countries from 8 to 14, and including Cook Islands, Federated States of Micronesia, Marshall Islands, Nauru, Niue and Palau The Cotonou Agreement with these 14 PACP states gives these countries entitlement to a number of trade and aid advantages in their EU relations.

The EU has provided a substantial programme of financial and technical cooperation: EUR 1,330 million has already been transferred to PACP countries and overseas countries and territories over the last 20 years, amounting to one-quarter of all assistance. Another EUR 400 million is planned over the next five years. However, much of this contribution has been to major sectors such as natural resources, environment, trade, tourism and human resource development.

Africa, Caribbean and Pacific Group of States

The Secretariat is responsible for the administrative management of the ACP Group. It assists the Group's decision-making and advisory boards in carrying out their work. The ACP Secretariat's headquarters is located in Brussels, Belgium. It is headed by an Executive Secretary-General who is responsible for implementing the Group's international policy, as well as directing and coordinating its cooperation policy.

Through an EU–ACP partnership, the relevant recent movements, action priorities, programme developments and initiatives include:

- International colloquium 'Culture and creativity — vectors for development", Brussels 2009, and the resulting Action Plan 2010–2011, and the Brussels Declaration;
- EU–ACP support programme to ACP cultural industries:
  - Programme EU–ACP of supports to the sector of the cinema and audiovisual ACP; and
  - Regional Fund for the Promotion of Cultural Cooperation.

United Nations Education, Science and Cultural Organization

UNESCO is not a donor and does not provide funding and investment. UNESCO does provide technical support, capacity building and standard-setting instruments such as conventions. UNESCO also provides support in the development of cultural policy, preservation of language, cultural sites and practices, and the promotion of cultural diversity and dialogue for peace. In addition, through other programs, UNESCO has a strong focus on education and traditional knowledge.

UNESCO's culture sector's recent activities include:

- creative industries in Kiribati, cluster office for Pacific states in Apia, Samoa – study commissioned to ATA Management Ltd 2009;
- consecutive national workshops on cultural strategy in Cook Islands, Kiribati, Marshall Islands, Nauru, Niue, Palau and Solomon Islands;
- publication of report: Tattooing in Samoa: Custodianship, intangible cultural heritage and creative industry

United Nations Conference on Trade and Development

Established in 1964, the mission of the United Nations Conference on Trade and Development (UNCTAD) is to promote the 'development-friendly' integration of developing countries into the world economy. UNCTAD has progressively evolved into a knowledge-based institution whose work aims to assist in shaping current policy debates and thinking on development. UNCTAD aims to

develop a particular focus on ensuring that domestic policies and international action mutually support sustainable development.

UNCTAD's three key functions are to provide:

- a forum for intergovernmental deliberations;
- research, policy analysis and data collection; and
- technical assistance.

In 2005, UNCTAD began to push the strengthening of cultural and creative industries on the international agenda, and focus these activities around a programme called Creative Economy. Although there is not yet a Pacific focus, some of the major initiatives include:

- a symposium on 'Creative Cities and Industries in the 21st Century' (2010);
- Global South–South Creative Week (2010);
- A creative economy report (2010);
- The 11th meeting of the United Nations Conference on Trade and Development, Creative Industries and Development (2005).

The only project with a Pacific focus that has yet to be implemented is the Interagency Project 'Strengthening the creative industries in five ACP countries through employment and trade expansion'. This project aims to enhance the economic potential of creative industries in five ACP countries. Fiji was selected as the model country for the Pacific. Other beneficiary countries are Mozambique, Senegal, Trinidad and Tobago and Zambia.

The project intends to offer case studies and examples of effective ways of stimulating the creative economies of developing countries. The roles of the three implementing agencies were:

- UNCTAD offers policy advice intended to enhance supply capacities and trade as well as attract additional investment to the creative field in the five selected countries.
- The International Labour Organization focuses mainly on promoting entrepreneurship, employment and decent work in the creative sector.
- UNESCO promotes standards setting in the cultural field, seeks to safeguard cultural diversity, encourages dialogue among cultures, and strives to enhance linkages between culture and development.

Funding for the project was put forward by the 9th European Development Fund of the European Commission, as a component of the Support Programme to ACP cultural industries with institutional support of the Secretariat of the ACP Group.

International Labour Organization

The International Labour Organization aims to promote social justice through internationally recognised human and labour rights, and helps to advance the creation of decent work and working conditions. Its main aims are to promote rights at work, encourage decent employment opportunities, enhance social protection and strengthen dialogue on work-related issues. The International Labour Organization has four strategic opportunities:

- Promote and realise standards and fundamental principles and rights at work.
- Create greater opportunities for women and men to secure decent employment and income.
- Enhance the coverage and effectiveness of social protection for all.
- Strengthen tripartism and social dialogue.

In terms of cultural and creative industries, there have been no direct or specific initiatives or programmes in this industry, although within ACP countries, the first attempt at initiating work in this area was through the joint project of the EU, ACP Group of States, UNCTAD, UNESCO and the International Labour Organization. In strengthening cultural industries, Fiji was selected as one of the five model ACP countries to conduct a four-year project. A work plan was developed and signed by

the Fiji Arts Council as the implementing agency. However, to date, funds have not been received to carry out the project. The projects aims were to:

- develop standards for the cultural industries labour force;
- advocate for the development of unions for the cultural industry;
- advocate and create awareness for employers in the cultural industry;
- strengthen the capacity of producers to market, sell and export their cultural and creative products; and
- particularly focus on the performing arts, audio visual, and literary and publication sectors.

Commonwealth Foundation and Commonwealth Secretariat

The Commonwealth Foundation's mandate stems from an agreement drafted by Commonwealth governments in 1965. This established the Commonwealth Foundation as an autonomous charitable trust that facilitates and funds the work of professional and civil society groups in the Commonwealth. The Foundation also provides the link and platform for exchange between Commonwealth governments, professionals and organisations within the Commonwealth.

Particular areas of focus are culture, information and the media, rural development, social welfare, the handicapped, and the role of women. The Strategic Framework guides the Commonwealth Foundation's funding priorities across four programmatic areas: Culture, Governance and Democracy, Human Development, and Communities and Livelihoods.

The Commonwealth Foundation supports funding for organisations and programmes in eight Commonwealth member countries: Fiji, Nauru, Papua New Guinea, Samoa, Solomons, Tonga, Tuvalu and Vanuatu. Current projects, programmes and initiatives that focus on the cultural industries include the following.

Culture and Development

- Convened by the Commonwealth Foundation, the group focuses on advocacy and awareness to Commonwealth governments for culture and development.
- Provides support to civil society through workshops, resources and training.

Film in the Commonwealth

- Maximise the potential of film by giving grants for exhibitions, training establishing links with international bodies, regional networks and funders to encourage the expansion of existing initiatives to promote the film industry.
- Links film makers and audiences, civil society groups and member governments. This offers platforms for sharing, learning and collaborating as well as the exploration of distribution channels.

Cultural Policy

Promotes advocacy for support among Commonwealth governments and civil society groups to promote cultural crafts, trades and industries through the development and establishment of government policies, regulatory practices and the creation of stimulating environments for these industries.

- The Commonwealth Writers' Prize is one of the world's most important literary awards, and aims to recognise the best fiction by both established and new writers from Commonwealth countries.
- Commonwealth Connections is the Commonwealth Foundation's international arts residencies scheme. This residency fosters a process of learning by exchange between artists in different Commonwealth countries.
- The Commonwealth Short Story Competition is an annual scheme that promotes creative writing for radio. This is administered by the Commonwealth Foundation and the Commonwealth Broadcasting Association.

Regional stakeholders

Secretariat of the Pacific Community

SPC is an intergovernmental organisation that provides technical and policy advice and assistance to its Pacific Island members. SPC was established as an international organisation in 1947 and has 26 member countries and territories. SPC services are provided primarily in the form of technical assistance, training and research.

SPC's Human Development Programme works closely with cultural and creative industries. The Culture programme is run under the guidance of the Culture Adviser. The programme's agenda includes:

- Providing ongoing secretariat support to the Council of Pacific Arts and Culture, which meets bi-annually and which is the custodian of the Festival of Pacific Arts that is held every four years.
- EU-funded project 'Structuring the cultural sector in the Pacific for improved human development', which consists of four components to be implemented over two and half years:
  - The development of cultural policy in six countries;
  - The promotion of cultural industries to the EU and intra-ACP countries through the development of a marketing strategy that brings public, private sector and civil society organisations together;
  - The mapping of threatened cultural heritage sites; and
  - Exchanges between Pacific and Caribbean museums.
- Development of a Regional Cultural Policy.
- Development of a Regional Culture and Education Strategy.
- Evaluation of the Festival of Pacific Arts — commissioned in 2010 by SPC's Human Development Programme in collaboration with UNESCO.
- Development of Pacific Cultural Mapping, Planning and Policy Toolkit.
- Commissioned study on valuing cultures in Oceania.

The EU-FACT (Facilitating Agricultural Commodity Trade) project supports commercial ventures and producer groups in becoming export-oriented, market-driven enterprises that will consistently supply overseas markets with competitive agricultural and forestry products. The project encompasses private sector 'partners' and 'outreach' across seven ACP countries. Assistance to the cultural sector is predominantly informal and market-focused.

- World Fair Trade Conference — promoted Pacific Islands ethical products (cocoa, virgin coconut oil, essential oils), including a range of craft products by Alternative Communities Trade (Vanuatu), Women In Business (Samoa) and the Fiji Arts Council (Fiji).
- Updating and producing the Solomon Islands handicraft publication.

Pacific Islands Forum Secretariat

The mission of PIFS is to ensure the effective implementation of the Leaders' decisions for the benefit of the people of the Pacific. Its goals are to:

- stimulate economic growth;
- enhance political governance and security for the region, through the provision of policy advice; and
- strengthen regional cooperation and integration through coordinating, monitoring and evaluating implementation of Pacific Leaders' decisions.

Key initiatives for the cultural and creative industries are driven from the Pacific Plan and through specific work programmes such as the Economic Governance Programme, which offers policy advice and technical assistance in support of inclusive economic growth and sustainable development. Support and development to cultural and creative industries is focused through:

- the trade division and, in particular, the Pacific Islands Trade and Investment Commission and the Pacific Islands Private Sector Organisation; and
- PIFS's Traditional Knowledge and Intellectual Property programme.

Industry stakeholders

Council of Pacific Arts and Culture

The Council of Pacific Arts and Culture was established at the Pacific Arts Council to oversee the staging of the Pacific Arts Festival. Since 2010, it has been renamed the Council for Pacific Arts and Culture and is looking at broadening its mandate to include culture and policy.

Pacific Islands Museum Association

PIMA was established as a regional forum where heritage professionals could exchange views and work towards improving the quality of the services that they provide to the public. It is the first and only regional, multilingual, multicultural, non-profit organisation that assists Pacific museums, cultural centres and peoples in order to preserve Pacific Island heritage.

PIMA's objectives are to:

- represent the interests and concerns of museums and cultural centres in the region;
- develop communication links that bring together professionals and institutions in support of Pacific Islands heritage management;
- promote community involvement in the vision of PIMA through consultation, education and access activities;
- enhance human resources through education and training;
- develop and promote ethics and standards;
- advise and work with governments and other agencies in matters of heritage management and policy;
- facilitate the protection and restitution of tangible and intangible cultural property; and
- market PIMA.

PIMA's core work is focused on delivering courses, workshops, and fora for exchange of values and ideas. It also supports the development of exhibits and other projects

PIMA's priorities for the period 2009–2013 are to:

- securely establish PIMA's Secretariat headquarters in Port Vila, Vanuatu. This will ensure a sustainable permanent environment for core organisational processes, including the employment of core staff, securing appropriate office space, the establishment of effective management systems, as well as ensuring financial sustainability and good governance;
- further develop PIMA's leadership and advocacy roles within the Pacific and abroad, through partnerships, awareness raising and representation;
- provide a number of key training, education and capacity building opportunities in cultural heritage management for Pacific Islanders, in particular staff of Pacific Island cultural heritage institutions; and
- actively promote the role of culture in the sustainable development of the Pacific Islands region.

Pacific Arts Association

PAA was founded in 1974 as an international organisation devoted to the study of all arts in Oceania. PAA provides a network and forum for dialogue and awareness about Pacific art and culture, and in particular focuses on linking arts and cultural institutions, museums, and academia. Their two key initiatives are the:

- Pacific Arts journal and the PAA newsletter, which contains information about events, opportunities and news to its members; and

- a triennial international symposium that takes place at alternating venues across the globe, and which focuses on presentations of academic and artistic research in the Pacific.

Pacific Arts Alliance

The concept of the Pacific Arts Alliance (PaCaa) was formed in 2005. Its focus is to provide a support network to Pacific artists, manager, producers and organisations. It currently has about 300 members from across the Pacific, including Australia and New Zealand. All of PaCaa's work is currently done voluntarily by artists and cultural practitioners through the PaCaa website.

PaCaa's key focus is to:

- register and formalise the network and set up PaCaa up as a regional organization;
- continue to develop more collaboration and exchange regionally and internationally between Pacific artists and other arts professionals;
- create a centralised point for information and sharing of knowledge and opportunities;
- become a cooperative and support a network of Pacific arts practitioners;
- be a vehicle to provide information and create networks, and through this network provide better access to opportunities;
- connect and enhance the visibility of Pacific artists worldwide; and
- Develop artist networks to generate ideas, collaborations, stimulate creation and production, skills development.

Oceania Centre for Arts and Culture and Pacific Studies

The Oceania Centre for Arts, Culture and Pacific Studies (OCACPS) focuses on providing both a formal and non-formal education and stimulation platform for Pacific culture and arts. It was established and developed over 10 years under the directorship of its founding father, the late Professor Epeli Hau'ofa. Professor Hau'ofa deliberately set out to cultivate and nourish a special spirit of creative originality that would lead to the flourishing of contemporary visual and performing arts in the Pacific. The creative processes focused on experiment and originality. OCACPS continues to evolve and explore ways by which to develop dialogue and platforms for expression on all things Pacific through the arts, research and formal study at The University of the South Pacific.

OCACPS has emerged as the leading contemporary Oceanic art institution in the Pacific Islands region. It has been the subject of some of the Pacific's major arts publications such as the book about the Red Wave Collective at University of the South Pacific titled Red Wave (by Katherine Higgins), which was published in 2008.

