

REPORT OF MEETING

TWENTY-SIXTH MEETING OF THE COUNCIL OF PACIFIC ARTS AND CULTURE

(Suva, Fiji Islands, 27-29 May 2014)

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Compiled by

The Secretariat of the Pacific Community

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I. Introduction

The 26th meeting of the Council of Pacific Arts and Culture was held at *Vale ni Bose Levu Vakaturga* in Suva, Fiji Islands, 27-29 May 2014. The meeting Chair was Guam (host of the 12th Festival of Pacific Arts in 2016) and the Vice-chair was Hawai'i (proposed host of the 13th Festival of Pacific Arts in 2020). The Council discussed a wide range of issues relating to the Festival of Pacific Arts and promotion of the cultural sector in the region.

II. Agenda

- Agenda item 1 – Official opening
- Agenda item 2 – Confirmation
- Agenda item 3 – Working hours
- Agenda item 4 – Adoption of agenda
- Agenda item 5 – Confirmation of reports of the 24th and 25th CPAC meetings
- Agenda item 6 – The Festival of Pacific Arts
 - Agenda item 6 a) – Presentation of the 11th Festival of Pacific Arts report, Solomon Islands
 - Agenda item 6 b) – Update on preparations of 12th Festival of Pacific Arts, Guam
 - Agenda item 6 c i) – Presentation of bid, 13th Festival of Pacific Arts (2020), Hawai'i
 - Agenda item 6 c ii) – Alternative host(s): Expression(s) of interest for 13th Festival of Pacific Arts (2020)
 - Agenda item 6 d i) – Festival manual
 - Agenda item 6 d ii) – SWOT analysis of Festival and Council of Pacific Arts and Culture
- Agenda item 7 – Cultural policy updates
 - Agenda item 7 a) – Selected brief country updates: Fiji, French Polynesia, New Caledonia, Palau, Papua New Guinea, Tuvalu, Wallis and Futuna
 - Agenda item 7 b) – Policy implementation challenges and successes, brief updates: Solomon Islands and Tonga
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- Agenda item 11 – Illicit trafficking of cultural property
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 - Agenda item 14 c) – Break-out session for discussion and feedback
- Agenda item 15 – Culture, SIDS and the Post-2015 Agenda
 - Agenda item 15 a) – Report on the Pacific preparatory meeting and 2014 SIDS Conference
 - Agenda item 15 b) – Proposed SIDS Culture Project
- Agenda item 16 – Members' open session
- Enhancing Cultural Life and Making Cultural Policy Count Workshop
- Market Place with Pacific Arts Alliance, IUCN, SPTO and PIFS
- Report of the Meeting: Key outcomes and recommendations
- Closing Remarks

III. Summary of Discussions

Agenda item 1 – Official opening

1. The 26th meeting of the Council of Pacific Arts and Culture took place at the *Vale ni Bose Levu Vakaturga* in Suva, Fiji Islands on 27-29 May 2014. It was chaired by Guam, the host of the 2016 Festival of Pacific Arts, and the Vice-chair was Hawai'i, according to the procedure established in previous Council meetings, directing that the Council Chair would be the PICT hosting the upcoming Festival of Pacific Arts and the Vice-chair would be the host of the following festival. The meeting opened with a prayer by Tokelau.
2. The opening remarks (Annex 1) were delivered by Ms Fekitamoeloa 'Utoikamanu, Deputy Director-General, SPC. She welcomed the participants and observers to the Council meeting, stating that its longevity is a tribute to its members' hard work and their commitment to the protection, preservation and promotion of culture in the region. The 26th Council meeting was the largest to date, reflecting the growing interest in culture both as a sector and a cross-sectoral area, and its importance to development in the Pacific region.
3. Attention to culture in the Pacific region expanded significantly during recent years, with increased collaboration between the Council, SPC and many partners. Several of the partners who collaborated with the Council and SPC include UNESCO, Pacific Islands Forum Secretariat (PIFS), University of the South Pacific (USP), the Pacific Islands Museums Association (PIMA), the Pacific Arts Alliance, South Pacific Tourism Organisation (SPTO), Food and Agriculture Organisation (FAO), the International Union for Conservation of Nature (IUCN), the International Federation of Arts Councils and Cultural Agencies (IFACCA), and the International Federation of Coalitions for Cultural Diversity (IFCCD). The Council and these organisations collaborated on advocacy at the Preparatory Meeting for the 2014 Conference on Small Island Developing States (SIDS), ensure a strong place for culture in the Post-2015 Sustainable Development Goals, and establishing the Pacific Heritage Hub in 2013, for example, with support from the Government of Australia and UNECSO.
4. The Council is also responsible for the Festival of Pacific Arts, one of the region's premiere events and the original *raison d'être* of the Council when it was established in 1975. The Festival has been in existence for over 40 years and is perhaps the oldest and the most regularly held of all such Festivals in the world. Hawai'i will be the first to use the new bid process for the Festival established by the 2009-2010 joint evaluation by SPC and UNESCO.
5. For the first time, the Council will engage directly with PIFS on a working session on the protection and commercialization of traditional knowledge and cultural industries, the culmination of sustained collaboration between SPC and PIFS over a number. This is in line with Goal 10 of the Regional Culture Strategy, strengthening Objective 11 of the Pacific Plan. The Council will also hear about the recent creation of the Micronesia Council for Arts, Culture and Tourism.

Agenda item 2 – Confirmation

6. The SPC Deputy Director-General asked the Council to endorse per usual procedure established in previous meetings that the Chair of the Council of Pacific Arts and Culture be the host of the next Festival of Pacific Arts, Guam, and the Vice-chair be the proposed host of the following Festival of Pacific Arts, Hawai'i. New Zealand stated that his delegation

endorsed the proposed Chair and Vice-chair. Tokelau seconded the nominations, which were accepted by the Council.

7. The SPC Deputy Director-General requested member volunteers to serve on the Drafting Committee. American Samoa, Australia, Fiji, Hawai'i and New Zealand volunteered for the Drafting Committee and the SPC Deputy Director-General invited any additional representatives desiring to participate to attend the Drafting Committee meetings on the following mornings at 7:30.

Agenda item 3 – Working hours

8. Following the Chair and the Vice-chair taking their positions on the dais, the Chair requested agreement on the working hours. Seeing no comments or objections, the Chair stated that the Council would adopt the working hours as presented.

Agenda item 4 – Adoption of agenda

9. The Chair then requested agreement on the agenda and subsequently reviewed each page of the provisional agenda with the Council. Seeing no comments or objections, the Chair stated that the Council would adopt the agenda as presented.

Agenda item 5 – Confirmation of reports of the 24th and 25th CPAC meetings

10. The Chair requested the Council to confirm the reports of the 24th and 25th CPAC meetings. She stated that the last Council meeting decided that future Council meetings should confirm rather than review the reports, as member countries receive the reports well in advance and have ample time to review them and make changes ahead of the Council meeting. The Chair then asked representatives if they had any items from the previous reports to raise for discussion. American Samoa motioned to confirm the reports as presented. Samoa seconded the confirmation of the reports and they were accepted by the Council.

Decision:

11. The Council adopted the reports of its 24th and 25th Meetings as presented.

Agenda item 6 – The Festival of Pacific Arts

Agenda item 6 a) – Presentation of the 11th Festival of Pacific Arts report, Solomon Islands

Mr Dennis Marita, Deputy Director, Ministry of Culture and Tourism, Solomon Islands

12. Mr Marita provided an evaluation of the Festival of Pacific Arts, hosted by Solomon Islands in 2012. While Solomon Islands was endorsed as the 2012 Festival of Pacific Arts host in 2004, work did not get under way until 2008, when American Samoa handed over the festival flag, and it was only in 2010-2011 that things really began to take shape. The Festival presented the organisers with many challenges, but these were overcome as people began to take ownership.
13. The Festival organisation followed the SPC model, with a Festival Board, the decision-making arm; a Festival Secretariat run by the Festival Director, assisted by the Artistic Director (Mr Marita) and the Administrative Director in charge of support services; and a number of sub-committees, the implementation arm.

14. The support services were essential to the smooth running of the Festival. Because first impressions are very important, entertainment and refreshments were offered at the airport to make the participants feel welcome. Having satellite venues meant that many forms of transport were needed; transport was one of the biggest costs. As there was no infrastructure in place, new venues had to be built; the Festival Village took six months to build. There were hiccups (a few water and communications problems) but these were quickly rectified. Many people made it all work: 461 staff were recruited to work in various sectors, as stage managers, technical assistants and in other logistic roles. Medical personnel monitored the health of the participants and the schools and institutions where they stayed were improved. Altogether 2000 people performed at the various venues.
15. On the financial side, the total cost was approximately SBD 170 million. Some service providers have not yet been paid, which will bring the total up to SBD 200 million. Government funding was slow to arrive but donors and regional partners also provided support.
16. The Festival made an impact on Solomon Islanders. They saw that there is huge potential in the creative arts industry. The number of cultural events has increased, followed by an improvement in social behaviour. The country's reputation internationally received a boost and its rehabilitation process was helped by the festival.
17. Reflecting on the event, it is clear that the organisational structure was too complex; there was some duplication of effort and excessive costs were incurred. Also regrettably, the Festival organisation team did not 'catch the moment' – not enough audiovisual recording and documenting occurred, especially at the satellite venues.
18. Future Festival hosts should consider the following lessons learned: the organisational group should be small and cost-effective, making full use of international volunteer organisations and establishing sub-regional cultural cooperation agreements. Checking post-festival biosecurity status in the host country is essential, as is ensuring that the host country itself film the Festival in order to keep a record.

Discussion:

19. Fiji thanked the Government of Solomon Islands for hosting a successful Festival, and especially congratulated the officials, whose attitude and commitment were commendable. He appreciated learning about the cultural infrastructure currently in place, and about the social impact on Solomon Islanders.
20. Niue expressed appreciation for Solomon Islands hosting the Festival. It was the delegate's fifth festival and he has noticed improvements at every one. He was especially impressed by how people in Solomon Islands live their culture; culture to them is not confined to institutions but is lived in everyday life.
21. Australia thanked Solomon Islands for the Festival and for the privilege of coming into contact with such a huge variety of culture. She reiterated Niue's sentiment about Solomon Islands having a living culture which is a rich asset contributing to human development.
22. New Zealand thanked Solomon Islands, especially for their hospitality and their care of visitors. The New Zealand delegation was impressed by how Solomon Islanders truly shared their culture, values and knowledge. The delegate appreciated hearing about the enduring outcomes from the Festival, making it worth the effort.

23. Tokelau added their appreciation; the Tokelau delegation brought back positive feedback. The hospitality was wonderful, especially in the satellite venues.
24. Vanuatu, on behalf of the delegate's government, thanked Solomon Islands for sharing their culture. He praised regional cooperation and referenced the example of New Caledonia's hosting of the 4th Arts Festival as an example of successful de-centralisation, which was mirrored by the Solomon Islands in their Festival. He reiterated the importance of bringing the festival to the people adding that even though satellite venues are costly, regional cooperation can help share the costs.
25. Hawai'i commended Solomon Islands for hosting an excellent Festival. It was memorable and special in many ways. It was amazing to see the whole country being the festival.
26. New Caledonia appreciated that Solomon Islands had adopted the strategy of decentralisation; it benefited people who lived in the remote parts of the country.
27. Papua New Guinea thanked Solomon Islands for an inspiring Festival, especially the panpipe welcome and the newly created lake in the festival village. She also thanked Mr Marita for the helpful comments for future hosts. She agreed that de-centralisation was a beneficial idea.
28. John Wasi, Permanent Secretary of the Ministry of Culture and Tourism, Solomon Islands, thanked all the countries that came to the Festival. It was a showcase of a united Pacific in terms of sharing and caring. He thanked SPC for its relentless support before and during the Festival, and expressed appreciation for all the contributions and support. He wished Guam success during preparations for the next festival.

Agenda item 6 b) – Update on preparations of 12th Festival of Pacific Arts, Guam

Ms Jacqueline Balbas, Programme Coordinator for the Guam Council on the Arts and Humanities Agency

29. Ms Balbas presented the update on preparations for the 12th Festival of Pacific Arts on behalf of the government and people of Guam. The theme is set: 'What we own, what we have, what we share, united voices of the Pacific'. The date is set: 22 May to 4 June 2016.
30. The FestPac Coordinating Committee, comprised of 14 members, will lead festival organisation. There will be six working sub-committees dealing with programming, logistics, volunteers, marketing, finance and ceremonies. The programming committee started meeting in November 2012 and has conducted several workshops. It is responsible for the artistic disciplines: visual arts, literary arts, performing arts, traditional arts, and forums and seminars.
31. After establishing the Coordinating Committee, a Festival Director will be identified. The sub-committees will then be established and an execution plan created. The plan will start to be executed in early in 2015.
32. The festival is estimated to cost USD 13 million, funded through Government appropriations and the private sector. The official Festival bank will be the Bank of Guam and the official airline will be United Airlines, both of which are committed to the Festival. Negotiations with telecommunications, fuel, hotels, automobile and shipping sponsors are on-going.

33. The local public relations campaign for the Festival was launched on 13 May 2014, with the Guam Visitors Bureau as the festival marketing lead. For the remainder of 2014 the focus will be on-island public relations. In 2015 off-island marketing will begin and in 2016 increased event excitement will be fostered.
34. Information about shipping needs, charter flight needs, and anticipated sizes of delegations will be obtained through responses to surveys sent to SPC member countries.

Discussion:

35. Palau expressed the hope that Guam would continue to monitor the country's health following the festival.
36. Fiji wished Guam well in their preparations and asked if the maximum number for a delegation had been decided. Guam responded that 150 would be the maximum delegation size. Australia stated that their delegation would be under 150 people and Guam may want to consider using this to offset other PICTs' larger delegations should this be required.
37. Australia asked when the best time would be to conduct a reconnaissance of the venues. Guam responded that late in 2014 or early 2015 would be appropriate.
38. FSM offered to provide assistance to Guam for the Festival.
39. Vanuatu asked if a Council meeting would be held in Guam, funded by SPC. Elise Huffer, SPC, replied that the last Council meeting before the festival is traditionally held in the host country.
40. Niue asked if other airlines besides United were available for travel to Guam. Ms Huffer, SPC, responded that discussions will be taking place with other airlines and that charter flights were also being explored.

Agenda item 6 c i) – Presentation of bid, 13th Festival of Pacific Arts (2020), Hawai'i
Mrs Leslie Māpuana De Silva, Executive Director, Kumu Hula, Hawai'i

41. Hawai'i presented their formal bid for the 13th Festival to the Council.
42. The presentation included:
 - a. A tentative timeframe for the festival to be held between June and August 2020;
 - b. Medical, emergency and police capabilities;
 - c. Possible sites for accommodations, the Festival village and opening and closing ceremonies; and
 - d. Transportation capacity.
43. Letters of governmental and community support for the Festival were received by the Hawai'i State Legislature; Senate Concurrent Resolution 57 HD 1; the Office of the Governor of the State of Hawai'i; the Office of Hawaiian Affairs, Board of Trustees; the Office of Hawaiian Affairs, CEO; the Hawai'i Tourism Authority; the Office of the Mayor of Honolulu; the City Council of the City and County of Honolulu, Resolution 14-85; and the Chamber of Commerce of Hawai'i.

Agenda item 6 c ii) – Alternative host(s): Expression(s) of interest for 13th Festival of Pacific Arts (2020)

44. Ms Huffer, SPC, explained to the Council that letters were sent to Polynesian member countries (as per the Council's decision to rotate the hosting between Micronesia, Melanesia and Polynesia) asking for expressions of interest to act as alternative host the 2020 Festival, but no responses were received. There was, therefore, no alternative bid presentation from Polynesian member countries.

Discussion:

45. French Polynesia offered to submit an expression of interest as the alternative host at the next Council meeting. This comment was as a follow-up to the indication at the 25th Council meeting that French Polynesia would be willing to act as the alternative host for the 2020 Festival.
46. After some discussion about French Polynesia's offer, American Samoa proposed that the Council enable other Polynesian countries to indicate interest in also becoming alternative hosts.
47. Fiji recommended that the Council accept Hawai'i's bid. Australia seconded the proposal.
48. The Chair congratulated Hawai'i, and requested that if any other Polynesian country was interested in being the alternative host, they should inform the Council. Niue said his country would love to but could not, given its situation. French Polynesia confirmed that the Polynesian PICTs would discuss the matter and inform the Council.

Decision:

49. The Council agreed:
- a. To endorse Hawai'i's bid to host the 2020 Festival.
 - b. That Polynesian members confer with each other and inform the Council on which member(s) would present an expression of interest to serve as an alternative host of the 2020 Festival in the event that Hawai'i would be unable to host.

Agenda item 6 d i) – Festival manual

Ms Letila Mitchell, Consultant, TiPau Ltd

50. Prior to the presentation, Ms Huffer, SPC, introduced the presentation on the Festival Manual explaining that the Council, in its 24th meeting, agreed to develop a manual and so SPC commissioned Letila Mitchell, TiPau Ltd, to take on the task.
51. Ms Mitchell informed the meeting that the development of the manual was based on the 2005 Festival Organiser's Guide and other previous Festival models to develop a user-friendly, practical guide that could be adapted over the years. She explained that the manual was composed of four parts:
- a. Section 1: Festival overview – history and background of the Festival of Pacific Arts. This can be developed into a charter;
 - b. Section 2: Pre-Festival: design, planning and development – 6 – 4 years ahead of the Festival;
 - c. Section 3: Festival: implementation and operations 6 months ahead and during the Festival;

- d. Section 4: Post festival: the festival legacy, reporting, dissolution, and knowledge transfer.
52. The long-term aims are to strengthen the festival, building on each host country's experiences, and to lay the foundation for a system for knowledge transfer, a library of templates, tools and databases. The key focus in the manual's development is 1) to ensure that it is a practical, usable document for Festival of the Pacific Arts Organizing Committee (FOPAOC) with guidelines, tools and templates for the planning and development of the Festival, and 2) to give host countries a template to develop their own operational manual.
53. The first part of the manual is a Festival overview. The second part deals with planning and development for the host country. The third part consists of 29 appendices composed of templates and guidelines dealing with all aspects of hosting a Festival.