OCACPS has three main production arms:

- Oceania Dance Theatre: A studio and artist-in-residence programme that creates new performance works for production and presentation in the Pacific and internationally.
- Newsounds Studio — Music studio set up in 2002 to produce original contemporary Pacific music.
- Visual Arts — An artist-in-residence programme and, in particular, the home base for the Red Wave Collective, which has produced the majority of Fiji's major professional artists who have exhibited nationally, regional and internationally in Asia and Europe.

Fiji Performing Rights Association

The Fiji Performing Rights Association (FPRA) is a non-profit organisation that was established in 1993 to administer the performing rights of local composer and songwriter members. Under a licence agreement with the Australasian Performing Right Association (APRA), FPRA also represents the performing rights of over two million foreign composers whenever their musical works are performed or communicated to the public throughout Fiji.

FPRA enables composers and songwriters to exclusive legal rights to protect their intellectual property and allows them to make a living from their creativity. The Fiji Copyright Act (1999) grants and enables composers the right to control the public performance, broadcast and/or communication of their music. Through direct agreements with its members and reciprocal arrangements with overseas performing right societies, FPRA is able to administer the public performance, broadcast and communication rights in relation to musical works throughout Fiji.

FPRA is the only established collecting agency in the Pacific and has begun working with Papua New Guinea and other Pacific Island countries to assist in the development of their own national collecting agency.

FPRA directors, in collaboration with APRA, have conducted workshops with Papua New Guinea, Solomon Islands and Vanuatu, which are affiliated with APRA and are in the process of setting up their own independent collecting agencies.

Fiji Audio Visual Commission

The role of FAVC is to develop and promote Fiji's audiovisual industry. It also administers the various tax incentives provided by the government to encourage the development of this sector and to provide film location services to producers. Other roles of FAVC include establishing an audiovisual school; establishing an audiovisual archive; providing grants and loans to local filmmakers; managing a 'one-stop-shop' for the audiovisual industry; and building a new industry in order to broaden Fiji's export base.

FAVC, through events such as the Kula Film Awards, has also begun developing the Pacific's film-making industry by providing platforms and promotional opportunities for young film makers.

Pacific Regional Branch International Council of Archives

The initial constitution of the Pacific Regional Branch of the International Council of Archives (PARBICA) was adopted in October 1981 at its inaugural conference in Suva, Fiji. In addition to supporting the general purposes of the International Council of Archives, the objects of PARBICA are to:

- establish, maintain and strengthen relations between archivists in the region and between institutions and professional organisations;
- promote the preservation and protection of the regions archival heritage;
- facilitate the use of archives through public education and improved access;
- stimulate and organise archival activities;
- provide and assist with formal and informal professional training; and
- cooperate with other agencies concerned with the documentation of human and natural history in order to benefit all mankind.

PARBICA provides support and training to cultural and creative industries through some of their projects such as:

- Recordkeeping for Good Governance, which is a project that is developing guidelines and manuals to support improved recordkeeping in support of good governance.
- Education and Training programmes and making information available to Pacific archives and records staff on existing opportunities and avenues for training and education, as

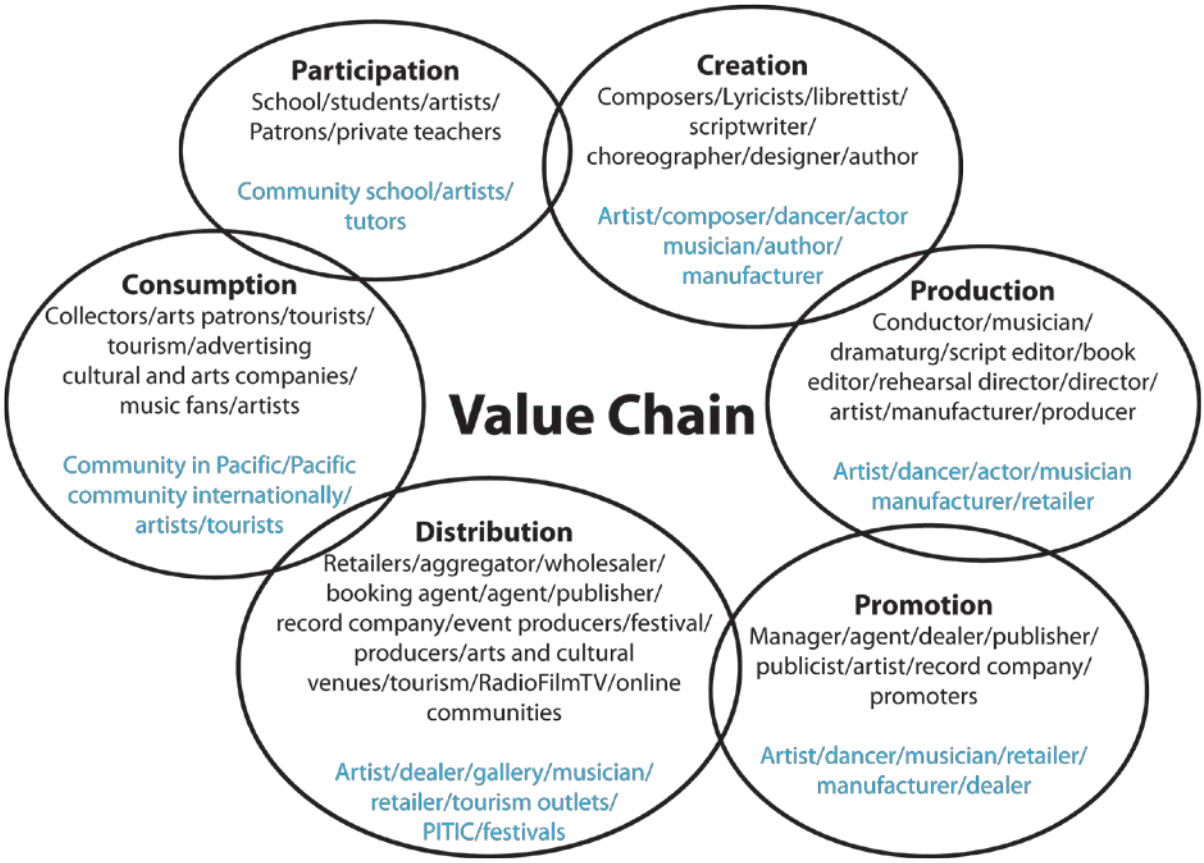
well as promoting establishment of further education programmes and training opportunities.

- Distance Learning Project – During the period 2001–2003, PARBICA worked with a team of highly qualified and experienced archival educators led by the International Records Management Trust to undertake a needs assessment study for education and training in Pacific Island countries. The project looked at the feasibility of establishing a distance education programme, resulting in a comprehensive proposal to the University of the South Pacific. The project was supported by UNESCO and Institute of Contemporary Arts.

3.4 Roles in the value chain

The value chain in a developed economy with a strong cultural industry indicates a whole range of players that add value in the specialised roles that they bring to the cultural industry. Specialisation within the value chain acts as an enabler to the growth and increased value of the industry.

The following diagram aims to illustrate who the players are in a developed cultural industry (in red) and who currently plays these roles in the Pacific (in blue). In the Pacific, the players may undertake many roles in the value chain, meaning the value chain is contracted in terms of employment and constrained in development in terms of skills and knowledge specialisation.



A practical example of this is Sachiko Miller, founder of Vou, a dance group that blends contemporary and traditional rhythms in an exciting performance. Through the value chain framework, Sachiko is the choreographer – creator, dancer – production, manager – promotion, booking agent – distributor.

The Pacific value chain demonstrates that in general, creators are performing many roles in the value chain. This constrains the cultural industries in a number of ways including creators performing roles in the value chain in which they have little expertise. Little value can be added without expertise. This means creators are not working to their strengths and have less time to create and produce, and therefore, their potential is limited. With cultural producers performing many of the roles in the value chain there is less employment.

The challenge is to grow the industry in terms of size, employment and value. A staged approach that increases the value chain may be to increase the quality of creation and production; add value to creation and production through entrepreneurship and commercialisation; and target distribution. This should create greater value and derive greater returns, which can be reinvested in the value chain to boost production and distribution, thereby expanding the value chain and increasing specialisation.

For agencies supporting the development of cultural industries, key investments would be strengthening and improving creation and local production; engaging specialised experts in terms of marketing and entrepreneurship; transferring knowledge and capacity building through mentoring in key areas; and strengthening connections in the value chain.

4 Case Studies and Notable Initiatives

4.1 Country case studies

As part of the Situational Analysis, three countries Cook Islands, Fiji and Guam were selected for field visits in order to provide a more in depth understanding of the state of the cultural industries. All three visits were conducted between three to seven days.

The focus of these visits was to develop an understanding of the cultural producers, support services, promotion, distribution, and production in each country. This was conducted through field visits and interviews.

4.1.1 Cook Islands

Cook Islands: visited 7–13 November 2010	
Population	22,970
Population growth rate	1.6% (est. 2010)
Gross domestic product (USD)	211 million
Budget (USD)	72 million (2005)
Main industries	Offshore banking, tourism, black pearl mariculture, agriculture
Main languages spoken	Cook Islands Maori, English

Source: TAV Fashion, Cook Islands

Cultural industry strengths

- Performing arts – island dance groups, drumming, composition, singing, dancing
- Traditional heritage crafts – rito weaving, wood and shell carving
- Textiles – tivaevae, fabric printing, screen printing, costume making
- Cultural tourism attractions – *Highland Paradise, Te Vara Nui*

- Fashion – recognised fashion label ‘TAV’, which designs, manufactures, retails and exports from Cook Islands
- Production of musical instruments – drums and ukuleles
- Ministry of Culture resourced with human resources and infrastructure, Performing Arts Centre, National Museum, National Reference Library and Archives
- Numerous retail outlets for visual arts and crafts
- Relatively high number of private cultural industry operators
- Strong employment in cultural industries
- The most successful cultural industries businesses are established family businesses with highly active women

State of cultural industries

Cook Islands, particularly the outer islands, are becoming depopulated with almost 80% of Cook Islanders living overseas, especially in New Zealand and Australia. Cook Islanders living overseas tend to look back to the Cook Islands for cultural inspiration, and Cook Islanders living in the Cook Islands tend to look overseas for cultural inspiration. Cook Islanders overseas tend to earn greater revenues from Cook Islands culture because they are better positioned with access to greater economic enablers.

Over the last 10 years, tourism has grown to dominate both the economy and cultural activities in the Cook Islands. Culture has played a significant role in differentiating the Cook Islands as a tourism destination. However, some Cook Islanders feel that culture is somewhat captured by the tourism market. Most cultural activities consist of live performances as entertainment for tourists.

During this consultation, many Cook Islanders stated that it was now time to develop cultural industries beyond tourism, and to develop cultural industries in their own right within the Cook Islands, and to export the culture to other parts of the world.

There was a strong demand for copyright legislation to be enacted in order to protect composers and songwriters, and to increase the economic capacity of artists. There is a desire to increase the economic base for cultural producers in the Cook Islanders and increase their business and distribution capacity.

With the new government, there is an opportunity to elevate the profile and importance of cultural industries. There is also an opportunity to raise the status of cultural industries by including it under the economic framework of the National Sustainable Development Plan for 2011–2015.

The following provides discussion points within the value chain context.

Creation

- Strong cultural and traditional knowledge base.
- Performing arts and visual arts introduced into education curriculum.
- High level of participation in a broad range of cultural activities.
- No vocational or tertiary cultural education opportunities in the Cook Islands or scholarships provided outside of the country.
- No professional development opportunities.
- Original composition in song, music, dance and design.
- Need copyright bill legislated and additional intellectual property and traditional knowledge legislation adopted.
- Increasing number of artists are earning a living from their cultural activities.

Production

- Strong activity in cultural industry production.
- Top-level professional artists and cultural producers are well mobilised internationally, particularly in New Zealand and Asia.
- Good infrastructure and venues for performing arts and heritage crafts.
- Craft production is shifting offshore and now makes up at least 60% and in some cases 100% of production for sale in retail.
- High costs of production in Cook Islands and a limited reliable labour force.
- Production of musical instruments (e.g. drums and ukuleles).
- Decreasing production of quality, locally handcrafted goods.
- Live performance is the main revenue source for performing artists.

Promotion

- Ministry of Culture is consumed with operating events.
- Numerous events staged and participation in regional events.
- Competitions (e.g. Te Maeva Nui, a national dance competition).
- There is a relatively high proportion of models, which enhances the marketing of Cook Islands culture.
- Carvers, artists, designers and dance groups participate in regional and international forums and events.
- Cook Islands has a strong presence on YouTube.
- Cook Islands Business Trade Investment Board (BTIB) provides small business support workshops for outer islands.
- BTIB is considering developing a Cook Islands-made brand.
- Chamber of Commerce provides a marketing grant fund.

Distribution

- Strong links with tourism industry through resorts, hotels, tours, attractions.
- Numerous retail outlets for crafts selling between 50% and 100% of imported product.
- Outer island crafts being sent to Rarotonga for sale.
- BTIB opening outlet at airport and selling Cook Islands produce (¾ value-added food items, ¼ crafts).
- Three commercial galleries representing artists from Cook Islands and New Zealand.
- Cultural materials held in international museums and galleries.
- International networks of artists and entrepreneurs.
- Export music to Pacific region, including New Zealand and Australia.
- TAV clothing exported to Hawaii, Japan, New Zealand and Samoa.
- Online (Internet) distribution and sales not being taken advantage of.
- The New Zealand Aid Programme provides a business mentoring programme for business owners.

Consumption

- Festivals and events
- Tourism industry
- Radio, TV, advertising and film are consumers but pay no royalty fees or appearance fees
- Tourists direct, a tourism agency
- Arts patrons in New Zealand and Australia
- Local community and Cook Island communities internationally
- Corporate sector
- No collecting agencies in Cook Islands to collect royalties to return to composers, songwriters, authors, performers, and other artists

Participation

- Ceremonies
- Are Korero – traditional knowledge sharing systems
- Youth groups
- Churches
- Cultural activity groups
- Social cultural groups
- Family intergenerational learning
- Arts, culture and language established as an activity in the national curriculum

Challenges

- Lack of system to safeguard cultural knowledge.
- Lack of family and community support for cultural industries as a profession.
- Tourism is the dominant market and is influencing the traditional cultural expression to become more entertainment focussed.
- A significant amount of traditional knowledge is not being passed on through cultural practice as in previous generations.
- Getting schools and teachers to understand the benefit of using cultural languages (song, dance, visual) to increase learning outcomes.
- Poor understanding of professional opportunities.
- Few Cook Island students take vocational and tertiary pathways for cultural industries.
- Need to increase vocational education in cultural industries within and after school.
- Lack of professional pathways to progress.
- Very limited support for professional development for artists.
- No industry associations or non-government arts and cultural associations.
- Lack of expertise to professionally produce, distribute and manage artists.
- Lack of cultural enterprise expertise.
- Distribution and exports are limited due to a lack understanding of how markets work.
- Lack of copyright legislation limits economic returns of composers and authors.
- When copyright legislation is enacted, there will be a need for collecting agencies to distribute returns to authors and composers in Cook Islands.