Discussion:

54. Fiji thanked Ms Mitchell for the presentation, commenting that it had come at the right time. The delegate asked if there was any aspect of the manual that dealt with statistics. Ms Mitchell responded that the manual proposes information collection on performers and many other aspects of the Festival; this data would be added to by each festival. Ms Huffer, SPC, stressed that statistics about the festival should be part of the festival legacy. This requires partnerships with universities and countries that could assist, such as Australia and New Zealand. A strategy for the upcoming Festival in Guam to develop a statistical analysis of the festival could be discussed.
55. Solomon Islands thanked Ms Mitchell for her presentation and for a job well done. Solomon Islands would have benefited from this manual in its recently completed Festival, but said it would be useful in the future. He stressed the importance of post-Festival work; following the Festival, staff was so tired that it tended to be neglected which explained why the reports were late. He noted the importance of informing politicians of Festival outcomes and results including benefits to people, development of the arts and development of the country as a whole.
56. Australia also expressed appreciation of the presentation and requested additional discussion on creative industries at the Council meeting.

Agenda item 6 d ii) – SWOT analysis of Festival and Council of Pacific Arts and Culture

Ms Letila Mitchell, Consultant, TiPau Ltd

57. Ms Mitchell presented an analysis of the strengths; weaknesses; opportunities and threats (SWOT) of the Festival and Council of Pacific Arts and Culture in comparison to the Pacific Games. The Festival of Pacific Arts and the Pacific Games operate in similar economic, cultural, and social environments and therefore have some of the same challenges. Also, the Pacific Games was selected as a model because of the similarity of the two events in terms of their size, regional participation, and historical connections (the South Pacific Games were also established by SPC). The purpose of SWOT analysis is to assist the Council of Pacific Arts and Culture review of the Festival's strategic orientation; develop stakeholder, financial, marketing and management strategies; and evolve long-term solutions for the Festival's development and sustainability.
58. The Festival of Pacific Arts is the only event of its kind for culture in the Pacific. It contributes to cultural preservation and practise through sharing of knowledge, skills and resources. It is also a key point of access for the international festival and arts market, buyers and scholars.

59. Both the Festival of Pacific Arts and the Pacific Games have governing councils. The Games' council focuses specifically on the event while the role of the Council of Pacific Arts and Culture is wider as it sets the parameters of cultural development in the region. The chair of the Pacific Games is elected and the Games has a full-time secretariat. The Pacific Games have developed specific legal frameworks, manuals and templates which guide and hold the host country accountable to standards, whereas Festival host countries create their own frameworks for each Festival, often replicating work.
60. Regarding funding, sports federations and National Olympic Committees provide support for development and hosting and extensive national government funding is provided to the Pacific Games. Also, corporate sponsors fund a major part of the Pacific Games and sponsorship and marketing rights, including television broadcasting, are sold for each Pacific Games. The Festival of Pacific Arts relies on national government funding with some regional and international funding, resulting in funding risks when government priorities change. Without on-going financial resources, securing training and trained personnel for the Festival poses problems. The past three Festivals engaged corporate sponsorship, and sponsorship and merchandise policies were developed for the 12th Festival but this is still an area of weakness. Intellectual property rights, protection of traditional knowledge, and copyright legislation continue to pose challenges to the Festival.
61. Regarding the bidding process for host countries, the Pacific Games bidding process is competitive with clear guidelines and criteria for awarding the rights to the host. The Pacific Games Council establishes legally binding host country contracts which define obligations and responsibilities. For the Festival the host country has been determined based on a rotation to each Pacific sub-region (Melanesia, Micronesia, Polynesia) with invitations extended to the countries of the hosting sub-region to submit a light bid indicating their interest. The rotation principle has been maintained but the Council agreed to request a full bid. Hawai'i's presented a full bid to host the 13th Festival in 2020. There is an understanding of responsibilities between the host country, SPC and the Council of Pacific Arts and Culture but no formal contracts. While rotation is an equitable strategy, the Council should consider periodic mini-festivals to allow smaller countries to host at their capacity.
62. The Pacific Games has a set of technical frameworks (accreditation, venues and infrastructure, accommodation, catering and transport), and the accreditation policy distinguishes access, facilitating crowd control and security. The Pacific Games uses a centralised database that is regularly updated and used from year to year. At the Festival, accreditation is used for identification only and each Festival must recreate databases. While the Pacific Games receives multilingual broadcasting and media coverage from all the participating countries and internationally, Festival broadcasting was established at the 9th Festival of Pacific Arts in Pago Pago. The SPC Regional Media Centre may be in a position (depending on its future at SPC) to guide countries through this process of creating protocols, which the Pacific Games has well established. The Pacific Games has access to International Olympic Committee technical manuals, which could be utilised as guides for Festival governance as needed.

Discussion:

63. Ms Huffer, SPC, noting that the SWOT analysis would be available on the SPC website, also reminded the Council that a 'Strengthening the Festival and the Council Working Group' would be considering the Festival Manual and SWOT analysis recommendations. The working

group would be meeting later in 2014. Different models, in addition to the Pacific games model, could also be considered, if needed.

Decision:

64. The Council noted the key recommendations from the consultant to the Festival and Council Working Group:
 - a. Regarding governance, the Council should reassess the 'focus' of the Festival; develop a strategic plan, set up a full-time Festival Secretariat and establish a Festival of Pacific Arts Charter.
 - b. The Council should develop technical manuals for areas such as accreditation, catering, transport, accommodation, arts venues and infrastructure, media and broadcasting, sponsorship and marketing, design, workforce, ceremonies and protocol, as well as intellectual property rights and traditional knowledge. A centralised database and accreditation system should also be created.
 - c. The Council should implement a formal and competitive bidding process. Alternatively, a formal and standardised host awarding process could be used. A template host country contract should be developed.
 - d. The Council should encourage measures for branding and trademarking the Festival to increase funding sources.
 - e. The Council should develop a formal program for non-national representatives of arts organisations, festival buyers, gallery owners, curators, and other interested sector representatives such as tourism and trade organisations interested in the Festival.

Agenda item 7 – Cultural policy updates

Agenda item 7 a) – Selected brief country updates: Fiji, French Polynesia, New Caledonia, Palau, Papua New Guinea, Tuvalu, Wallis and Futuna

Mr Sipiriano Nemani, Principal Policy Convention Officer, Department of National Heritage, Culture and Arts, Fiji

65. Mr Nemani provided a progress report on Fiji's National Culture Policy. He opened the presentation and provided background on the historical, multiracial and multicultural aspects of Fiji.
66. Fiji's approach to its culture policy gives priority to indigenous iTaukei peoples while embracing inclusion of all cultural and ethnic groups. Its policy focuses on safeguarding culture and practices, as they have connections to all sectors of social, political and economic life. Culture is also directly linked to national development and education provides the vehicle to promote culture to the next generations.
67. Fiji's National Culture Policy update began with a desktop review of existing literature on Fiji culture policy activities. Following the results of a cultural mapping exercise, selective consultation, including with communities, was carried on the updated draft policy. Fiji aims to establish a national task force and a national culture forum to provide guidance and feedback.
68. Some preliminary findings of the review show that key national players have a limited understanding of culture and its connections to sustainable development. There is also a limited amount of data and statistics on culture and Fiji is establishing a data unit to address this gap. Numerous decrees and amendments related to culture have been passed since 2006 which require review and coordination. Fiji hopes to further strengthen collaboration between the Ministry of iTaukei Affairs and other parts of government on culture issues.

69. Concluding the presentation, Mr Nemani provided some success stories and future goals for culture in Fiji. The listing of Levuka as a UNESCO World Heritage Site was a major milestone for Fiji. The government hopes to improve its infrastructure for growth of culture, including work on the Fiji Museum.

Mr Régis Vendegou, Administrative Director of Culture, Women's Rights and Citizenship of New Caledonia

70. Mr Vendegou began the presentation by conveying his respect for the venue and the host. He then introduced some background on New Caledonia stating that it has a rich cultural heritage, including Melanesians, Europeans, and other communities who are not always integrated into society (such as people from the former French Indochina and Wallis and Futuna). It has been difficult to harmonise cultural relations between the Kanak culture and the modern world, a problem suffered by New Caledonia's young Kanak population.
71. New Caledonia has oversight in matters of sociocultural activities, and is promoting linguistic diversity, and integrating vernacular languages and traditional knowledge into education, alongside classical and modern cultural disciplines.
72. The Nouméa Accords in 2010 facilitated creating an inventory of Kanak heritage. This project expands efforts by the New Caledonia's Archives and the *Musée de Nouvelle-Calédonie*. New Caledonia is buying back some works that had been sold and distributed around the world, and is facilitating museum exchanges for others. Some artistic works are being displayed at the *Musée de Nouvelle-Calédonie* in Nouméa.
73. For the 2014-2016 period a range of measures are being planned and some are underway. Legislation on the professional status of artists in all disciplines and on the protection of traditional knowledge and cultural expressions are being finalised. Increased instruction of vernacular languages is being promoted, including production of classroom tools to aid in instruction.
74. Mr Vendegou concluded by presenting New Caledonia's three cultural priorities for the future:
- a. Re-establishing equilibrium, the key word of the 2010 Nouméa Accords, is increasingly important, in order to reduce geographical and cultural inequalities.
 - b. Implementing policies of democratisation of cultural access, notably through cultural and artistic education, dissemination of art, and activities for populations that have fewer cultural opportunities.
 - c. Improved integration of New Caledonia into its regional environment, using cooperation, touring artists and travelling exhibits.

Ms Natacha Helme, Technical Advisor for Culture, French Polynesia

75. Ms Helme began her statement by affirming that French Polynesia's culture policy is being finalised. Its aim is to recognise, promote, and disseminate culture for economic development. In French Polynesia, more than 8000 families earn a living from cultural industries, making it a substantial revenue source. Cultural industries, however, are not well covered in French Polynesia's economic data.
76. French Polynesia is working toward several culture-related goals. Culture should be integrated into national development plans and it should be promoted in tourism. Legislation on cultural heritage and knowledge are being drafted and finalised, which will allow for better identifying and protection culture and arts. French Polynesia's culture policy will deal

with the management of cultural sites and the creation and management of related infrastructure. In addition an action plan is being developed to list two French Polynesia sites on the UNESCO World Heritage list. National bodies are being developed for the cultural industries and different aspects of French Polynesia's culture. Increased investments and financial resources for the cultural sector are also being promoted.

77. French Polynesia is continuing to train and educate teachers in the inclusion of culture in classroom instruction. Vernacular languages are being increasingly taught and pedagogical work is being strengthened as French Polynesia has entered the second phase of writing a manual for teaching Tahitian language in primary schools; a manual for secondary schools is also being developed. During French Polynesia's heritage week, cultural materials and activities are promoted to students. Unfortunately government funding for culture decreased in 2012-2013 and French Polynesia does not have donor support for cultural programs.
78. French Polynesia's culture efforts in 2014-2016 will focus on codifying cultural intellectual property rights, protection of national heritage sites including archaeological sites. Efforts will also focus on creating a culture economy, the distribution of art, and establishing a tax incentive program for the creation of art.
79. Ms Helme concluded her comments by recommending that cultural exchanges be strengthened in order to build capacities of all PICTs.

Ms Sylvia Kloulubak, Historical Preservation Specialist, Bureau of Arts and Culture, Palau

80. Ms Kloulubak began the presentation by providing an update on the state of Palau's national culture policy. The policy is currently in a draft form and covers the years 2012-2021. The policy is designed to protect, preserve, and promote Palau's cultural heritage in constructive ways.
81. Regarding legislation, zero tolerance legislation for dual chieftaincies will be implemented. All Chiefs must reside in their respective title villages. Many appointed Chiefs are residing in places other than the village of which they hold a title thus limiting their sensitivity to community needs and struggles. Solving this will help ensure that the traditional government does not dissolve. Also, the traditional Chiefs will safeguard and ensure proper customary practices and protocols through proper traditional enforcement techniques to ensure the integrity of Palauan culture. A traditional court system will be developed, working in parallel with the current system. A Palau authenticity mark will be developed and implemented to protect local art and knowledge from improper exploitations. Finally, a comprehensive art and expression promotion law will be developed for strengthening local art and culture.
82. Regarding research and education, an Institute of Palauan Studies will be established. Palau, as an independent nation, does not have any institute focusing on comprehensive instruction in Palauan studies. In Palau, instructors teach in English but students' first language is Palauan, creating confusion. Also, the concept of club-based *diangel* (mooring area) and *eliuis* (taro patch) classrooms will be developed, promoting gender based knowledge and traditional cultural structures. Education on Palauan culture should be realized at higher levels for fine arts and humanities, requiring infrastructure (such as theatres and art galleries), a national research centre and political and financial commitment.
83. Specifically regarding the Palau Authentic Mark, a public awareness campaign will be conducted including processes for registration. There is a need to protect local art and knowledge from misinterpretations, abuse and exploitations, as well as revive traditional Palauan sports. Efforts around the development of the Palau Authentic Mark will include

construction of a Palauan Monetary Registry to protect Palau's traditional currency, ancient money beads. Similarly, Palau plans to develop a Natural Cultural Registry, a National Natural Registry, and a National Registry of Material Culture (including both tangible and intangible culture).

Decision:

84. The Council noted the key recommendations from Palau for member countries to consider:
- a. Consultation with traditional and governmental leadership on adoption and implementation of the policy as a whole is essential to its acceptance. Ensuring public awareness of the policy as a whole is equally important.
 - b. Appropriate legislation must be developed, recognising implementing agencies and ensuring development of monitoring and reporting mechanisms. Policy adoption by the leadership and naming the responsible agency or task force is essential to ensure proper policy development.

Ms Marianna Ellingson, Director General; Tourism, Arts, and Culture; Papua New Guinea

85. Beginning her statement, Ms Ellingson thanked SPC for facilitating and organising the meeting. She also commended the decision to hold the meeting in *Vale ni Bose* as a good model to follow. She then provided some background on PNG. It has a population of about seven million distributed over 22 provinces. The country's approximately 1000 tribes speak over 800 distinct languages.
86. PNG's national culture policy was endorsed in 1997 and has been in force since then. Other related policies include PNG's 1985 National Museum Act and its 1992 National Cultural Commission act. The culture policy came under review in 2008 due to international changes, most notably PNG's ratification of the 2003 UNESCO treaty and more recently the regional agreement for the protection of traditional knowledge in the Melanesian sub-region. As part of the long-term review, a nation-wide cultural mapping program is currently underway.
87. The main challenge PNG's culture apparatus is facing relates to cultural diversity and how to incorporate all of PNG's diverse cultures into one policy. Also there was previously a strong desire not to promote culture in tourism due to some of it being sacred and secret. PNG is also determining how to incorporate culture into livelihoods, lifting the profile of culture across the country.
88. Ms Ellingson concluded her statement with some of PNG's successes and future goals in culture. The government is taking positive steps toward making people more aware of the need to protect and value their culture. Moving toward the future, PNG aspires to harness information and communications technologies (ICT) for promoting culture and to continue reviewing culture-related policies and legislation.

Mrs Alamai Sioni, Head of Culture Department, Ministry of Home Affairs, Tuvalu

89. Mrs Sioni began Tuvalu's statement by providing an update on the status of Tuvalu's national culture policy. Understanding that Tuvalu's Culture Office is small and understaffed, the policy is still in a draft stage but some minor amendments were added. Superior officers within the Ministry of Home Affairs objected that the document is too lengthy and needed to be amended before submission for approval. The draft will increase in length when translated into the vernacular language. Additional views on the draft policy indicate that it is too wide-ranging in scope for Tuvalu's small culture department to handle. Moving forward, Tuvalu is searching for assistance on refining its culture policy. The culture Department aspires to

finalise the draft of policy document before the end of 2014 for submission to the cabinet, with an implementation date of 2016.

90. Mrs Sioni concluded the statement by presenting some culture successes and future activities in Tuvalu. The Ministry of Home Affairs is organising inter-department networking, which will enable personnel within the Ministry meet to discuss policies and formulate strategic plans for 2014 onwards. This will facilitate increased mainstreaming of culture. The Ministry is also organising an outer island tour to consult with outer island populations on issues of concern. In addition, the Culture Department is organising two upcoming conferences and is searching for assistance related to those conferences.

Agenda item 7 b) – Policy implementation challenges and successes, brief updates: Solomon Islands and Tonga

Mr Dennis Marita, Deputy Director of Culture, Solomon Islands

91. Mr Marita began Solomon Islands' statement by congratulating Tonga for successfully launching its national cultural policy and then provided an update on Solomon Islands' policy. Solomon Islands' National *Kalsa* Policy was adopted and launched in 2013. Implementing it remains a challenge. The culture office ran two workshops to develop a national implementation strategy. The strategy must be linked with Solomon Islands' national development plan because it must be aligned with the national development goals.
92. Solomon Islands faces several challenges for its National *Kalsa* Policy, including funding of culture activities. During years that the Festival of Pacific Arts is held, Solomon Islands barely has funds for its other culture programs. Another challenge is the cross-sectoral approach. There is a need to determine who is responsible for what aspects of the national implementation strategy as the policy cannot be fully implemented by Solomon Islands' culture program. Some components of the policy require seeking funds and expertise from outside sources.
93. Regarding Solomon Islands' successes in culture, adoption of the National *Kalsa* Policy in itself is a success. Since its independence in 1978, Solomon Islands has not had a national culture policy. Progress is being achieved in the development of the national implementation strategy.
94. Looking toward the future, Solomon Islands intends to promote the idea that all cultures should be given equal weight by the culture policy. Implementing some of the policy components will require ratifying UNESCO and the World Intellectual Property Organization (WIPO) culture related normative instruments and Solomon Islands intends to make progress on ratifying those instruments. Solomon Islands is also establishing a National Arts and Culture Council. This will be important because it will not result in budget cuts for culture during Festival years, since the budget for the national council would be separate.