Key stakeholders

- Ministry of Culture and Development
- National Museum
- BTIB
- Cook Islands Tourism Board
- Ministry of Education
- Cook Islands Music Association

4.1.2 Fiji

Fiji: visited 16–20 November 2011	
Population	944,720
Population growth rate	1.4% (est. 2008)
Gross domestic product (USD)	3.59 billion
Budget (USD)	1.706 billion
Main industries	Tourism, agriculture (sugar cane and coconut), gold, silver, processed foods, garments
Main languages spoken	Fijian, English, Hindi, Rotuman

Kabu ni Vanua, 10th Festival of Pacific Arts, Pagopago (photo by Jason Chute)

Cultural industry strengths

- Traditional heritage crafts – costume making, wood carving, weaving, masi, adornment, jewellery
- Performing arts – traditional, island and contemporary, hip hop dance groups, composition, singing, dancing
- Contemporary and traditional Fijian music, Pacific music
- Fashion – design and manufacture, textiles
- Visual arts – painting, sculpture, photography
- Film and TV – documentary production, location attraction
- Small number of top professional artists making a living and exporting
- Conservatorium of Music
- Oceania Centre for Arts and Culture facility
- International donors and civic societies supporting cultural activity
- Accessible technology infrastructure
- Major cultural tourism attractions – Arts Village: Pacific Harbour, Molituva, Laucala Island

- Ministry of Education, National Heritage, Culture and the Arts resourced with human resources and infrastructure, cultural grants
- Fiji Museum, National Archives, National Trust, Fiji Library Services
- Numerous retail outlets for visual arts and craft
- Relatively high number of private cultural industry operators
- Strong employment in cultural industries
- Most successful cultural industries businesses are established family businesses

State of cultural industries

Although cultural and arts activities in Fiji are at a high level, and top-level artists are well mobilised internationally, the majority of cultural producers and enterprises still do not make a living from their practice. Support agencies at national and government levels are putting the necessary mechanisms in place, although progress is slow with regard to implementation, and recognition of cultural industries as an industry is almost non-existent. There is little investment, support and priority for the development of this industry.

Cultural producers and practitioners, particularly those in the performing arts, predominantly make a living from live performances within the tourism and entertainment industry, and visual and craft artists rely heavily on local markets, events and community activities for sales. Although there are numerous retail outlets, there is problem with competition with imported cultural products, which narrows the ability for local artists to supply the local market. Participation in the fashion industry is growing, with major events such as Fiji Fashion, fashion development workshops, and other activities, but few designers are generating economic benefits.

Export is sporadic and not consistent because producers and enterprises are not well set up to produce to this level. There is trade and investment support for enterprises to export to global markets. There is also a lack of understanding of appropriate markets and, therefore, many producers are not able to follow through on export leads.

National industry associations and agencies such as the Fiji Arts Council, FPRA, Fiji Voyaging Society, Conservatorium of Music, Oceania Centre for Arts and Culture, CreatiVITI and other small arts organisations and associations have, through their activities and programmes, attempted to ensure that a higher level of protection, recognition and economic value is placed on cultural producers and their work. However, without the relevant investment, recognition and support from government of these agencies, they continue to struggle to operate at a level necessary to achieve results. Much more work needs to be done, particularly in terms of mentoring cultural producers and enterprises in the areas of professional development and enterprise.

Many people in cultural industries perform the roles of event producers, project managers, curators, cultural managers and agents, and do not charge for their services and do not allocate the necessary fees in their budgets. For the industry to grow and for this aspect of the industry to improve, these services need to be remunerated.

With a large population base and international links, there is a huge potential for cultural industries to be a lucrative and core industry. However, there needs to be a more consolidated national effort by the cultural sector to better coordinate resources, and share information and knowledge with a focus on cultural industries, the transmission of traditional knowledge, and real support and value for cultural producers.

Creation

- Strong cultural and traditional knowledge base and, therefore, a wide spectrum of cultural industries.
- High level of participation in a broad range of cultural activities.

- Cultural mapping programme is well designed and being implemented to gather information about traditional cultural practices throughout the provinces.
- Civil society programmes provide commission artists and cultural producers with skills in community development and advocacy.
- Limited vocational or tertiary cultural education opportunities and links to school curriculum.
- Limited professional development opportunities.
- Original composition in song, music, dance and design.
- Need copyright legislation enforcement mechanisms.
- Increasing number of artists are earning a living from their cultural activities.

Production

- Strong activity in cultural industry production.
- Top-level professional artists and cultural producers are well mobilised internationally, particularly in the Pacific, New Zealand, Australia and Asia.
- Strong access to technological infrastructure, which enables exchange and effective production.
- Strong activity in cultural industry production.
- Good infrastructure and venues for performing arts and heritage crafts.
- High costs of production, particularly in the music industry.
- No professional top standard music recording studio with expertise.
- Often a mismatch of skills and experience to specific roles in cultural industries.
- Increased quality of production of locally handcrafted goods.

Promotion

- Numerous events staged in Fiji and participation in regional events.
- Technology access enables effective communications and self-promotion.
- Numerous media outlets.
- Competitions (e.g. Dance Fiji, a national dance competition).
- Fiji Me campaign.

Distribution

- Strong links with tourism industry through resorts, hotels, tours, attractions.
- Multiple retail outlets.
- International networks of artists and entrepreneurs.
- Fiji Museum.
- Two art dealers that present commercial art exhibitions in various venues.
- Export live and recorded music to Pacific region, including New Zealand and Australia.
- Numerous retail outlets for crafts selling mainly imported products.
- Outlet at the airport and at most major hotels selling Fijian cultural products.
- Cultural materials held in international museums and galleries.
- Online (Internet) distribution and sales not being taken advantage of.

Consumption

- Festivals and events
- Tourism industry
- Tourists direct
- Radio, TV, advertising and film are consumers but not all pay royalty fees or appearance fees
- Corporate sector
- Embassies
- International donor agencies
- Civil society organisations
- FPRA – national collecting agency for music

Participation

- Ceremonies
- Youth groups
- Churches
- Cultural activity groups
- Social cultural groups
- Family intergenerational learning
- Revival of traditional knowledge and cultural practices
- Arts being developed into education curriculum within schools
- Oceania Centre for Arts and Culture at USP
- School of art and design at Fiji National University
- Conservatorium of Music

Challenges

- Lack of family and community support for cultural industries as a profession.
- Tourism is the dominant market and is influencing the traditional cultural expression to become more entertainment focused.
- Traditional knowledge is not being passed on through cultural practice as in previous generations.
- Poor understanding of professional opportunities.
- Few Fijian students take vocational and tertiary pathways for cultural industries.
- Need to increase vocational education in cultural industries within and after school.
- Lack of professional pathways to progress.
- Very limited support for professional development for artists.
- Lack of expertise to professionally produce, distribute and manage artists.
- Lack of cultural enterprise expertise.
- Distribution and exports are limited due to a lack understanding of how markets work.
- Cultural sector and support services not well integrated and coordination
- Lack of production spaces.
- The arts and cultural industries are not a national priority and, therefore, there is little investment or support for the sector.
- Massive importation of arts and creative products and services makes it difficult for local artists and creative producers to compete.
- Culture not articulated as a national priority.

Key stakeholders

- Department of Natural Heritage, Culture and Arts
- Fiji Arts Council
- Ministry of iTaukei Affairs Department of iTaukei Affairs
- Institute of Fijian Language and Culture
- Fiji Performers Rights Association
- Creativiti
- Fiji Crafts Society
- Fiji Islands Voyaging Society
- Oceania Centre for Arts and Culture and Pacific Studies
- Conservatorium of Music
- Library Services Fiji

4.1.3 Guam

Guam: visited 7–12 November 2010	
Population	175,552 (including 8,600 marines, 630 army personnel, 9,900 dependants and existing 9,000 military)
Population growth rate	1.3% (est. 2008)
Gross domestic product (USD)	4.28 billion (2007)
Budget (USD)	Revenue – 319.6 million Expenditure – 427.8 million (2002)
Main industries	US military, tourism, construction, transhipment services, concrete products, printing and publishing, food processing, textiles
Main languages spoken	English, Chamorro

Cultural industry strengths

- Traditional heritage crafts – adornment, jewellery, wood carvings, tattooing
- Performing arts – hip hop dance, traditional dance, island dance groups, contemporary
- Pacific music, traditional music, contemporary music
- Visual arts – painting, sculpture, photography, printmaking
- Literary arts
- Top-level professional artists making a living and exporting their goods and services
- Chamorro Village
- Top-level artists are working out of professional studio spaces.
- 'We are Guam' campaign
- Council of Arts and Humanities Agency initiatives for cultural industries
- Strong support, funding and investment by government, international agencies and local businesses
- Accessible technological infrastructure.
- Master project – certification programme for master cultural practitioners who are then assigned apprentices
- Strong interest from Japan (e.g. the largest Chamorro dance school is in Japan)

State of cultural industries

There is a focus on cultural revival, and this is evident across the music, dance and craft heritage sectors. Much of the Chamorro culture and traditional knowledge was wiped out from over 500 years of colonisation. The population was reduced to 5,000 and many people were displaced. The current generation of youth have played a big part in the revival, and many of the key cultural producers and artists are those who were brought up in the USA and who returned to Guam to immerse themselves in the language and culture.

Adornment and jewellery is the predominant cultural product, although some artisans maintain their position as masters and, therefore, it is at this level that economic benefits are strong. In dance and music there is considerable activity and an attempt at revival of the old chants, dances and instruments and much of the information is gathered through research from archives and museum records. There is, however, a high level of activity — both at the community level and professional level (through initiatives such as Pa'a Taotano) — with regard to re-establishing the Chamorro culture.

Music and dance is also a key part of the tourism industry for entertainment purposes, and as part of a national initiative through the Guam Visitors Bureau called 'We are Guam'. Mass importation of cultural products is highly visible. Many cultural producers — apart from those making adornment — conduct their manufacturing and production offshore. While there is high activity and a strong local market for cultural products and services, there is very little will or need for export.

Many cultural producers and practitioners are focused on deepening their cultural knowledge and practice and, therefore, there is a strong emphasis on education and awareness and less emphasis (or will) on enterprise. There is considerable investment and support at the government, corporate and community levels for cultural products and services and so producers and practitioners (for the most part) are focused on generating income in order to continue their practice but not necessarily for profit. At the forefront of all successful initiatives and enterprises is the 'family business model'.

Creation

- High level of exchange and interaction in other Micronesian countries and so an ability to gain knowledge and revive skills.
- Cultural base and traditional knowledge has not been continuous and is not as strong as most Pacific Island nations.
- Cultural sector and support services integrated, coordinated and well resourced.
- Exposure of Chamorro artists to other artists at the Pacific Arts Festival has created new art forms.
- Master series project – master project developed by the Council of Arts and Humanities (CAHA) was highly successful in the resurgence and high level of current activity. Most of the current cultural producers and artists who are successfully producing, are the result of the master and apprentice programmes. High level of knowledge is transmitted and instilled into the community.
- Guam Museum project. The aim is for the museum to be a lifelong learning centre, repository, theatre, multi-purpose centre (e.g. for education).
- Culture and language is being introduced into school curriculum.
- High level of participation in a broad range of cultural activities.
- Vocational or tertiary cultural education opportunities available.
- Professional development opportunities through CAHA initiatives such as the master series programme, access to international residences, and access to development in the USA.

Production

- High level of activity in the cultural industry across all sectors (events, festivals, retail, performances, and exhibitions).
- Top-level professional artists and cultural producers are well mobilised nationally and internationally, and making an income.
- Strong access to technological infrastructure, which enables exchange and effective production.
- Strong access to equipment, investment and support for infrastructure and production initiatives.
- Strong activity in cultural industry production.
- Top-level professional artists and cultural producers are mobilised internationally, particularly in the USA and Asia.
- Good infrastructure and venues.
- Production predominantly offshore.
- High costs of production in Guam.

Promotion

- Numerous festivals, events and activities staged in Guam and participation in regional and international events.
- Technology access enables effective communications and self-promotion.
- Numerous media outlets.
- Competitions.
- Island music awards – two years Chamorro category has encouraged a focus on original music in the Chamorro language.

- ‘We are Guam’ campaign – focus on cultural tourism, now introducing more local arts. Tourists are now looking for specifics, and want to see authentic practices now.
- Guam Visitors Bureau working more closely with CAHA and the Department of Chamorro Affairs, and has developed a grant programme to stimulate cultural activities and tours.
- Cultural producers and artists well prepared in terms of promotional kits, business cards, brochures and websites.
- Numerous publications and initiatives such as Guamology developed over the past 5–10 years, promoting and giving visibility to local artists and cultural producers.
- Cultural producers and artists used in tourism campaigns nationally and internationally.
- CAHA programmes.
- CAHA artists directory.
- Participation by carvers, artists, dance groups and tattoo artists in regional and international forums and events.
- ‘Guam Seal’ developed through the Tax and Revenue department but few cultural producers subscribing to this programme.

Distribution

- Strong links with tourism industry through resorts, hotels, tours, attractions.
- Multiple retail outlets.
- International networks of artists and entrepreneurs.
- National Museum being developed.
- Commercial galleries and venues for cultural products, performances and exhibitions.
- Initiatives with the corporate sector – DFS Group Ltd, Louis Vuitton/CAHA project.
- International festivals and event circuits.
- National record labels and production studios in Guam and links to USA production and distribution support.