Mrs Pulupaki 'A Siuilikutapu Ika, Deputy Chief Executive Officer, Ministry of Internal Affairs, Tonga

95. Beginning the presentation, Mrs Ika stated that His Majesty's Cabinet approved the Tonga National Cultural Policy on 14 June 2013. The policy, the Government Implementation Framework and the Implementation Plan 2013 – 2015 were launched by Her Majesty Queen Nanasipau'u on 16 July 2013 and a copy of the policy was sent to SPC.
96. The government also approved two scholarships for the Culture Division to mark Tonga's 150th Emancipation Day in June 2011. The scholars, who will join to the Culture Division upon

completion of their studies, are studying at Victoria University in Wellington, New Zealand, one each for a Bachelors and a Masters degree.

97. Future culture activities in Tonga include the production of publications on traditional knowledge of Tonga. A national culture inventory will be conducted in Tongatapu, funded by the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (ICHCAP - Korea). Consultations will be completed prior to ratifying the UNESCO Convention on Underwater Cultural Heritage and the UNESCO Convention on Cultural Diversity. An application will be made to Prince Claus Funds to cover destruction to cultural historical sites after Cyclone Ian impacted Ha'apai.

Agenda item 8 – Cultural intellectual property developments

Presentation: Evolution of the legislative context for culture in New Caledonia

Mr Régis Vendegou, Administrative Director of Culture, Women's Rights and Citizenship of New Caledonia

98. Mr Vendegou began the presentation by providing some history of the evolution of the legislative context for culture in New Caledonia. As of May 2014, New Caledonian law was constituted in its entirety of the French Code of Intellectual Property. The legal texts regarding intellectual property (France's Law of 11 March 1957 and its law of 1985) were codified in New Caledonia in 1992 and came into force, in full, in 1993 as New Caledonia's Code of Intellectual Property.
99. On 1 July 2013, accompanying the transfer of legal competence, intellectual property rights became the domain of New Caledonia. The government of New Caledonia was then able to begin to work on a *sui generis* (unique in its characteristics) legal framework for the protection of traditional knowledge and cultural expressions. If adopted, this will complete the existing legal framework on intellectual property. Intellectual property would then be subdivided into two parts: literary and artistic property, and industrial property.
100. With the assistance of the government of New Caledonia in 2004, a group called the Society of Authors, Composers, and Editors of New Caledonia (*Société des Auteurs Compositeurs Editeurs de Nouvelle-Calédonie* or *SACENC*) was formed to represent the interests of creative workers. In November 2013, the government of New Caledonia signed a convention titled 'Valuation of Industrial Property' (*Valorisation de la propriété industrielle*) with France's National Institute of Intellectual Property (*Institut National de la Propriété intellectuelle* or *INPI*).
101. The main challenge related to the protection of intellectual property in New Caledonia is the need for balance between effective protection and economic utilisation of intellectual property. This balance can be strengthened by consolidating New Caledonia's legal framework, implementing a policy for structuring economic use of intellectual property and implementing a financing policy. Moving forward, New Caledonia aspires to finalise and implement its law on the status of the artist (*Statut de l'artiste*) and its law on the protection of traditional knowledge and cultural expressions (*Loi de protection des savoirs traditionnels et des expressions de la culture [STEC]*).

Decision:

102. The Council noted the key developments from the paper submitted by Niue:
- a. Regarding the Niue and SPC joint Action Plan 2014-onwards, Niue will continue to follow-up on and implement activities per the 2009-2013 Action Plan.

- b. Regarding the development of the Niue Indicators with respect to the Pacific Culture and Education Strategy, some indicators were developed for Niue's National Curriculum by its Education Department.
 - c. Niue Cultural Statistics are being developed.
103. The Council noted the key recommendations from New Caledonia for member countries to consider:
- a. Develop a Pacific regional legal framework for culture.
 - b. Develop tools for determining the economic value of culture.
 - c. Develop common platforms for the promotion of culture.

Presentation: Cultural Intellectual Property in Pacific Region Museums

Ms Tarisi Vunidilo, Secretary-General, Pacific Islands Museums Association (PIMA)

104. Ms Vunidilo began her presentation by recalling the many roles museums play in society: they are sites of knowledge-making and remembering; they are heritage educational institutions; they promote healing; they have a role in revitalisation and nation building; they are places for story-telling; and they promote and safe-guard cultural rights.
105. PIMA's vision for all museums in the Pacific is to protect, preserve and promote the region's tangible and intangible heritage, which is not without its challenges. One such challenge is to encourage staff to adapt to new museology. With increasing visibility and misappropriation of cultural property, staff need to be familiar with global museum ideas and networks; this often involves using technology, as many museums digitise their collections. This leads to the next challenge: building expertise by encouraging training across the culture sector. There are many positions in fields such as curatorship, exhibition development, collections management, conservation, archives and educational programming that need immediate support. Staff retention for continuity is also a challenge. Retention and continuity can be achieved only if staff are trained and their salaries are matched to their skills.
106. Despite these challenges, much has been achieved. Many museums are now part of PIMA and other collaborative regional and international networks, and have developed websites and social networking sites for improved communication. To strengthen their championship of indigenous causes, PIMA joined the indigenous caucus of the World Intellectual Property Organisation (WIPO).
107. Some of PIMA's plans for 2014 to 2016 are to hold museum workshops in PNG, Guam and New Zealand and to collaborate with UNESCO and the International Council of Museums (including Australia and New Zealand) in conducting a series of museum workshops. PIMA is also embarking on encouraging the offering of museum and heritage studies through regional universities such as the University of Goroka and the University of South Pacific.
108. While museums play a vital role in communities, museums often struggle to meet the needs of the communities they serve; with the right support, cultural treasures will be well looked after. Museums are important institutions to all Pacific communities. They are repositories of tangible and intangible cultural heritage collected for safekeeping often more than a century ago. Such rich cultural heritage is kept for Indigenous communities so they can appreciate and acknowledge the work of their forefathers. Museums are tasked with huge responsibilities to ensure that such heritage is not manipulated or misappropriated by individuals or groups for their own gain. Museums need to re-examine their functions in communities and offer assistance to traditional knowledge holders. Through government support and relevant training, museums will become more relevant to the communities they serve. The protection

of cultural intellectual property is of utmost importance for the benefit of the Pacific people, now and for the future.

Decision:

109. The Council noted the key recommendations from PIMA for member countries to consider:
- a. Pacific governments should ensure that all museum-related legislation is reviewed and up-to-date.
 - b. Pacific museum staff should to be adequately trained in the field of legal-heritage and collections digitization.
 - c. Pacific governments should facilitate support for museum staff through short-term regional and international training.
 - d. Pacific museums should be built on safe locations, ensuring safe physical and digital infrastructure, using local and traditional architecture, and following international museum standards.
 - e. Pacific museums should creatively share stories of local history and celebrate achievements, through exhibits of local collections and artifacts that connect communities.
 - f. Pacific museums should support meaningful community engagements by shifting away from the 'curator as the expert' mentality and instead collaborating with local experts in the field of heritage.
 - g. Pacific museums should set the standards for monitoring and guiding international research, ensuring that researchers do not take undue advantage of local communities by requesting consent and performing research with diligence and integrity.
 - h. The country hosting the Festival of Pacific Arts should contribute to building the knowledge bank, examining their own museums, libraries and archives as repositories of the information and knowledge gained during the Festival.

Agenda item 9 – UNESCO update

Mr Etienne Clement, Director, UNESCO Office for the Pacific States

110. The UNESCO representative began by describing the primary role of the UN as promoting agreement between countries. To this end, many conventions have been drawn up and countries invited to sign. At the UNESCO Apia Office for Pacific States staff collaborate on the implementation of six of the UN conventions relating to culture.
111. The Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict 1954 ensures that measures are in place to protect cultural sites and artefacts and that countries commit not to attack the cultural heritage of their enemies. In the Pacific, only New Zealand and Australia ratified the Convention and New Zealand ratified both the 1954 and the 1999 protocols to it.
112. In countries with many harbours, much movement of ships and tourists accompanies the illegal trade in cultural objects. The 1970 Convention against Illicit Trafficking of Cultural Properties commits countries to return stolen objects. This is difficult to implement, so this convention was ratified only by Australia and New Zealand.
113. More successful is the World Heritage Convention of 1972, which was widely ratified and much activity has occurred to implement this convention. For example, there are new World Heritage sites in Palau and Fiji, and capacity-building workshops have been conducted for national authorities to build their capacity to manage a World Heritage site.

114. The 2001 convention relates to underwater cultural heritage. This is another convention that would be difficult to implement as few countries have the capacity for underwater exploration. There are, however, people with the technology and sometimes this results in commercial exploitation of the objects they discover and shipwrecks being destroyed. This is an important consideration for PICTs. A conference was held in Hawai'i to sensitise countries to join this convention.
115. The 2003 Intangible Cultural Heritage Convention was quite widely ratified in the Pacific region, and workshops were held to promote it. Finally, the 2005 Convention on the Diversity of Cultural Expressions also must be promoted as it deals with protecting the creation and creativity of cultural professionals.
116. Culture does not feature in the Millennium Development Goals but, in the years since they were set, understanding of the fact that culture is important for development has gained recognition. For example, at the SIDS Conference to be held in Samoa in September 2014, provisions are already in the draft outcomes document showing how culture is important in the development of SIDS. The UNESCO Office plans to organise side events on underwater cultural heritage and intangible cultural heritage to examine the links between culture and sustainable development.

Decision:

117. The Council noted the key recommendations from UNESCO for member countries to consider:
- a. Pacific Member States of UNESCO are encouraged to prepare a strategy and action plan for joining the UNESCO conventions in culture and strengthen their implementation by taking into account priorities, needs and demands at national level.
 - b. Pacific Member States of UNESCO are encouraged to make inputs related to culture and sustainable development, through the national authorities and New York-based delegations to UN, to the last Preparatory Committee Meeting (New York, 23-27 June 2014) to the Outcome of the 2014 SIDS Conference in Samoa.
 - c. Pacific Member States of UNESCO are encouraged to join the UNESCO conventions on culture, with priority being placed on the 1972, 2003 and 2005 conventions.
 - d. Members are encouraged to establish a strong pro-cultural policy for sustainable development.
 - e. Members are encouraged to build capacity in culture, including the fight against illicit trafficking in cultural properties, underwater cultural heritage, and disaster risk reduction related to the culture sector.

Agenda item 10 – Heritage preservation and promotion

Agenda item 10 a) – Selected country updates: Federated States of Micronesia and Samoa

Ms Emeliana J. Musrasrik, Acting Director, Historic Preservation Officer, FSM Office of National Archives, Culture and Historic Preservation

118. Ms Musrasrik began FSM's update on heritage preservation and promotion by paying respect to Fiji and SPC. She thanked Fiji for its hospitality. She then provided some background on FSM informing delegates that the country is composed of four states, each with its own cultures and languages, with a total population of approximately 120,000. She then presented some details related to each of FSM's four states: Pohnpei, Chuuk, Yap, and Kosrae.
119. FSM and its states have passed laws to protect and promote the country's diverse heritage. Traditional systems of guardianship also continue to be used in parallel with the legal system,

preserving cultural heritage. FSM's national cultural policy was also recently developed and is awaiting review of the Department of Justice.

120. Locations in Yap are under review for inclusion under the UNESCO World Heritage Site designation; review of the trans-boundary nomination between Yap and Palau continues. In Pohnpei and Kosrae, the serial nomination of Lelu and Nan Madol is on-going and a follow-up meeting is being conducted to review the comments of the World Heritage Committee on these sites.
121. FSM recently ratified UNESCO's Convention on Intangible Cultural Heritage. The states of Yap and Pohnpei hosted intangible cultural heritage awareness workshops. The FSM Office of National Archives, Culture & Historic Preservation is collaborating with ICHCAP (International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO) on a publication documenting intangible cultural heritage in FSM.
122. FSM faces several challenges related to heritage preservation and promotion. It is a small and resource challenged island nation, although it is spread over an area of ocean larger than the United States. FSM's cultures and languages vary widely. Efforts are on-going, however, to record traditional skills and knowledge, including practices such as burying of canoes before a storm, canoe-making, navigational skills and weaving.
123. Ms Musrasrik concluded the presentation by expressing appreciation to foreign governments and the international community for the assistance related to heritage preservation and promotion. This assistance facilitated much of FSM's success in this area. FSM aspires to pursue their collaborative efforts and expects to continue to seek support from the international community on heritage preservation and promotion, as it addresses comments from the World Heritage Committee.

Mrs Peone Fuimaono, Assistant Chief Executive Officer, Ministry of Education, Sports and Culture, Samoa

124. Ms. Fuimaono began Samoa's statement on heritage preservation and promotion by stating that the country's most important concern for heritage is its lack of a single united institution to deal with heritage. In Samoa, the Ministry of Education, Sports and Culture, the Ministry of Environment, and the Samoa Tourism Agency each make contributions to heritage preservation and promotion.
125. There is no one piece of specific legislation encompassing all the aspects of heritage preservation and promotion in Samoa. Several acts and policies, however, contain some provisions that incorporate the preservation of archaeological, natural and historical places. These include: the Planning and Urban Management Act 2004, the MNRE Heritage Conservation Policy, the Samoa Antiquities Ordinance 1954, the National Parks and Reserves Act 1974, the Forestry Management Act 2011, the Lands and Surveys Act 1989 and the RLS Foundation Act 1991. The lack of one specific piece of legislation or a central policy on culture caused a history of *ad hoc* and disconnected project.
126. In 2012 two significant events occurred that sparked increased interest in heritage preservation and promotion in Samoa. The first was the demolition of Samoa's first Parliament house. The second was the demolishing of Apia's iconic Catholic cathedral, which was built in the 1850s. These unfortunate events prompted a realisation among Samoans of the need to protect built heritage and to not let this happen again, and mobilise for improved heritage management.

127. Samoa's cabinet recently endorsed the revival of the country's Heritage Coordinating Committee and Samoa is nominating two locations to be listed as UNESCO World Heritage sites. This also followed holding of a community-based inventorying of intangible cultural heritage with a workshop in Gataivai village on Savai'I in October 2013.
128. In February 2014 consultations began regarding the building of a Culture Centre which would house the Culture Office, Cultural Village, National Museum and Archives, National Library and the National Orchestra. The Government of Japan has shown interest in funding the Museum component of the centre.
129. Samoa also recently increased the emphasis given to heritage in education. The Faculty of Samoan studies at the National University of Samoa added a Cultural Heritage Management course to its programme. Also, Samoa's version of New Zealand's Polyfest will be held for the first time in 2014 for all Secondary Schools in the country. Its objective is to promote performance of cultural practices outside the classroom as an integral part of the education curriculum. The festival will be funded by the government and included on Samoa's social calendar.
130. Samoa's new National Culture Policy is now in its final stages. It is being translated for final consultation and presentation to Cabinet.

Agenda item 10 b) – Update from the Pacific Heritage Hub

Ms Adi Meretui Ratunabuabua, Pacific Heritage Hub Manager, University of the South Pacific

131. Ms Ratunabuabua began the presentation by providing an update on the Pacific Heritage Hub (PHH) by providing some background on the facility. PHH was launched in February 2013 at the University of the South Pacific. It is guided by the PHH Steering Committee, which is composed of the following UNESCO State parties: Australia, Fiji, Palau, Samoa, Solomon Islands, as well as the International Council on Monuments and Sites (ICOMOS), IUCN, SPC, Secretariat of the Pacific Regional Environment Program (SPREP), USP and UNESCO, with Advisors from PIMA and the ICOMOS Pacific. PHH has four focus areas: capacity building, knowledge management, funding and partnerships.
132. In terms of training and capacity building PHH cooperated with UNESCO to host the 5th Pacific World Heritage Regional workshop in November 2013. It also held regional heritage management training workshops in February and April 2014. PHH collaborated on training modules to be used as part of an undergraduate BA programme at USP, on Pacific Studies and *Moana* history.
133. Other activities include participation in March 2014 at the UNESCO SIDS workshop on the Heritage Tourism Framework. PHH is planning workshops with Nauru and Tuvalu on the process for ratification of UNESCO treaties and has proposed a Disaster Risk Management workshop in Vanuatu. PHH ran a Historic Urban Landscapes workshop and a wood and stone architecture conservation workshop in Levuka, Fiji. It is also running other workshops in Samoa on the margins of the 2014 SIDS Conference.
134. Ms Ratunabuabua concluded the presentation by requesting that the representatives discuss and potentially support the PHH initiative to become a UNESCO Category II Centre, which would be a Pacific intergovernmental organisation. Following the presentation of PHH's

recommendations, Ms Ratonabuabua followed-up by providing photographs illustrating some of PHH's activities.

Decision:

135. The Council noted the Pacific Heritage Hub achievements and challenges, as presented.
136. The Council noted the Pacific Heritage Hub recommendation that Pacific governments discuss and consider the long-term sustainability of and budgetary support for the PHH, as it moves toward becoming an Inter-Governmental UNESCO Category II Centre.

Agenda item 10 c) – Update from the Micronesia Council of Arts, Culture and Tourism

Ms Jacqueline Balbas, Programme Coordinator for the Guam Council on the Arts and Humanities Agency

137. Ms Balbas gave an update on the newly formed Micronesia Council of Culture, Art and Tourism (MCCAT). She opened by providing some background on the Guam Micronesia Island Fair (GMIF), an annual three-day cultural event bringing together delegates from the Commonwealth of the Northern Mariana Islands (CNMI), FSM, the Republic of the Marshall Islands (RMI) and Palau which was where the MCCAT was established. Nauru and Kiribati are invited to attend but the high costs of travel make this difficult. The first fair was held in Guam in 1988 and it has grown to become the annual signature event of the Guam Visitors' Bureau and the largest cultural event of the Micronesian sub-region.
138. In 2011, the first Head of Delegation meeting was held for the GMIF. The meeting was the first opportunity Micronesian cultural leaders had to share their challenges and opportunities. They also shared the calendars of events for their respective islands to ensure better coordination. At the 2013 Head of Delegation meeting, representatives decided to organise a sub-regional Council on Culture, Arts and Tourism. At the 27th GMIF in April 2014, representatives signed an agreement establishing MCCAT.
139. The Micronesia Council of Culture, Art and Tourism now must obtain government support from its members and establish a secretariat.