Consumption

- Festivals and events
- Retail outlets, commercial galleries and commercial events
- Tourism industry
- Tourists direct
- Arts patrons
- Corporate sector
- Embassies
- International agencies

Participation

- Ceremonies
- Youth groups
- Churches
- Cultural activity groups
- Social cultural groups
- Family intergenerational learning
- Revival of traditional knowledge and cultural practices
- Arts being developed into the education curriculum within schools
- Local fiestas – regular monthly events that provide artists and cultural producers with a venue for participation, exhibition and sale
- Chamorro Village
- Cultural tours and tourism venues, sites and attractions
- Military cultural education programmes (education programme to teach those coming to live in Guam)

Challenges

- Many years of colonisation have created a void in the transmission of cultural knowledge and skills and, therefore, little traditional knowledge is passed on through cultural practices.
- Tourism is the dominant market so cultural activities are more entertainment focused, although there is a desire to revive more cultural practices.
- Limited interest in economic enterprise because the focus is on cultural revival and preservation.
- Distribution and exports are limited due to a lack of will to produce for international markets (the focus is internal).
- Remaining cultural knowledge and practices are being threatened by military build up and further losses of land, access to traditional lands and sites. Many traditional communities have been displaced.
- Federal resources are being pushed into military build up and cultural education for military personnel but the Chamorro culture, the producers of knowledge are not being protected.
- Small population base and, therefore, an inability to sustain local manufacturing at an affordable price.
- Local manufacturing and production is not well accessed by cultural producers because of high costs.
- Reliance on offshore manufacturing and production.
- Mass importation and, therefore, there is competition with local cultural products and services.

Key stakeholders

- CAHA
- Department of Chamorro Affairs
- National Museum
- National Heritage
- Chamorro Artists Association
- Pa'a Taotano
- I Lina'la Hurao Cultural Center/Hurao
- Guam Visitors Bureau

4.2 Notable initiatives

Papua New Guinea delegation, 10th Festival of Pacific Arts, Pagopago (photo by Jason Chute)

4.2.1 Festival of Pacific Arts

The Festival of Pacific Arts (FOPA) has been chosen as a notable achievement because it is the largest arts and cultural gathering for the Pacific Islands in the Pacific Islands region. It has been held approximately every four years since 1972, when the first festival was hosted by Fiji Islands. It now brings together more than 2,000 artists and other cultural practitioners from Pacific Island countries and territories, as well as from Australia and New Zealand. FOPA was originally conceived as a means to stem the erosion of traditional cultural practices.

The Pacific Arts Council, renamed the Pacific Arts and Cultural Council in 2010, was established to oversee the operations of the Festival. The Council selects the host country and recognises that each participating country desires the opportunity to showcase its unique indigenous culture by hosting the Festival.

The content of FOPA includes traditional and contemporary visual and performing arts (e.g. music, dance, theatre and film), literature, culinary arts, fashion and design, navigation and canoeing, and handicrafts.

This event is highly regarded by governments, community arts organisations, and regional bodies for its contribution to artistic and cultural development. It is the only event and opportunity of its kind in the Pacific that engages all Pacific Island nations and territories to participate by sharing and exchanging cultural activities.

In 2010, an evaluation of the FOPA was produced with funding support from UNESCO. Key findings of the evaluation found that FOPA remains the pre-eminent arts and cultural festival in the region, and that interest in the Festival is increasing. Participating countries reported that FOPA brings a sense of cultural identity and regional engagement, and provides a showcase for performance, display and entertainment for Festival participants and the community of the host country.

The evaluation team found that FOPA in its present form does not have a major influence on whether or how cultural policies and practices are implemented. The Festival acts as a catalyst for a surge in arts and cultural funding for participation in the Festival but this only occurs every four years. This funding and support activity is not usually sustained. Although the Festival has a long history, each

host country stages the Festival usually from a ground zero status. There are little to no ongoing policies, systems and operational manuals to build capacity to stage the Festival in the region. Similarly, infrastructure often needs to be built or upgraded in the host country, which can be a great catalyst for improvements and development, but can also be a considerable financial burden on the host country.

FOPA has been and will continue to be a notable initiative in the Pacific.

4.2.2 Highland Paradise, Cook Islands

Highland Paradise is a unique cultural experience that was initiated in the mid-1980s by the late Raymond Pirangi Senior, a Rangatira (subchief) from the prominent Rarotongan Tinomana tribe. He took it upon himself to set out to reclaim his heritage from the dense bush and steep hillsides of the peaks of Maungaroa. His dream and determination was to resurrect this important sacred site and keep the culture alive and share it with the rest of the world.

In 2003, his daughter Teuira 'Tutu' Pirangi started to painstakingly continue the dream of her late father. Today, Highland Paradise offers visitors the opportunity to rediscover a lost Tinomana village and experience firsthand the traditions and customs of a tribal way of life.

Source: Highland Paradise

Source: Highland Paradise

In the evenings, Highland Paradise presents Te Kaara A To Tatou Ui Tupuna (Drums of Our Forefathers), where guests take a journey through 400 years of history and culture of the Rarotongan people. The journey includes the sacred *marae*, and a feast and performance of tribal songs, drumming and dancing. Tribal descendants take visitors on an amazing experience from the pre-missionary era to cultural theatrics of today. In the last two years, Highland Paradise has been recognised as a premier cultural experience. It has won the British Guild of Travel Writers prize for 'Best Overseas Tourism Project', and the highly valued Air New Zealand Cook Islands Tourism Award as the 'premier cultural attraction' in the Cook Islands.

Highland Paradise is a notable cultural industries initiative because it brings to life an important cultural heritage site. It revives and connects intangible cultural heritage and knowledge while providing employment and enterprise for traditional craftspeople, actors, composes, dance groups and their dancers, drummers, musicians and singers.

4.2.3 CAHA master series and enterprise mentoring initiatives, Guam

These programmes, initiated by CAHA, realise the traditional Pacific model of intergenerational, mentoring process of passing on traditional knowledge and cultural expression from master to apprentice. This process is an in-depth mentoring process that is not simply about passing on a skill, but is also about establishing the spiritual foundation within the apprentice; it is a process of gifting 'mana'. With this gifting comes confidence in one's knowledge, respect and acknowledgment from the community.

In the original master series programme, CAHA gave recognition and certification to master craft and heritage artists. These masters are then engaged into apprenticeship programmes. The master series programme is instrumental in the revival of Chamorro cultural industries and helps to build a new generation of Chamorro cultural producers and artists who have a solid traditional foundation to begin carving their own practices and careers. This seems to be at the core of the high level of activity, production and mobilisation of Chamorro artists and the re-establishment of this model of master and apprentice programmes resonates throughout Guam.

Major initiatives such as Pa'a Taotano, through the master Frank Rabon, and the development of seven other 'houses' or dance and cultural schools, hold this similar model at their core. Greg Pangelinan's apprentice programme has seen the establishment of numerous other small business enterprises of adornment and jewellery artists, who in turn are now apprenticing their own children. Robert Taitano continues his mentoring and master programmes in schools, youth groups and with the elderly.

These models have not only helped successfully transmit knowledge and create the resurgence of the Chamorro culture, but have established successful local enterprises built on cultural knowledge and practice.

CAHA has now taken the master–apprentice model to another level. The most recent project of master and apprentice is also about taking those with traditional knowledge foundations and imbedding within them international frameworks for success. The latest project is the CAHA and Louis Vuitton apprentice programme, where traditional Chamorro artists are taken under the apprenticeship of Louis Vuitton to collaborate and develop designs for this international brand. Cultural producers have the opportunity to collaborate and have their designs distributed and promoted worldwide and also to learn essential business, marketing and distribution skills.

4.2.4 Hurao and I Lina'la Cultural Center, Guam

Source: Hurao and I Lina'ia Cultural Center

Anna Marie and Ray Arceo are a husband and wife team that are at the core of Hurao. Hurao is a non-profit, Chamorro Language Immersion School that incorporates traditional arts into its curriculum by employing and commissioning local traditional cultural producers, practitioners and artists. Cultural practitioners, producers and artists are employed not only as teachers and activity resource people, but they are also learning and developing their own traditional knowledge and skills. Many Chamorro artists have initially joined the school to learn the language and culture and have become employees of the school. The school survives predominantly on course fees for their after-school programmes, summer programmes, adult programmes, child care and immersion programmes and activities, and have also begun to develop a language and cultural consultancy component to the organisation.

The current project in development is the site of I Lina'la Cultural Center, a 9-acre site to house the 12 disciplines that have been identified by Hurao. Within this cultural centre, the focus will be on the professional development of Chamorro cultural producers and practitioners, and also house the current programmes and activities of the Chamorro Language Immersion School. The culture and arts centre will further develop Hurao's ability to achieve its core objectives of language and cultural revival, as well as provide a production, exhibition and retail outlet for Chamorro cultural practitioners and artists that work with Hurao. The centre will also be a cultural tourism site and will be open at certain times for tour groups.

4.2.5 Memento, Australia

Source: Memento Australia

For 10 years, the Memento Australia Awards have been promoting Australia's very best mementos.

Each year, Memento Australia seeks to improve the ways in which it promotes Australian mementos, and links creative suppliers to consumer markets.

Since 1999, the awards have attracted nearly 2,000 entries and have awarded over AUD 165,000 worth of prizes to developing Australian creative businesses and have generated over AUD 2.9 million worth of media.

Memento Australia is the very best in authentic Australian gifts.

The key objectives of Memento Australia are to:

- promote authentic Australian mementos;
- set new standards in innovation and quality of mementos for tourism and corporate gifts;
- provide linkage and understanding between creative suppliers and gift markets; and
- facilitate partnerships across cultural, tourism, retail, government and business sectors.

It does this through four key programmes:

1. Annual Awards Program – to recognise, reward and celebrate the most innovative and quality gifts.
2. Exhibitions – national touring exhibitions to regional galleries and tourism locations.
3. Distribution – galleries stocking products, retail and corporate sales.
4. Education – workshops for creative product makers and retailers.

Winning Entry – Husque Bowl by Marc Harrison
(source: Memento Australia)

Importantly, Memento Australia has made some significant achievements for cultural industries, including:

- setting new standards for memento gifts;
- rewarding quality memento gifts with over AUD 165,000 in cash prizes;
- bringing buyers in the market together with artists and craftspeople;
- increasing awareness of locally produced authentic arts and craft mementos;
- generating more than AUD 2.9 million in total media coverage for artists and craftspeople;

- increasing artists' understanding of business and marketing practices;
- increasing retailers' understanding of authentic locally made products;
- creating a distribution network of 200 stockists of Memento products in outlets in every state and territory (cities to regions); and
- creating a design course based around Memento, focusing on creative ideas and designs. Schools involved include Griffith University Queensland College of Art, Southern Cross University and Technical and Further Education (Lismore, Northern NSW). Entries from these students are well represented each year

5 Potential of Cultural Industries

5.1 Potential of cultural industries in the Pacific

Culture, creativity, innovation, design and ideas are now concepts at the centre of global economic policy. The World Bank, UNCTAD and UNESCO all recognise that knowledge and creativity are fast becoming powerful engines that drive economic growth in developed and developing countries.

Globally, creative industries are estimated to account for more than 7% of the World's gross domestic product (World Bank 2003) and are forecast to grow, on average, by 10% per annum.

According to UNCTAD, the global market value of industries with strong creative and cultural components is estimated to be USD 1.3 trillion. Since 2000, the industry has grown at an annual compound rate of over 7%. Cultural and creative industries have also taken a key position in the countries of the Organisation for Economic Cooperation and Development, with an annual growth rate of between 5% and 20%, as well as in a number of leading developing countries and countries in transition (UNCTAD 2004). Globally, these industries are estimated to account for more than 7% of the world's gross domestic product (World Bank 2003) and are forecast to grow roughly at the same pace over the next three years, reaching USD 1.7 trillion (PWC 2005).

According to John Howkins (2002), 'In 2000–2001, the annual growth of the creative economy in countries of the Organisation for Economic Cooperation and Development was twice that of the service industries and four times that of the manufacturing industries. The computer games industry alone is now worth more globally than the movie industry.'

In this new creative economy, immaterial value increasingly determines material value, as consumers are looking for new and enriching 'experiences'. Nations and regions such as the EU are recognising the potential of cultural industries. The EU, in its Lisbon Strategy, recognises that cultural and creative industries are at the centre of Europe and are becoming 'the most competitive and dynamic knowledge-based economy in the world, capable of sustaining economic growth with more and better jobs and greater social cohesion'.

The Pacific has enormous potential in this area, with a rich and diverse resource of cultural knowledge and a large pool of creative talent. Cultural industries have the capacity to be a source of Pacific identity, a key economic industry, and an industry that value-adds to a range of related industries to create employment and income generation.

In this regard, cultural industries already play an integral role in the tourism industry, which is a key component of the economy of many Pacific Island nations. The tourism industry in the Pacific uses culture for both entertainment and as a unique experience for tourists. Nations such as Cook Islands and Vanuatu use cultural industries both as an added value to tourism but also for distinctive identity within the Pacific.

The nexus between tourism and cultural industries has much greater potential than is currently being realised in the Pacific. Cultural tourism is the provision of authentic cultural experiences beyond just entertainment and shopping. Cultural tourists seek out deeper immersion and engagement with local people and cultures. Cultural tourists are considered to be higher yield tourists who generally spend longer time in a country, exploring further and spending more on authentic, quality experiences. Worldwide, cultural tourism represents 37% of all tourism and is growing at 15% per year (World Tourism Organisation 2008).

In remote and rural areas, there are often limited or no economic opportunities for local people. The Pacific is a region where thousands of islands are spread across 8.5 million square kilometres and where many people live a subsistence lifestyle and nations rely on donor support. By nature cultural industries reliant on traditional knowledge, creativity and skill (e.g. handicrafts), provide much needed economic activity. In turn, this economic activity provides positive cultural and social benefits to these communities.

Additionally, cultural industries have the benefit of being labour intensive, thereby providing job creation and employment possibilities. Importantly, employment in cultural industries enables a wide range of ages to participate, from youth to the elderly. Traditional knowledge and cultural skills provide a rich resource for the Pacific.

The cultural industry is a sustainable industry that has high-value-added benefits produced from indigenous forms of employment, production and exports. In the Pacific context, the cultural industry greatly aids diversification of monoproduction economies and facilitates a more competitive development platform.

In the Pacific, there is an opportunity to reverse the trade deficit of cultural services and outputs, which UNESCO currently rates at USD 29 million in exports and USD 239 million in imports.

This potential can be realised in an environment in which its creative talent can thrive within an economic framework that can, in turn, drive economic, cultural and social development.

5.2 Enabling the cultural industries – Pacific and universal frameworks

Cultural industries play a vital role in economic development through their contribution to existing industries. For example, tourism is a key industry in many Pacific Island countries. Cultural sites, heritage and cultural activities play an invaluable role in promoting and differentiating the nations within the Pacific and the Pacific region as a whole.

Cultural industries have the capacity to become significant economic contributors in their own right, and contribute to sustainable development by providing not only economic but also positive social and cultural outcomes.

In order to create a future, it is important to learn from the past and understand the present. In conducting this analysis the following factors consistently resonated across the Pacific.

- Culture, economy and trade were historically linked in the Pacific prior to colonisation.
- There are valuable traditional knowledge and systems in the Pacific that worked in the past.
- There is an opportunity to re-establish and validate Pacific models that link trade and culture.
- There needs to be a better understanding of current markets and economic opportunities.
- In order to derive economic returns, there is a need to build the capacity of cultural industries and stakeholders.
- Culture should be recognised for its explicit (rather than implicit) value.
- Cultural industries need to be valued in an economic currency.

In conducting this analysis we recognise the strength of critical enablers that are success factors in cultural industries in the Pacific. We have expressed these in two frameworks: a Pacific framework and a universal framework.

The Pacific framework
Success factors within the Pacific framework include:

- cultural protocols and cultural governance;
- cultural participation through family and community events and ceremonies;
- intergenerational learning;
- master and apprentice (e.g. Pias 'Mau', Pialug, Master Navigator);
- recognition of the status of cultural knowledge and practice;
- recognition of masters of cultural knowledge and practice;
- family businesses;
- reciprocity as an important value and practice within family and between nations;
- currency exchange for cultural services (wantok systems);
- cultural protocols stimulate cultural industries, including production and trade; and
- Cara Maka – professional pathways (Cara Maka = see the opportunities, the top point, the highest place you could possibly get to).

Universal framework
Success factors within the universal framework include:

- adoption of technology for efficient information sharing, marketing and distribution;
- business management practices to effectively manage resources to ensure productivity and to monitor returns;
- financial expertise to secure investment, manage cash flows and achieve returns;
- marketing: creating unique value propositions for product and services;
- Ensuring appropriate pricing, understanding your clients and the efficient and appropriate ways to engage.

- using international legislation (e.g. intellectual property rights and various United Nations declarations) to protect and create economic opportunities.

5.3 Pilot projects

In view of providing practical outcomes that build capacity in the Pacific that will in turn develop cultural industries, we have identified key initiatives to be developed as models. These pilot projects are aimed at strengthening all aspects of the value chain, including development of international markets.

We recommend that these pilot projects be supported and implemented as a continuation of the work undertaken in this study. Pilot projects can provide very effective demonstrative models. The following pilot projects have been chosen because, with the appropriate people, they will create a high level of intercultural exchange and dialogue, build capacity production, maximise promotion and marketing efforts, and generate distribution through domestic trade and international export.

Pilot project one: 2011 pan-Pacific voyage – 'Connecting our islands, Saving our ocean'

Source: Fiji Islands Voyaging Society

The Pacific Voyages project was originally conceived by Rawiri Paratene, best known for his lead role in the internationally acclaimed New Zealand film *Whale Rider*. He is also a theatre director, writer, published poet and activist for Maori rights and culture.

In 2008, at the Festival of Pacific Arts, Rawiri shared his vision for Pacific cultures to return to voyaging in order to highlight the importance of protecting the oceans and keeping Pacific cultures alive.

Pacific Voyages is now an established ongoing project of the pan-Pacific network of voyaging societies, involving Aotearoa (New Zealand), Cook Islands, Fiji, Tahiti Nui, Samoa, Tonga and Vanuatu, which have joined forces to preserve and develop traditions of ocean voyaging.

In 2009, with the support of Okeanos, a German-based philanthropic organisation, the Pacific Voyages network built seven ocean-going, double-hulled canoes (*vaka*) and made their maiden voyage. The *vaka*s successfully blend modern boatbuilding technologies with traditional Pacific craftsmanship.

In 2011, a pan-Pacific voyage will be undertaken, arriving in Hawaii in July with the aim of informing and educating as many people as possible, particularly those people who are contributing the most to

climate change. The *vaka* will sail to Vancouver, Canada and then down the west coast of the USA to San Francisco, Los Angeles and San Diego and down to Baja, California and Costa Rica.

The *vaka* will then return via the Cocos Islands, Galapagos, French Polynesia, Cook Islands, Samoa, Tonga, Fiji and ultimately to the Solomon Islands for the 11th Festival of Pacific Arts (in 2012).

This pilot project is recommended to support a land-based cultural programme that will showcase visual arts, and performing arts and crafts to create a mini-festival that will welcome the *vaka*. These festivals will be developed with cultural institutions in the port cities visited by the *vaka* to ensure lasting relationships and a perpetuating participation and distribution circuit is established.

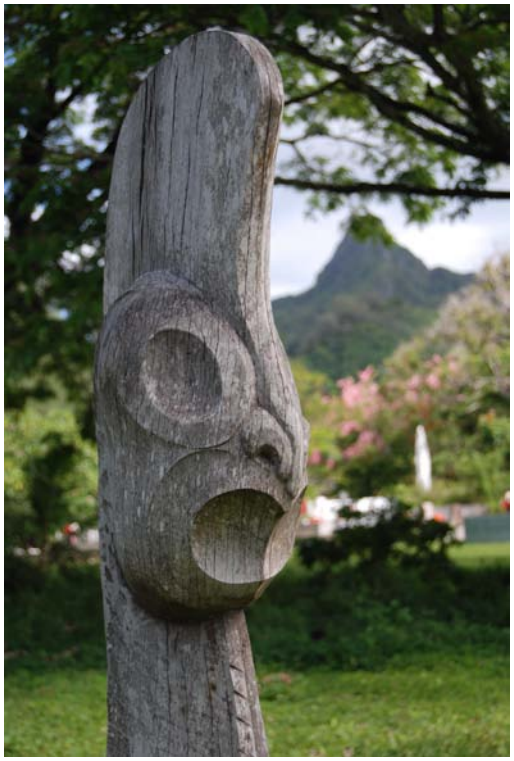
This is in effect a 'replica' of what would happen in the past with the voyaging – the stimulation of the transmission of cultural knowledge, production and trade with the departure and welcome of the *vaka* to different Pacific nations.

Pilot project two: *Tini Atua (working title)*

The National Gallery of Australia, as a member of PAA, is curating a Polynesian exhibition of 60 selected objects from international museums and galleries. The exhibition is scheduled to tour the USA in 2014 and Europe in 2015. At the last PAA symposium, the National Gallery of Australia approached a practitioner in the Cook Islands to assist with supporting the exhibition with local expertise.

The proposed pilot project is aimed at leveraging this Polynesian exhibition to provide benefits back to the Pacific. There are essentially four aspects to this pilot project.

1. The development, piloting and implementation of a Cook Islands Cultural Protocol in relation to intangible cultural heritage. Developing traditional knowledge services to provide research and cataloguing of objects for exhibition. Enact cultural protocols to ensure relevant cultural custodians and cultural ceremony opens each major exhibition.



'Taputu' *by Cook Islands artist Eruera Nia (source: Eruera Nia)*

2. Engagement of a local visual arts curator to develop a curatorial rationale for two additional art exhibitions by living artists for local art museum tours and a commercial exhibition to accompany the Polynesian exhibition in each export nation.

3. Visual arts development officer to provide professional development programme to support artists to develop artwork for exhibitions.

4. Tour circuit is established with international art museums, local art museums and commercial galleries in Australia, USA and Europe.

6.1 Appendix A - Cultural Industries Country Profiles

The following are profiles of cultural industries in 19 Pacific Island countries and territories. The Cook Islands, Fiji and Guam are featured as case studies in Section 6.1. The following are presented as summaries.

American Samoa	
Population	70,260 (2003 est.)
Population growth	1.7% (2009 est.)
GDP (US dollars)	500 million
Budget (US dollars)	341 million
Main industries	Tuna canneries (largely supplied by foreign fishing vessels), tourism
Main languages spoken	Samoan, English

Cultural industry strengths

- Traditional heritage crafts siapo/tapa, wood and/or stone carving, tatau (tattooing)
- Performing arts – dance, music
- Fashion – textiles, fabric design and printing
- Visual arts – painting, photography and sculpture
- Access to funding – National Endowment for the Arts
- Strong community development and education focus.

State of cultural industries

Creation

- Strong focus on cultural and traditional knowledge base
- National college has good infrastructure and support system, and provides artists with the space and support to create
- Access to US national endowment of the arts funding

Production

- Strong activity in cultural industry production, particularly traditional heritage crafts and fashion
- Top-level professional artists and cultural producers have direct access to US markets and, therefore, have exposure and access to opportunities, training and technology
- Strong access to technology infrastructure
- Strong domestic market
- Strong support and value for local cultural products

Promotion

- Numerous events staged; participation in regional events
- Access to technology enables effective communication and self-promotion
- Competitions

Distribution

- Multiple retail outlets
- International networks of artists and entrepreneurs
- National college
- Export to the US

Consumption

- Festivals and events
- Tourism industry
- Tourists Direct
- Arts patrons
- Community
- Corporate sector

Participation

- Ceremonies
- Youth groups
- Churches
- Cultural activity groups
- Family intergenerational learning
- Revival of traditional knowledge and cultural practices
- Arts in the education curriculum within schools and college
- National college

Challenges

- Limited venues to present cultural products
- Lack of production spaces, such as recording studios
- Lack of cultural enterprise will/ need
- Small market limits commercial activity
- Lack of infrastructure and venues to perform, exhibit and sell
- Small domestic market

Key stakeholders

- American Samoa Arts Council on Arts, Culture and Humanities.
- American Samoa Community College
- National Park of American Samoa
- Territorial Administration on Aging
- Tourism Office

Federated States of Micronesia	
Population	110,414
Population growth	0.3% (2008 est.)
GDP (US dollars)	257.7 million
Budget (US dollars)	30,459,405
Main industries	Agriculture, canning, coconut oil extract, fishing, tourism, garment manufacture, soap manufacture
Main languages spoken	English, Trukese, Pohnpeian, Yapese, Kosraean. There are also about 3,000 speakers of Kapingamarangi and Ulithian, and less than 1,000 speakers of Nukuoro

Cultural industry strengths

- Traditional heritage crafts – costume making, wood carving, weaving
- Performing arts – traditional dance and music

State of cultural industries

Creation

- Strong cultural and traditional knowledge base

Production

- Strong activity in music and dance

Promotion

- FSM and National Tourism Board
- Participation in regional events

Distribution

- Strong links with tourism industry through resorts, hotels, tours, attractions

Consumption

- Festivals and events
- Tourism industry
- Tourists Direct
- International agencies

Participation

- Ceremonies
- Youth groups
- Cultural activity groups
- Family intergenerational learning
- Revival of traditional knowledge and cultural practices

Challenges

- Limited venues to present cultural products
- Cultural sector and support services not visible

Key stakeholders

- FSM Visitors Board

French Polynesia	
Population	265,702
Population growth	1.3% (2008 est.)
GDP (US dollars)	5.6 billion (2006)
Budget (US dollars)	Revenue = 1.5 billion Expenditures = 950,000 (2001)
Main industries	Tourism, agricultural processing, handicrafts, phosphates deposits
Main languages spoken	Tahitian, French

Cultural industry strengths

- Performing arts – dance, music
- Heritage – carving, costume and adornment, jewellery, tatau, tapa
- Textiles – tifaifai, fabric printing and fashion design
- Visual Arts – painting, sculpture
- Literary Arts – poetry, novel and short stories
- New media – film and documentary
- Top professional producers making a living and exporting
- Strong funding support from both donors and corporate sector
- Culture integrated across all industries
- Accessible technological infrastructure
- Infrastructure – multiple venues
- International artists set up retreats/residencies in French Polynesia as the culture provides a stimulating artistic environment, and therefore local artists can mutually benefit from accessibility to a diverse range of skills, perspectives and stimulus

State of cultural industries

Creation

- Strong cultural & traditional knowledge base, therefore wide spectrum of cultural industries
- Established traditional schools

Production

- Strong activity in cultural industry production
- Artists and cultural producers are well mobilised internationally
- Strong access to technology infrastructure that enables exchange and effective production
- Multiple venues, spaces, support for production

Promotion

- Numerous festivals & events staged and participation in regional and international events
- Access to technology enables effective communication and self-promotion
- Numerous media outlets
- Competitions (e.g. Heiva Nui, national dance competition)

Distribution

- Strong links with tourism industry through resorts, hotels, tours, attractions
- Strong links with European cultural and creative industries
- Multiple retail outlets
- Multiple opportunities and outlets for performance, exhibition and sales
- Numerous retail outlets
- International networks of artists and entrepreneurs.
- Numerous museums, galleries and performance venues
- Numerous commercial galley
- Export of music, dance, craft, costumes, adornment and jewellery internationally

Consumption

- Festivals and events
- Tourism industry
- Tourists Direct
- Arts patrons
- Corporate sector
- International agencies
- International festivals, events, venues

Participation

- Ceremonies
- Youth groups
- Churches
- Cultural activity groups
- Social cultural groups
- Family intergenerational learning
- Revival of traditional knowledge and cultural practices
- Arts and culture in the education curriculum within schools
- Professional art schools
- Established traditional cultural schools

Challenges

- Tourism is dominant market, and influences traditional cultural expressions to become more entertainment focused
- Traditional knowledge not being passed on through cultural practices as in previous generations
- French dictated and, therefore, art forms that support French culture are well supported
- No interaction in the regional art sector
- Isolated from other Pacific activities – focus on the EU market, therefore particular images

Key stakeholders

- Centre des Métiers
- Tahiti Tourisme
- International Oceanian Documentary Film Festival of Tahiti (FIFO)
- Crafts Center of Arts
- Conservatory Artistic Polynesia French
- Heiva Nui
- Institute of Audiovisual Communication
- Maison de la Culture - Te Fare Tahiti Nui
- Museum of Tahiti and the Islands
- Department of Culture and Heritage.
- Ministry of Culture, Higher Education and Research in charge of Promotion of Polynesian Languages
- Service des Archives Conservatoire Artistique de Polynesie Française
- Centre Culturel Paul Gauguin
- Department of Traditional Arts and Crafts
- Tattoonesia (www.tattoonesia.com)