Decision:

140. The Council noted the key recommendations from Guam for member countries to consider:
 - a. Presentation of the Resolution and Agreement Establishing the Micronesia Council of Culture, Art and Tourism (MCCAT) for ratification by the Association of Pacific Island Legislatures.
 - b. Presentation of the Resolution and Agreement Establishing MCCAT for ratification by the Micronesia Council of Chief Executives.
 - c. Inclusion of Republic of Nauru and Republic of Kiribati in the Guam Micronesia Island Fair (GMIF).

Agenda item 11 – Illicit trafficking of cultural property

Mr Marcelin Abong, Director, Vanuatu Cultural Centre and Vanuatu National Cultural Council

141. Mr Abong began by presenting the transit routes most used for illicit trafficking of artifacts from Vanuatu and other parts of the Pacific region: objects are generally taken to New Caledonia and New Zealand, and then sent on to markets in Australia and beyond the region.

142. Several measures are required to reduce illicit trafficking of cultural property: these include raising increase awareness of the problem among communities; improved collaboration between governments, the private sector and civil society organisations; mapping and registration of artifacts and databases; defining the value of artifacts and drawing on expertise to deal with the problem. Currently there is no trans-national mechanism to combat trafficking of cultural property, and owners generally do not know the real monetary value of artefacts. Some Pacific governments have competing priorities toward the protection of cultural property.
143. However, governments in the region have taken several measures to combat trafficking of cultural property: a 2001 meeting was held in Nadi, Fiji to bring together stakeholders and discuss trafficking of cultural property. Leaders in the industries concerned with trafficking resolved that letters of instruction be sent to relevant authorities regarding the issues for consideration and actions to be taken. Vanuatu is also taking steps to strengthen its Preservation of Sites and Artifacts Law (CAP 39), while working toward ratifying the 1971 UNESCO Convention.
144. Close collaboration between all stakeholders in Vanuatu has proven very effective. The Vanuatu Cultural Centre and the Vanuatu National Radio and Television Broadcasting Corporation have been collaborating since 2007 to provide cultural programming several times per month; some of this programming has educated the public on trafficking of cultural property. More progress is being made on nationwide awareness of the problem. In addition, museum projects such as the Pacific World War II Memorial Museum in Santo in 2015 are taking place, and can assist in strengthening capacity in this area.

Discussion:

145. Fiji thanked SPC for its efforts on cultural development and stated that PICTs had made much progress over the past years. The way forward for most PICTs is the ratification of the UNESCO conventions, since there are only two that most PICTs have ratified. Culture officials should collaborate to assist the other countries in their ratification efforts. Evidence of the progress made in the region is that there used to only be two sites listed by UNESCO; now there are more than ten. He also commended the work of PHH and stated that the region should work towards its establishment as a UNESCO Category II Centre. Concluding his comments, the Fiji delegate requested SPC to assist its member countries to ratify the conventions.
146. New Caledonia stated that in the territory's case, signing international conventions is the responsibility of France. Other Pacific Island territories such as the other francophone territories, Hawai'i and Guam face similar issues. For them to apply to New Caledonia, UNESCO conventions must be discussed with France. Little can be done to preserve the cultural heritage of francophone territories without assistance at national government level, from France. Once a site becomes listed with UNESCO, it is the responsibility of the government and the local Indigenous community to continue to protect it. World heritage sites can be de-listed if UNESCO determines that they are not properly maintained. Listing and protection of sites is not only an international responsibility, this can be accomplished at the national level as well. New Caledonia concluded by responding to the comments in Mr Abong's presentation, agreeing that there is a need to resolve the issue of illicit trafficking, and that New Caledonia will collaborate with Vanuatu and other countries to prevent the trafficking of cultural items via its territory.

Decision:

147. The Council noted the key recommendations from Vanuatu for member countries to consider:
 - a. Trafficking of cultural property is everybody's business and all PICTs must act immediately instead of waiting for funding, and initiate the fight against illicit trafficking of cultural property.
 - b. All Pacific countries should ratify the 1971 Convention; develop and enforce legislation to protect national cultural heritage, and strengthen measures to prevent their transnational illicit cultural property trafficking.

Agenda item 12 – Cross-sectoral areas

Agenda item 12 a) – Cultural and heritage tourism (Panel: SPTO, FAO)

Mr Tarataake Teannaki, Tourism Planning Analyst, South Pacific Tourism Organisation (SPTO)

148. Mr Teannaki began his presentation on cultural and heritage tourism by providing some background on SPTO. The organisation was established in 1986 by nine Pacific island government members to market and develop tourism in PICs. As of 2014, SPTO has 18 Pacific island government members plus China, and also 200 private sector members.
149. Tourism in the South Pacific Island Countries is an important sector for economic growth because it provides income generation and creates employment. Tourism also has the potential to be an export industry by increasing the level of economic activity through sales of products and services to tourists. Tourism also has links to other sectors, including transport, agriculture, and fisheries. In 2012, tourism contributed an average of 10.7% to South Pacific Island Countries' gross domestic product (GDP). Tourism also contributes significantly to employment, with 12% of employment in Fiji and 7% in Kiribati.
150. Cultural and heritage tourism is international travel directed toward experiencing arts, heritage, landscapes, traditions and lifestyles of other regions and destinations. The global cultural heritage tourism market is mostly focused on icon built heritage, such as the pyramids of Egypt and the Great Wall of China. In 2009, the Organisation for Economic Cooperation and Development (OECD) reported that cultural heritage tourism accounted for almost 360 million trips in 2007, or 40% of global tourism. Cultural and heritage tourists tend to be high spending, discerning individuals who like to stimulate cultural activity at their chosen destinations.
151. In the Pacific region, cultural tourism tends to be built around people and their ways of life. However, this is only a small section within the wider cultural heritage segment. Key target tourist populations come from North America, the United Kingdom, and Germany. Papua New Guinea PNG is the most popular destination for cultural heritage holidays in the Pacific. Other destinations include Fiji, Cook Islands, New Caledonia, Vanuatu, Samoa, Tahiti, and Tonga.
152. SPTO has conducted several activities on cultural and heritage tourism including running an in-depth study on cultural and heritage tourism in the South Pacific; incorporating culture into international promotions and events, and providing training support towards the development and management of cultural and heritage sites. SPTO has collaborated with development partners (including SPC, IUCN, and SPREP) and supports activities such as the Festival of Pacific Arts and the Worlds Park Congress. SPTO also initiated a regional tourism and environmental workshop with IUCN and USP to address environment and conservation issues and provide practical strategies for tourism industry stakeholders. SPTO also supports the promotion of culture and heritage through existing marketing initiatives such as its proposed inclusion as a subject in the South Pacific Specialist Training Module. In addition,

SPTO organises cultural tourism events as side events of major regional or international events and collaborates with SPC on training for local tour guides, accommodation providers, and educational and cultural centres.

153. Mr Teannaki concluded by presenting several summary statements on cultural and heritage tourism. It is an important tourism segment in PICs. The rich and diverse culture of PICs offers a greater untapped potential for economic benefits of Pacific communities. SPTO will continue to work with partners such as IUCN, SPC, and SPREP to develop and harness this important tourism segment.

Discussion:

154. PNG asked if SPTO could elaborate on cultural exchange opportunities available in the South Pacific. She also requested that SPTO collaborate with partners to have a stall at the World Tourism Market in London in November 2014. She added that Pacific free seminars on cultural training will also be available at that meeting.
155. The representative from PHH stated that a list of World Heritage sites in the Pacific region, which may be useful for cultural and heritage tourism, is on the PHH web site.
156. Mr Teannaki, SPTO, responded that the South Pacific tourism exchange is an annual event organised by SPTO. At the event, travel organisations from around the world build professional links to tourism advisors from the Pacific region. SPTO is examining possibility staging this event during the Festival of Pacific Arts. Mr Teannaki also thanked PHH for mentioning the list on its web site. Following-up, he requested to be informed of other cultural and historic sites that are not listed with UNESCO; these additional sites would add further value to tourism packages.
157. Mr Filipe Tuisawau, SPTO, stated that cultural and heritage tourism is only a small percentage of the total tourism in the Pacific region. People come to the region mostly to relax and for the beaches. Organisations should link cultural and heritage tourism to traditional Pacific tourism. Since a small number of tourists come to the Pacific region only to see cultural and heritage sites, it is important to link these offerings to traditional tourism and also provide information on sites that are not listed with UNESCO, to link them to established tourism opportunities.
158. Fiji stated that the suggestions raised by SPTO provide a strong way forward. Fiji will focus on linking cultural aspects to traditional tourism, so it will affect more people. A challenge to implementing this will be the lack of funding. PICTs need to work closely with SPTO and make efforts to package culture in a different way.