Kiribati	
Population	99,000 (est. 2007)
Population growth	2.2 %
GDP (US dollars)	136.5 million (2008)
Budget (US dollars)	Revenue = 55.5 million Expenditures = 59.7 million
Main industries	Fishing, handicrafts, copra, coconut oil, seaweed
Main languages spoken	English, Gilbertese
Regional intellectual property structures	Registration of UK Patent Act [C87], UK Copyright Act 1956: Copyright Ordinance 1980

Cultural industry strengths

- Traditional heritage crafts – costume making, wood carving, weaving
- Adornment
- Performing arts – traditional dance, music

State of the cultural industries

Creation

- Strong cultural and traditional knowledge base
- Civil society programmes provide commission artists and cultural producers in community development and advocacy
- High level of activity in music among youth, but only at a recreational level and in churches

Production

- Strong activity in cultural industry production.
- Top-level professional artists and cultural producers exporting
- Craft production predominantly at a recreation level rather than commercial
- Commercial production for export to New Zealand by Te Itoiningaina Catholic Womens Centre but still on a small scale

Promotion

- Participation in regional events
- Individual artists using arts and cultural networks such as CultureTalk, Pacific Arts Alliance
- Limited access to the Internet and limited media outlets and/or platforms

Distribution

- Links with tourism industry through resorts, hotels, tours, attractions
- Limited retail outlets
- Few commercial opportunities to sell and perform cultural and creative products
- Lack of media infrastructure
- TradeAid New Zealand
- Absence of an internal market for goods and services and, therefore, little demand
- Tourism market is limited and often a focus on cruise ships

Consumption

- International festivals and events
- Tourism industry
- Tourists Direct
- Civil society
- International agencies

Participation

- Ceremonies
- Youth groups
- Strong participation and activity in church groups
- Women craft activities predominantly focused through women's church groups
- Cultural activity groups tend to be focused on the outer islands; less focus on traditional activities in urban centres
- Social cultural groups
- Family intergenerational learning
- Revival of traditional knowledge and cultural practices

Challenges

- Isolation and, therefore, no diverse offering of cultural products
- Isolation and, therefore, difficult to access markets
- Strong focus on community and family responsibilities and, therefore, little support for creative ventures and activities, and investment from families into creative business
- Little focus on investment and business development – still predominantly a subsistence and cash economy
- Absence of support structures for new business
- Limited venues to present cultural products
- Lack of production spaces
- Lack of expertise to professionally produce, distribute and manage artists
- Very limited support for professional development funding for artists
- Lack of cultural enterprise expertise
- Distribution and export limited due to lack understanding of markets and how to market
- Poor understanding of professional opportunities
- Lack of professional pathways to progress
- Only one bank and no government scheme to provide investment to young entrepreneurs

Key stakeholders

- National Museum and Cultural Centre
- Nibarara Women's Group, Kiribati
- Ministry for Internal and Social Affairs – Cultural Officer
- Business Promotion Centre, Ministry of Commerce, Industry and Communication
- Mainstreaming of Rural Development Innovations Programme
- National Council of Women
- Kiribati Association of Non-governmental Organisations
- Te Itoiningaina - Catholic
- Women's Centre
- Kiribati Institute of Technology
- Foundation of the Peoples of the South Pacific
- International Labour Organization Youth Employment Office for Pacific Island countries
- AusAID

Marshall Islands	
Population	59,667
Population growth	2.3% (2008 est.)
GDP (US dollars)	158.4 million
Budget (US dollars)	90 million
Main industries	Copra, fishing, agriculture (breadfruit, banana, taro, pandanus) and handicrafts
Main languages spoken	English, Marshallese

Cultural industry strengths

- Traditional heritage crafts – weaving, adornment

State of the cultural industries

Creation

- Strong cultural and traditional knowledge base
- Civil society programmes provide support for skills development, and commission artists and cultural producers in community development and advocacy

Production

- Consistent activity in cultural industry production.
- Top-level professional artists and cultural producers exporting

Promotion

- Participation in regional events

Distribution

- Export to Asia, US and New Zealand

Consumption

- International festivals and events
- Tourism industry
- Tourists Direct
- Civil society
- International agencies
- International retail

Participation

- Ceremonies
- Youth groups
- Churches
- Cultural activity groups
- Social cultural groups
- Family intergenerational learning
- Revival of traditional knowledge and cultural practices

Challenges

- Isolation and, therefore, no diverse offering of cultural products
- Migration of youth
- Small market and, therefore, few cultural producers
- Limited venues to present cultural products
- Lack of production spaces
- Lack of expertise to professionally produce, distribute and manage artists
- Very limited support for professional development funding for artists

- Lack of cultural enterprise expertise
- Distribution and export limited due to lack understanding of markets and how to market
- Poor understanding of professional opportunities
- Lack of professional pathways to progress

Nauru	
Population	12,000 (UN census, 2003)
Population growth	2.3% (2000–2005)
GDP (US dollars)	19.2 million (2007)
Budget (US dollars)	55 million
Main industries	Phosphate
Main languages spoken	English, Nauruan
Regional intellectual property structure	UK Copyright Act 1056

Cultural industry strengths

- Traditional heritage crafts – crafts, jewellery
- Contemporary art – crafts, jewellery

State of cultural industries

Creation

- Civil society programmes provide commission artists and cultural producers in community development and advocacy

Production

- Craft group

Promotion

- TradeAid New Zealand website
- Pacific Islands Trade Investment Commission and Pacific Islands Forum Secretariat newsletters

Distribution

- TradeAid New Zealand stores

Consumption

- Offshore retail outlets

Participation

- Social cultural groups

Challenges

- Isolation and, therefore, no diverse offering of cultural products
- Erosion of culture because of globalisation

New Caledonia	
Population	250,326
Population growth	1.8% (2000–2009 est.)
GDP (US dollars)	10.7 billion (2008)
Budget (US dollars)	Revenue = 996 million Expenditures = 1.1 billion
Main industries	Nickel, tourism
Main languages spoken	French, Kanak languages (approx. 30 different languages)

Cultural industry strengths

- Performing arts – dance, music, theatre
- Heritage – carving, costume and adornment, jewellery
- Textiles – fabric printing and fashion design
- Visual arts – painting, sculpture, photography, installations
- New media – film and documentary
- Top professional producers making a living and exporting
- Strong funding support from both government, donors and corporate sector
- Accessible technological infrastructure
- Infrastructure – multiple venues
- Access to training and professional development
- Tjibaou Centre, National Museum, National Library, National gallery and other venues and cultural centres out of capital city

State of the cultural industries

Creation

- Strong revival movement for Kanaky language, culture and traditional knowledge and, therefore, a wide spectrum of cultural industries and activities
- Established traditional schools
- Professional training centre

Production

- Strong activity in cultural industry production
- Artists and cultural producers are well mobilised locally and internationally
- Strong access to technological infrastructure that enables exchange and effective production
- Multiple venues, spaces, support for production
- Strong local market
- Access to funding for production throughout the cultural industry

Promotion

- Numerous festivals and events staged locally and also participation in regional and international events
- Access to technology enables effective communication and self-promotion
- Numerous media outlets
- Active industry association
- Professional expertise to support production

Distribution

- Strong links with tourism industry through resorts, hotels, tours, attractions
- Strong links with European cultural and creative industries, festival and event circuits
- Multiple retail outlets
- Multiple opportunities and outlets for performance, exhibition and sales
- International networks of artists and entrepreneurs

- Numerous museums, galleries and performance venues
- Numerous commercial galleries
- Export of music, dance, craft, costumes, adornment and jewellery internationally
- Professional expertise to support distribution

Consumption
- Festivals and events
- Tourism industry
- Tourists Direct
- Arts patrons
- Corporate sector
- International agencies
- International festivals, events, venues

Participation
- Ceremonies
- Youth groups
- Cultural activity groups
- Social cultural groups
- Family intergenerational learning
- Revival of traditional knowledge and cultural practices
- Arts and cultural in the education curriculum within schools
- Professional art schools
- Established traditional cultural schools
- Strong arts and cultural calendar

Challenges
- Cultural and traditional knowledge base still being revived and becoming established Culture and language still threatened
- Communities still displaced and, therefore, language and culture is not being passed on through cultural practices as in previous generations
- French dictated and, therefore, art forms that support French culture are well supported
- No interaction with the regional art sector
- Isolated from other Pacific activities (focus is on the EU market and, therefore, particular images)

Key stakeholders
- Tjibaou Centre
- Ministry of Culture
- Kanaky Academy
- Noumea National library
- Conservatorium of Music
- Siapo Association

Niue	
Population	1,536 (2006 census) 1,625 (2010 est.)
2. Population growth	- 1.9% (2006 census) - 0.8% (06-10 pop. est.)
3. GDP (NZ dollars)	25.5 million (NZD 2009)
4. Budget	14 million (from New Zealand)
5. Main industries	Tourism, agriculture
6. Main languages spoken	Vagahau Niue, English
7. Regional intellectual property structure	NZ Copyright Act 1962, (but only for work registered under the mentioned law, otherwise all works produced in Niue are not protected)

Cultural industry strengths

- Traditional heritage crafts – crafts, adornment
- Performing arts – traditional dance, music
- Eco-cultural tours

State of cultural industries

Creation

- Traditional base relatively strong, particularly in craft and adornment
- Access to New Zealand and, therefore, access to education, training, skills development

Production

- Community and ceremonial focused
- Strong craft production in social and community groups
- One-off products

Promotion

- Participation in regional events
- Tourism

Distribution

- Strong links with tourism industry through resorts, hotels, tours, attractions
- Strong links and networks of artists and entrepreneurs through New Zealand
- Export of music, craft, costumes, adornment and jewellery, particularly to New Zealand
- Professional expertise based predominantly in New Zealand to support distribution
- Cultural centre – destroyed by Cyclone Heta in 2004, but there are plans to rebuild

Consumption

- Festivals and events
- Tourism industry
- Tourists Direct
- Arts patrons
- Corporate sector
- International agencies
- International festivals, events, venues

Participation

- Ceremonies
- Youth groups
- Churches
- Cultural activity groups

- Social cultural groups

Challenges

- Isolation and, therefore, no diverse offering of cultural products

Key stakeholders

- Tāoga Niue (Niue Cultural Heritage) – Government Department tasked to "develop, sustain and enhance the sovereign and ethnic identity of the people of Niue through their own distinctive language, customs and traditions, arts and crafts, the environment and history". Main office located at Fugamouga, Alofi.
- Niue National Commission for UNESCO:
  - Chairperson – Hon Togia L Sioneholo, Minister of Education
  - Secretariat –Janet Tasmania, Director of Education (Secretary General)
  - (Tāoga Niue is a Member representing the Cultural Sector of Niue NatCom)
- Huanaki Cultural Centre and Museum – Not in existence since 2004. Tāoga Niue is the key stakeholder and focal point of contact for all Museum and Cultural matters.

Commonwealth of the Northern Mariana Islands	
Population	85,364
Population growth	1.9% (2008 est.)
GDP (US dollars)	962 million (2007)
Budget (US dollars)	Expenditure = 223 million
Main industries	Tourism, agriculture (cattle, coconuts, breadfruit, tomatoes)
Main languages spoken	English, Chamorro, Carolinian

Cultural industry strengths

- Traditional heritage crafts – crafts, voyaging, carving
- Performing arts – traditional dance, music

State of cultural industries

Creation

- Commonwealth Council of Arts and Culture grants programme
- Access to Commonwealth programmes, training and investment and, therefore, access to education, training, skills development

Production

- Community and ceremonial focused
- Strong craft production in social and community groups

Promotion

- Participation in regional events
- Tourism

Distribution

- Strong links with tourism industry through resorts, hotels, tours, attractions
- Strong links and networks of artists and entrepreneurs through the Commonwealth and Micronesia, particularly Guam
- Export of craft, costumes, adornment and jewellery particularly to Guam
- Annual folk arts programmes that include several major exhibits, festivals, and performance activities, as well as, programmes for schools
- Duty Free Shoppers, now provides several exhibit spaces for artists to demonstrate and sell their work. The Hyatt, Pacific Islands Club, Hafa Adai, Dynasty, and Nikko Hotels have provided performance, exhibit, and/or demonstration space

Consumption

- Festivals and events
- Tourism industry
- Tourists Direct
- Arts patrons
- Corporate sector
- International agencies
- International festivals, events, venues

Participation

- Ceremonies
- Youth groups
- Churches
- Cultural activity groups
- Social cultural groups

Challenges

- Isolation and, therefore, no diverse offering of cultural products

Key stakeholders

- CNMI Council for Arts and Culture, Robert Hunter, Executive Director

Palau	
Population	19,907 (2005 census)
Population growth	0.8%
GDP (US dollars)	180.7 million
Budget (US dollars)	Revenue = 114.8 million Expenditures = 99.5 million
Main industries	Tourism, craft items, construction, garment making
Main languages spoken	English, Palauan

Cultural industry strengths

- Performing arts – dance
- Heritage – carving, costume and adornment
- Visual Arts – painting
- Strong funding support from government
- Accessible technology infrastructure
- Infrastructure – multiple venues
- Access to training and professional development
- National Museum, National Library, National gallery
- Infrastructure and skills developed from the Festival of Pacific Arts, 2004

State of cultural industries

Creation

- Strong revival movement for language, culture and traditional knowledge and, therefore, a wide spectrum of cultural activity
- Established traditional schools

Production

- Strong activity in cultural industry production.
- Artists and cultural producers are well mobilised locally and within the North Pacific
- Strong access to technology infrastructure that enables exchange and effective production
- Multiple venues, spaces, support for production
- Strong local market
- Access to funding for production

Promotion

- Numerous festivals and events staged locally and also participation in regional and international events
- Technology access enables effective communications and self-promotion

Distribution

- Strong links with tourism industry through resorts, hotels, tours, attractions
- National museum, gallery and performance venues

Consumption

- Festivals and events
- Tourism industry
- Tourists Direct
- Arts patrons
- International festivals, events, venues

Participation

- Ceremonies
- Youth groups
- Cultural activity groups
- Social cultural groups
- Family intergenerational learning
- Revival of traditional knowledge and cultural practices
- Established traditional cultural schools

Challenges

- Cultural and traditional knowledge base still being revived and becoming established Culture and language still threatened
- Communities still displaced and, therefore, language and culture is not being passed on through cultural practices as in previous generations
- Accessibility to the regional art sector

Key stakeholders

- Ministry of Community and Cultural Affairs – Minister, Tina Reuher: mcca@palaunet.com
- Bureau of Arts and Culture – Dwight Alexander, Director – histpres@palaunet.com
- Palau National Archive – Naomi Ngirakamerang, Chief Archivist archives@palaunet.com
- National museum
- Pacific Islands Museum Association office and representative

Papua New Guinea	
Population	6.6 million
Population growth	2.7% (2000 census)
GDP (USD)	8.2 billion
Budget (USD)	Revenue = 3.01 billion Expenditure = 1.6 billion
Main industries	Copra crushing; palm oil processing; plywood production; wood chip production; mining of gold, silver, copper; construction; tourism; crude oil production, refined petroleum production
Main languages spoken	English, Pidgin, approximately 700 local languages

Cultural industry strengths

- Traditional heritage crafts – costume making, wood carving, bilum and basket weaving, tapa cloth, adornment performing arts – traditional dance, theatre
- Contemporary music, traditional music, traditional dance
- Fashion – textiles, design and manufacture
- Visual arts – painting, sculpture, photography
- Film and TV – film and tv, documentary production, location attraction
- Top professional artists making a living and exporting
- Melanesian Institute for Arts and Design
- Government, international donors and civic societies supporting cultural activity
- Accessible technology infrastructure

State of cultural industries

Creation

- Strong cultural and traditional knowledge base and therefore a wide spectrum of cultural industries
- Cultural mapping programme well designed and being implemented to gather information about traditional cultural practice throughout the region
- Arts community, corporate community and civil society programmes provide commission artists and cultural producers in community development and advocacy

Production

- Strong activity in cultural industry production
- Established recording studios and distribution agents
- Access to arts centres
- Top-level professional artists and cultural producers are well mobilised internationally
- Strong access to technology infrastructure that enables exchange and effective production
- CHM Supersound

Promotion

- Numerous events and festivals and also participation in regional and international events
- Access to technology enables effective communication and self promotion
- Numerous media outlets

Distribution

- Strong links with tourism industry through resorts, hotels, tours, attractions
- Multiple retail outlets
- International networks of artists and entrepreneurs
- Extensive networks and museum partnership internationally particularly for visual arts
- Commercial galleries and multiple venues for exhibition, performances and sales
- Established recording studios and distribution agents
- Established visual arts dealers and representatives

- Export craft, visual arts and music to Pacific region, Europe, New Zealand and Australia
- Institute of PNG Studies/National Arts Centre

Consumption
- Festivals and events
- Tourism industry
- Tourists Direct
- Arts patrons
- Corporate sector
- Embassies
- International agencies

Participation
- Ceremonies
- Youth groups
- Churches
- Cultural activity groups
- Social cultural groups
- Family intergenerational learning
- Revival of traditional knowledge and cultural practices
- Arts in the education curriculum within schools.
- Melanesian Institute of Art and Design
- Institute of PNG Studies/National Arts Centre

Challenges
- Cultural sector and support services not well integrated and coordination
- Political and cultural environment constrains support and access to cultural industries
- Lack of utilisation of expertise to professionally produce, distribute and manage artists
- Very limited support for professional development funding for artists
- Lack of cultural enterprise expertise
- Distribution and export limited due to lack understanding of markets and how to market
- Poor understanding of professional opportunities
- Lack of professional pathways to progress

Key stakeholders
- Ministry of Culture and Tourism
- PNG National Cultural Commission
- Melanesian Institute for Arts and Design
- University of Papua New Guinea
- Gallery PNG
- PNG Music Association
- Creative Arts and Music Association
- National Theatre Company

Pitcairn Islands	
Population	66
Population growth	3% (2008 census)
GDP	NA
Budget (US dollars)	Revenue = 729,884 (2003) Expenditures = 878,119
Main industries	Beekeeping, honey, handicrafts, postage stamps
Main languages spoken	English

Cultural industry strengths

- Heritage crafts – carving, adornment based on participation at the Pacific Festival of Arts
- Performing arts – dance

State of cultural industries

Challenges

Small population

- Loss of language and cultural practices because of migration and mobilisation of population
- Extremely isolated and, therefore, very little participation in any arts or cultural events
- Lack of access to technology

Samoa	
Population	178,869
Population growth	0% (2008 est.)
GDP (US dollars)	523.4 million
Budget (US dollars)	Expenditure = 551,731,389 Revenues = 741,163,437
Main industries	Food- and timber-processing facilities, a brewery, cigarette and match factories, and small individual enterprises for processing coffee and for manufacturing curios, soap, carbonated drinks, light metal products, garments, footwear, and other consumer products
Main languages spoken	English, Samoan
Regional intellectual property structures	Patent Act 1972, Trade Marks Act 1972, Copyright Act 1998, National Cultural Policy

Cultural industry strengths

- Traditional heritage crafts – siapo/tapa, wood and stone carvings, tatau, weaving, jewellery, adornment
- Performing arts – dance, music
- Literary arts – poetry, novel and short stories
- Fashion – textiles and fabric design and printing
- Visual arts – painting, photography and sculpture
- Strong community development and education focus
- International artists set up retreats or residencies in Samoa as the culture provides a stimulating artistic environment and, therefore, local artists can mutually benefit from accessibility to a diverse range of skills, perspectives and stimulus
- Strong international Samoan arts and cultural industries
- New media – film and documentary
- Top professional cultural producers and artists making a living and exporting
- Accessible technological infrastructure
- Infrastructure – multiple venues

State of cultural industries

Creation

- Strong cultural and traditional knowledge base and therefore a wide spectrum of cultural industries.

Production

- Strong activity in cultural industry production
- Artists and cultural producers are well mobilised locally and internationally
- Strong access to technology infrastructure that enables exchange and effective production
- Multiple venues, spaces, support for production

Promotion

- Numerous festivals, events staged and participation in regional and international events
- Access to technology enables effective communication and self-promotion
- Numerous media outlets
- Competitions (e.g. national dance competitions)

Distribution

- Strong links with tourism industry through resorts, hotels, tours, attractions
- Strong links with international cultural and creative industries particularly New Zealand and the US

- Multiple retail outlets.
- Multiple opportunities and outlets for performance, exhibition and sales
- Numerous retail outlets
- International networks of artists and entrepreneurs.
- National museums and galleries and performance venues
- Numerous commercial galley
- Export of music, dance, craft, costumes, adornment and jewellery internationally

Consumption

- Festivals and events
- Tourism industry
- Tourists Direct
- Arts patrons
- Corporate sector
- International agencies

Participation

- Ceremonies
- Youth groups
- Churches
- Cultural activity groups
- Social cultural groups
- Family intergenerational learning
- Revival of traditional knowledge and cultural practices
- Arts and cultural in the education curriculum within schools
- Professional art schools
- Established traditional cultural schools

Key stakeholders

- Ministry of Education, Sports and Culture
- Museum of Samoa
- National Archives
- Samoa Tourism Authority

Solomon Islands	
Population	510,672
Population growth	2.5% (2008 est.)
GDP (US dollars)	644.8 million
Budget (US dollars)	Revenue = 49,700,000 Expenditures = 75,100,000
Main industries	Tourism, mining, food processing, beer production, furniture making, construction materials, and construction of outboard canoes. Traditional handicrafts such as woodcarvings, weavings, and shell ornaments are sold to tourists or exported on a small scale
Main languages spoken	English, 70 traditional languages

Cultural industry strengths

- Heritage crafts – wood and stone carving, adornment, weaving
- Performing arts – dance, music
- Visual arts – painting, sculpture

State of cultural industries

Creation

- Strong cultural and traditional knowledge base

Production

- Strong activity in cultural industry production

Promotion

- Numerous festivals and events staged and also participation in regional and international events
- Access to technology enables effective communication and self-promotion
- Numerous media outlets
- Competitions (e.g. national dance competitions)

Distribution

- Strong links with tourism industry through resorts, hotels, tours, attractions
- Retail outlets.
- Musicians and dancers well mobilised internationally
- National museum
- Export of music, dance, craft, costumes, adornment and jewellery internationally

Consumption

- Festivals and events
- Tourism industry
- Tourists Direct
- Arts patrons
- Corporate sector
- International agencies
- International festivals, events, venues
- International retail outlets

Participation

- Ceremonies
- Youth groups
- Churches

- Cultural activity groups
- Social cultural groups
- Family intergenerational learning

Challenges

- Political and cultural environment constrains support and access to cultural industries
- Support services are present but have few resources, almost no infrastructure and a limited access to support.
- Little access to funding
- Little infrastructure and resources for culture
- Little access to development – skills, commercial opportunities
- Few administrators and, therefore, heavy reliance on government for any cultural industries development
- Small population, which makes it difficult to sustain a cultural industry outside communal ceremonies and customs
- Small local market and, therefore, a strong reliance on export

Key stakeholders

- Department of Culture – John Tahinao, Director/ Dennis Marita
- National Museum – Brian Afi
- Solomon Islands Artists Association – Alisa Vavataga
- Writers Association
- Solomon Islands Music Federation

Tokelau	
Population	1,488
Population growth	-0.01% (2005 est.)
GDP (Australian dollars)	2.8 million (2005)
Budget	budget support from New Zealand between NZD9 - NZD14 million a year
Main industries	Subsistence economy
Main languages spoken	English, Tokelauan
Regional intellectual property structures	NZ Patent Act 1953, NZ Trademarks Act 1953, NZ Copyright Act 1962

Cultural industry strengths

- Heritage crafts – carving, weaving
- Performing arts – dance, music

State of the cultural industries

Creation

- Traditional base relatively strong, particularly in craft and adornment

Production

- Community and ceremonial focused
- Strong craft production in social and community groups

Promotion

- Participation in community and regional cultural events

Distribution

- Community and regional cultural events

Consumption

- Festivals and events

Participation

- Ceremonies
- Youth groups
- Churches
- Cultural activity groups
- Social cultural groups

Challenges

- Isolation and, therefore, no diverse offering of cultural products

Tonga	
Population	119,009
Population growth	0.5% (2008 est.)
GDP (US dollars)	386.3 million (2010)
Budget (pa'anga)	Expenditures = 186 million
Main industries	Tourism (modest but there is potential for expansion), agriculture
Main languages spoken	Tongan, English
Regional intellectual property structures	Industrial Property Act 1994 and Amendments covering Trademarks (Trademarks Act 15/8/02 No. 42), Copyright Act 2002

Cultural industry strengths

- Traditional heritage crafts – tapa, costume making, adornment and jewellery, wood carving
- Performing arts – traditional dance and music
- Strong community development and education focus

Status of cultural industries

Creation

- Strong focus on cultural and traditional knowledge base
- Culture, language and traditions intact, culture and ceremony are at the core of cultural industries
- Culture part of the curriculum

Production

- Strong activity in cultural industry production, particularly traditional heritage crafts and performing arts
- Strong domestic and international market
- Strong support and value for local cultural products

Promotion

- Numerous events staged and also participation in regional events
- Access to technology enables effective communication and self-promotion
- Competitions

Distribution

- Retail outlets
- International networks of artists and entrepreneurs
- Strong export links to Tongan communities overseas

Consumption

- Festivals and events
- Tourism industry
- Tourists Direct
- Arts patrons
- Community
- Corporate sector

Participation

- Ceremonies
- Youth groups
- Churches

- Cultural activity groups
- Social cultural groups
- Family intergenerational learning
- Revival of traditional knowledge and cultural practices
- Arts being in the education curriculum within schools and college
- National college

Challenges

- Lack of production spaces, such as recording studios
- Lack of cultural enterprise knowledge
- Small market limits commercial activity
- Lack of infrastructure and venues to perform, exhibit and sell
- Small domestic market
- Isolated and little access to professional development and opportunities

Key stakeholders

- Ministry of Education, Women's Affairs and Culture – Minister, Dr Tevita Hala Palefau
- Acting Director of Education, Women's Affairs and Culture – Lucy Moala Mafi
- On the Spot – Ebonie Fifitia
- Tongatapu handicraft association, Sitiveni Halofaki
- Tonga traditions committee
- Langafonua

Tuvalu	
Population	11,992
Population growth	1.47% (2005 est.)
GDP (US dollars)	32 million
Budget (US dollars)	Revenue = 22.5 million Expenditures = 11.2 million
Main industries	Fishing, tourism, copra
Main languages spoken	English, Tuvaluan

Cultural industry strengths

- Heritage crafts – carving, adornment, weaving
- Performing arts – dance, music

State of cultural industries

Creation

- Strong focus on cultural and traditional knowledge base
- Culture, language and traditions intact, culture and ceremony are at the core of cultural industries

Production

- Strong activity in cultural industry production, particularly traditional heritage crafts and performing arts

Promotion

- Numerous events staged and also participation in regional events

Distribution

- Festivals and events
- Tuvalu Cultural Kings Tide Festival

Consumption

- Festivals and events
- Tourism industry
- Tourists Direct
- Arts patrons
- Community
- Corporate sector

Participation

- Ceremonies
- Youth groups
- Churches
- Cultural activity groups
- Social cultural groups
- Family intergenerational learning

Challenges

- Lack of production spaces, such as recording studios
- Lack of cultural enterprise knowledge
- Small market limits commercial activity
- Lack of infrastructure and venues to perform, exhibit and sell
- Small domestic market
- Isolated and little access to professional development and opportunities

- Small population, which makes it difficult to sustain support service
- Loss of language and cultural practices because of migration/mobilisation of population
- Loss of land

Key stakeholders

- Ministry of Education, Sports and Culture
- Alamai Sioni, Cultural Officer, Culture Department, Ministry of Home Affairs
- Ministry of Natural Resources and Environment
- Ministry of Home Affairs, cultural department
- Ministry of Education and schools
- Department of Tourism
- Tuvalu National Council of Women
- Tuvalu Association of Non-Governmental Organisations

Vanuatu	
Population	243,304 (2009 census)
Population growth	2.5% (2008 est.)
GDP (US dollars)	589.6 million
Budget (US dollars)	Expenditure = 72.2 million Revenue = 78.7 million (est. 2005)
Main industries	Fishing, off shore financial services, tourism
Main languages spoken	English, French, Pidgin, Ni Vanuatu
Regional intellectual property structures	Registration of UK Patent Act, Copyright and Related Rights Act 2000 (not in force)

Wallis and Futuna	
Population	14,630
Population growth	1.3% (2008 est.)
GDP (US dollars)	60 million (2004 est.)
Budget (US dollars)	Revenue = 29,730 Expenditures = 31,330
Main industries	Government and teaching main source of employment, agriculture (taro, sweet potato, yams, cassava, breadfruit), tourism
Main languages spoken	French, Wallisian

Cultural industry strengths

- Heritage crafts – carving, adornment, weaving
- Performing arts – dance, music
- Other: Citizenship for France and, therefore, access to training and development. Also, access to New Caledonia

Challenges

- Small population, which makes it difficult to sustain support services such as publishing
- Isolated

6.2 Appendix B - List of People Consulted

Cook Islands		
Stakeholder	**Organisation**	**Issues**
Jim Tokerau	Designer, artist, manufacture, retailer	Issues of being a producer and retailer. Now lives on Rarotonga and has two craft retails stores.
Piltz Napa	Proprietor, Paradise Creations	Retailing and imports to islands. Sourcing from outer islands. Issues of crafts production and adding value for retailers.
Tarani Napa	Proprietor, Paradise Creations	Retailing and imports to islands. Sourcing from outer islands. Issues of crafts production and adding value for retailers.
Fletcher Melvin	CEO, Island Craft	Retailing, manufacturing and 50/50 import and local production island of crafts production and retailing.
Mark Sherwin	Proprietor, Mareko Island Creations	Island design and manufacturing overseas. Scaled for international distribution.
Tarani Napa	Proprietor, Tarani Crafts and Pearls	Production and being 100% Cook Islands crafts retailer.
Tuki Wright	Proprietor, Tuki's Pareu	Manufacture and retail of local designers, screen print fabric create tie dye sarongs, shirts, mumu dresses, children's clothing.
Ellena Tavioni	Proprietor, Tav	Pacific fashion design, manufacture, retail and export.
Brian Chitty	Proprietor, Bounty Bookshop	Retail of cultural books
Nia Heather	Proprietor, Raro Records	Decline in music retailing and local music production. Music retail and being the only music store on the island.
Raymond Newnham	Proprietor, Moana Gems	Retailing quality pearls, Branding and viability of value added jewellery and lack of quality jeweller in Cook Islands.
Jackie Newnham	Proprietor, Moana Gems	Retailing quality pearls, Branding and viability of value added jewellery and lack of quality jeweller in Cook Islands.
Teuira "Tutu" Pirangi	Proprietor, Highland Paradise Cultural Centre	Cultural heritage site, tours and cultural performances. Award winning cultural tourism operator.
Moana Hunter	Proprietor, Te Vara Nui	Recently established cultural village and cultural tour enterprise.
	Director, National Museum	Overview of the activities of the museum of the Cook Islands.
	Rarotongan Beach Resort	Presents dance shows and employs musicians.
	Edgewater Resort	Presents dance shows and employs musicians.

	Staircase Restaurant	Presents dance shows and employs musicians.
	Pacific Resort	Presents dance shows and employs musicians.
Ben Bergmann	Proprietor, Beachcomber Contemporary Art	Managing a gallery, presenting contemporary art of the region Cook Islands and New Zealand, touring exhibitions, pearl retail, property.
Kay George	Proprietor, The Art Studio	Artist and gallery operator.
Mahiriki Tangaroa	Artist	Overview of the cultural and creative industry in the Cook Islands, issues as a practitioner, producer, management and Pacific Arts Association.
Ian George	Artist / Gallery Owner/ Art Educator	Overview of the cultural and creative industry in the Cook Islands, issues as a education specialist and artist especially professional development pathways.
Mike Tavioni	Carver/artist/designer/political candidate	Overview of the cultural and creative industry in the Cook Islands, issues as a practitioner need for more training for artists and professional opportunities to make a living.
Tim Buchanan	Artist/cartoonist	Artist
Api Rongo	Artist/carver	Carver
Rangi Henry	Composer, musician, music industry Association	Overview of the performing arts industry in the Cook Islands, issues as an administrator, practitioner and producer. Need to implement intellectual property regime and create an environment for artists to build multiple revenue streams beyond live performance and tourism.
Sonny Williams	Director - Ministry of Culture	Overview of the cultural and creative industries in the Cook Islands as an administrator and cultural expert. Overview of performing arts industry in the Cook Islands, issues as an administrator, practitioner and manager.
Elizabeth Wright-Koteka	Director Central Policy and Planning Director, Office of Prime Minister	Overview of policy and strategy for the cultural and creative industry at a national level.
Terry Rangi	CEO, Business Trade Investment Board	Overview of relevant trade and business programs for the cultural and creative industry activities.
Liz Ponga	Manager, Policy, Ministry of Culture	Coordination of consultations and overview of relevant Cook Island policy and resources.
Repeta Puna	Ministry of Culture	Traditional knowledge consultant and advisor to Prime Minister
Melinda Tuiravakai	Trade Officer, Business Trade Investment Board	Overview of the programmes and initiatives for local business and industry development. History of design and publishing activity.
Steve Anderson	President, Chamber of Commerce	Provides marketing funds through competitive grant request pool approximately NZD 12,000.

Guam		
Interviewee	**Organisation**	**Issues discussed**
Sylvia Flores, President	Chamorro Village, Department of Chamorro Affairs	Activities and mandate of the Department of Chamorro Affairs, Indigenous affairs issues and challenges, proposed plans and programmes for creative industries.
Tony Ramirez	Guam Museum	Activities and mandate of the Guam Museum, programmes and proposed developments for the Cultural Industries, background and history of culture and the arts in Guam.
Patrick Bamba, Executive Director	Guam Council of Arts and Humanities	Activities and mandate of Council of Arts and Humanities, programmes and proposed developments for the Cultural Industries, background and history of culture and the arts in Guam.
Leona Young	Guam Museum Foundation	Proposed development of the Guam Museum and planned programmes and development for the cultural industries within the Museum.
Jackie Balbas	Council of Arts and Humanities	Overview of the history of the creative and cultural industries in Guam, overview of the status of the cultural and creative industries, identification of practitioners, organisations and creative businesses.
Simeon Palomo	Department of Chamorro Affairs	Overview of the history of the creative and cultural industries in Guam, overview of the status of the cultural and creative industries, identification of practitioners, organisations and creative businesses
Judy Flores	Gef Pago/Historic Inalahan tour	Background, activities and vision of the centre
Filamore Alcon	Chamorro Artists Assoc.	Background, activities and initiatives of the Chamorro Artists Association. Discussions on the functions and viability of the gallery and issues and challenges for practitioners and producers.
Philip Sablan	Practitioner - tattoo, sculptor, carving, voyaging, adornnment	Lucrative industry of Pacific tattoo and adornment and his international success as a practitioner and creative entrepreneur, tour of studio and business premises.
Joey Guzman	Taffo' T-shirts	Graphics and printing industry, issues as a practitioner and producer, tour of studio and business premises.
Joe & Liz Rosario	Chelu' - They create and sell a line of Chamorro clothing and jewelry.	Adornment, graphics and printing industry, issues as producers and as distributors, tour of studio and business premises.
Robert Taitano	Acknowledged Council of Arts and Humanities Master Carver who makes furniture from local Ifit wood.	Design and sculpture industry, issues as a practitioner and producer, tour of studio and business premises.
Ric Guerrero	Chamorro artisan who also makes local furniture.	Design and sculpture industry, issues as a practitioner and producer, tour of studio and business premises.
Raph Unpingco	Visual artist and filmmaker	Design and new media in Guam, issues as a practitioner, tour of studio and business premises.

Ruby Santos	Guam Preservation Trust	Music and performing arts industry, issues as a practitioner and producer.
Frank Rabon	Pa'a Taotao Tano - Founder	Cultural heritage and performing arts industry, issues as practitioner, producer and manager, tour of studio and business premises. Frank Rabon, is the founder of Pa'a Taotao Tano and acknowledged Council of Arts and Humanities Master of Chamorro Dance. Pa'a Taotao Tano, a non-profit organisation committed to the perpetuation of Chamorro language and culture. Serves as the umbrella organisation for Chamorro indigenous dance groups.
Frank Cruz	Traditions About Seafaring Islands	Voyaging, issues as a practitioner and producer, tour of canoe site. Tasi is the national organisation committed to the preservation of seafaring traditions.
Manny Sikau	Traditions About Seafaring Islands	Voyaging, issues as a practitioner and producer, tour of canoe site.
Anna Marie Arceo	Hurao	Cultural heritage, language, cultural education and performing arts industry, issues as practitioner, producer and manager, tour of school and proposed cultural centre. Hurao - Chamorro Language Immersion School that incorporates traditional arts into its curriculum by soliciting the assistance of local traditional and contemporary artists.
Monica Guzman	CEO, Galaide Group	Marketing and promoting the cultural industry through the 'We are Guam' campaign. Company spearheading the We Are Guam branding campaign who has supported the local artists for many years.
Jillette Leon Guerrero	Guamology	Marketing and promoting the cultural industry through Guamology, overview and issues of the literary arts and publishing industry.
	Pacific Assoc of Travel Agents	Attendance at monthly meeting that highlighted events in travel and tourism industry of Micronesia.
Jack Lujan		Dwindling blacksmith trade, overview and history of Guam.
Jill Benavente owner	Guinahan Chamoru	Cultural industry of Guam, in particular women's involvement and the design and sculpture industry, issues as a practitioner and as a distributor, tour of studio and business premises.
Robert Taitano	Master woodcarver	Cultural industry of Guam, in particular the design and sculpture industry, issues as a practitioner and as a distributor, tour of studio and business premises.
Greg Pangelinan	Master adornment artist	Cultural industry of Guam, in particular the design, adornment and sculpture industry, issues as a practitioner, trainer and as an exporter, tour of studio and business premises. He, in fact, had several shops for the different disciplines: body adornment; blacksmithing; as well as a gallery (under construction). He practices the art in bone, shell, stone, coconut, metal, and other materials.

Fiji		
Sipiriano Nemani	Senior Cultural Enterprise Officer, Department of National Heritage, Culture and the Arts	Overview of the heritage and cultural industries in Fiji, status of cultural policy and cultural industries policy development, activities, programmes and initiatives of the Department of National Heritage Culture and the Arts.
Ravi Chand	Business Specialist, National Centre for Small & Micro-Enterprise Development	Overview of the programmes and incentives for the cultural industries through National Centre for Small and Micro Enterprises Development. Loan programme with very high interest.
Vilsoni Hereniko	Director, Pacific Studies and Oceania Centre for Arts and Culture, University of the South Pacific	Overview of the history and background of Pacific Studies and the Oceania Centre for Arts and Culture. Future directions for centre. Balance of economics and integrity as cultural practitioner as film-maker.
Elise Huffer	Culture Advisor, Human Development Programme	Overview of cultural industries by SPC activity. Provision of reports and regional information.
Glynis Miller	Trade Development Officer	Overview of the trade sector in the Pacific region with particular focus on the cultural industries. Development and implementation of activities, programmes and initiatives for culture and trade through the Pacific Islands Forum Secretariat.
Douveri Henao	Intellectual Property Advisor	Overview of the status of Intellectual property, copyright and protection in the Pacific region with particular focus on the cultural industries. Development and implementation of activities, programmes and initiatives for culture and trade through the Pacific Islands Forum Secretariat.
Colin Philp	Voyage Coordinator	Overview of the Pacific Voyaging Project and the initiatives, programmes and trade links being established through the revival of traditional sailing between Pacific nations.
Johnathan Smith	Skipper, Uto ni Yalo, Fiji vaka	Overview of the specific activities of Fiji voyaging project and its contribution to the revival of trade and cultural links through traditional sailing
Laisa Vulakoro and Seru Serevi	Board of Director members, Fiji Performing Rights Association	Overview of the music and performing arts industry, issues as a practitioners and producers.

Regional consultations and contributions		
Moira Enetama, Manager	Tāoga Niue, Department of Niue Cultural Heritage	Overview of Niue and contribution to the Niue country profile.
Tarisi Vunidilo	Secretary General, Pacific Islands Museum Association	Overview and background of Pacific Islands Museum Association.
Sue Vize	Programme specialist for Social and Human Sciences UNESCO office for the Pacific States	Overview of the cultural sector in the Pacific region with particular focus on the cultural industries. Development and implementation of activities, programmes and initiatives for culture and trade through the Pacific Islands Forum Secretariat. Contribution to the country profiles for Nauru, Kiribati and Samoa.
Talei Goater	EU-FACT (Facilitating Agricultural Commodity Trade)	Overview of the 'fair trade' initiatives in the Pacific region. Development and implementation of activities, programmes and initiatives of fair trade through the Secretariat of the Pacific Community.
Chris Cocker	Senior Programme Manager, Pacific Cooperation Foundation	Overview of trade and industry development in the Pacific with a particular focus on Pacific branding and marketing. Overview of activities, programmes and initiatives through the Pacific Cooperation Foundation.
Regina Meredith	Core member American Samoa, Pacific Arts Alliance and Head of Department, Fine Arts Department, American Samoa College	Overview of cultural and creative industry of American Samoa, contribution to the development of the Country profile of American Samoa.

Regional Consultation on the Cultural Industries Participants List	
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Thomas Magnus	Marketing Officer, Fiji Audiovisual Commission
Tessa Miller	Director, Namana Fiji Arts
Sachiko Miller	Director, VOU Dance
Maria Rova	Secretary, CreatiVITI
Sulu Daunivalu	Director, Concept Pacific
Simeon Palomo	Planner III, Dipattamenton I Kaohao Guinahan Chamorro / Dept. of Chamorro Affairs
Jackie Balbas	Guam Council on the Arts and Humanities Agency
Frank Rabon	Founder, Pa'a Taotao Tano
Zina Ruiz	Administrator, Pa'a Taotao Tano
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Laisa Vulakoro	Board Member, Fiji Performing Rights Association; Musician, Performer, Lecturer
Annie Rogers	Lead Coordinator, Microfinance Pasifika, Foundation for Development Cooperation
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Anare Somumu	Artist, Fiji
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Mereia Volavola	Chief Executive Officer, Pacific Islands Private Sector Organisation
Andrew Nihopara	Marketing Director, South Pacific Tourism Organisation
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Sapeta Rigamoto	Special Projects, Tahroro Investments
Amanda Sofield	Tandem Investment Corporation Limited
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Douveri Henao	Trade Policy Officer, Economic Governance Division, Pacific Islands Forum Secretariat
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Helene George	Director and Principal Consultant, Creative Economy
Leitla Mitchell	Rako Dance Group, Pacific Arts Alliance

6.3 Appendix C - References

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