Mr Rudolf Hahn, Chief Technical Advisor for Project Forestry and Protected Area Management, UN Food and Agriculture Organisation (FAO)

159. Mr Hahn presented the Global Environmental Fund Project: Forest and Protected Area Management project. The objective of the project is to enhance the sustainable livelihoods of local communities living in and around protected areas. Mr Hahn began by describing some of the issues relating to the project in protected areas in Fiji, Samoa, Vanuatu and Niue. Loss of biodiversity, a low level of conservation and poor forestry and agricultural practices have led to loss of species, low productivity, and ecosystem, forest and soil degradation. To address this, eight existing protected areas were strengthened and 15 new formally protected areas were established; organic agriculture and eco-cultural tourism were also developed.

160. Biodiversity (the degree of nature's variety encompassing all species of plants, animals and micro-organisms and the ecosystems and ecological processes of which they are part) has a social dimension; nature and culture are linked. Human beings interact with the natural world in multiple ways in different ecosystems. This resulted in historical, social, economic and political diversity: which can be considered as cultural diversity.
161. Cultural and biological diversity within landscapes are linked. Both the cultural and biological features of tourism destinations are important to the development of tourism. The natural environment (particularly wildlife and scenic landscapes), historical features and living culture are all important tourism resources.
162. Tourism activities and marketable products include sports, wildlife watching, visiting historic buildings and monuments, traditional events, festivals and participating in a traditional lifestyle. The development and management of eco-cultural tourism is guided by the principles of sustainable development (the triple bottom line of sustainability) socio-cultural, economic, and environmental.
163. The positive economic impacts of tourism include household-level earnings from employment in the hospitality industry, provision of services, and sales of goods. Community-level economic impacts include financial income from concessions, visitor and conservation fees generated in protected areas, and financial contributions to community development and infrastructure projects. Local governments receive increased tax revenue. There are, however negative economic impacts: the cost of construction and maintenance of infrastructure, the increasing cost of governance and security, increased living costs due higher prices for commodities and rentals, and reduction of local economic development due to leakages of revenue.
164. The positive social and cultural impacts include improved services in terms of access to safe drinking water, education and health financed from collective tourism income in protected areas; improvement of public transport and security (increased police presence); a healthy environment in villages; and provision of ecosystem services from improved protection. The negative social and cultural impacts include restrictions in natural resources utilisation in tourism zones, inward migration, increases in petty crime and social conflicts regarding economic advantages and distribution of benefits, commodification and loss of authenticity of culture, and erosion of traditions and culture.
165. Empowerment impacts include strengthening of the existing and possible development of new local institutions and partnerships, participation in decision-making on different levels, and enhancement of local pride in cultural and natural heritage, traditions and associated development achievements.
166. Positive environmental impacts include collective financial income on the community level from concessions, and fees from visitors and conservation generated in the protected areas contributing to management cost. Improvement of livelihoods at the household-level and other benefits from tourism will contribute to increased acceptance of biodiversity conservation. The negative environmental impacts could be increased pollution with solid waste and sewage; air pollution from facilities and traffic; overutilisation of natural resources, including water and endangered species for construction and maintenance of facilities, events and souvenir production; disturbance of wildlife species and breeding areas; the risk of invasive and alien species being imported to the area; and increased erosion from infrastructure.

167. Eco-tourism, in which the main motivation of the tourists is the observation and appreciation of nature as well as the traditional cultures prevailing in natural areas, minimises negative impacts on the natural and socio-cultural environment. It supports the maintenance of natural areas. Natural areas are used as eco-tourism attractions by generating economic benefits for host communities, organisations and authorities. Managing natural areas for conservation purposes provides alternative employment and income opportunities for local communities and increases awareness about the conservation of natural and cultural assets, both among locals and tourists.
168. Of great importance is the understanding that local conservation of biodiversity and protected areas cannot succeed unless communities receive a fair share of benefits and assume a greater role in managing their biotic resources. Eco-cultural tourism and its benefits can be harnessed to contribute to conservation and sustainable development.

Decision:

169. The Council noted the key recommendations from SPTO and FAO for member countries to consider:
- a. Pacific governments should promote the concept of a regional culture and heritage consumer and trade show in partnership with other regional and international organisations and private sector companies.
 - b. Pacific governments should encourage formal identification and documentation of culture and heritage sites around the region to enable SPTO to include them as part of a training module for the South Pacific Travel Agent Specialist Accreditation Programme.
 - c. Pacific governments and regional organisations should promote inclusion of cultural diversity and heritage themes in side events held on the margins of major events such as World Parks Congress, the Olympic Games, the Commonwealth Games, and other events.
 - d. Pacific governments and regional organisations should encourage increased collaboration with SPC and other partners to promote tourism as part of the Festival of Pacific Arts.
 - e. Pacific governments and regional organisations should encourage promotion of wider use of the training module on culture and heritage currently developed for the Travel Agents Specialist Programme by cultural tour operators.
 - f. Pacific governments and regional organisations should organise a South Pacific Tourism Exchange to coincide with the Festival Pacific of Arts.
 - g. Pacific governments and regional organisations should promote case studies and country experiences showcasing successful policies, guidelines for sustainable site management and preservation, and strategies for cultural tourism development.
 - h. Pacific governments should promote and advocate the implementation of a policy of sustainable tourism management to promote the cultural heritage of the Pacific and contribute to its sustainable development.
 - i. Pacific governments should promote increasing research activities focussing on nature, culture and heritage tourism development and its various impacts.

Agenda item 12 b) – Culture and Disaster Risk Reduction and Management (Panel: DRM, SPC)
Ms Paula Holland, Applied Geosciences and Technology Division, SPC

170. Ms Holland, SPC, began by explaining that SPC's Applied Geoscience and Technical Division coordinates capacity building in disaster risk management in the Pacific. The Pacific is subject to a wide variety of natural hazards, all of which can impact tangible and intangible assets in different ways. She gave the example of how tsunamis and earthquakes can often have the greatest impact on physical assets and floods have less, while droughts can have a major impact on biodiversity. The impacts of disasters on culture and heritage are varied and can

include damage to traditional and heritage-listed buildings, loss of significant species or their habitats, museums, loss of skills, and other impacts. The kind of hazard determines the strategy for dealing with it. The presentation looked at examples of natural hazards in the Pacific, where threats occur, and the issue of cultural valuation and one potential way to address it.

171. Based on regional records to date at the time of the Meeting (www.pdalo.net), 615 natural hazard-related disaster events have been reported as causing harm in the Pacific over the period 1983 and 2012. Optimising resilience before a disaster (risk reduction) is crucial to minimise damage and losses, while recovery after a disaster needs to be efficient and targeted. This means that it is necessary to have good data on what harm has been caused by disasters (so as to know what kind of work is needed) and the total costs (so as to prioritise work). Unfortunately for the cultural sector, post-disaster assessments in the Pacific have conventionally been focused on assessing the scale of costs from physical damage to buildings and infrastructure and or changes in earnings associated with culture-based tourism. By comparison, assessments of the cost of disasters to cultural intangibles – such as loss of traditional skills, destruction of irreplaceable history and or loss of biodiversity sites are rare. This is despite the fact that methodologies to assess the cost of disasters to cultural assets do exist. The absence of any economic evidence of the costs of disasters to the cultural sector then makes it hard to build a business case to governments and development partners to invest in risk reducing actions or rehabilitation in the cultural sector.
172. Ms Holland stated that one potential way for the culture sector to build this business case might be by getting involved in post-disaster needs assessments (PDNAs). The PDNA methodology aims to assess the full economic impact of a disaster: the socioeconomic cost of the event in terms of monetary values (damage and losses) and non-monetary values, as well as an economic assessment of social impacts. PDNAs are delivered via national planning and finance institutions with the outcomes then used to inform economic recovery planning while simultaneously targeting economic and community resilience. If cultural costs can be included in PDNAs, this would not only provide the culture sector with better data for planning generally, but could also raise the profile of cultural harm in national discussions (increasing national awareness of their value) and provide an opportunity to have cultural assets raised in post disaster national budget planning, not to mention provide the basic data for subsequent cost-benefit assessments. In other words, PDNAs provide an opportunity to mainstream cultural needs to national planning and budgeting.
173. SPC is presently finalising arrangements with the World Bank to establish a regional pool of experts in PDNA. While the regional pool will focus in the first instance in the more conventional productive and social sectors, SPC plans to generate the training materials to support post disaster assessment of cultural assets as part of the PDNA package, in preparation for the possibility of a series event. Ms Holland invited members of the Culture community to provide any case studies they have of post disaster assessments of culture in the region that can inform the training package. She noted that the Prince Claus Fund is available to assist with cultural damage assessment and determination of investment (info@princeclausfund.nl and/or cer@princeclausfund.nl). She noted that Tonga may be the first Pacific recipient of this assistance. Ms Holland emphasised that – with or without the Prince Claus fund or PDNAs – for the culture community to get their issues on the recovery planning agenda, people should at least identify, list and document lost and damaged cultural heritage, and publish this nationally, regionally and globally.

Decision:

174. The Council agreed on the key recommendation from SPC for member countries to consider:
- a. Identification of culture assessment experts is useful for determining economic value of cultural assets, for use following disasters.

Agenda item 12 c) – Culture and Conservation (Panel: PHH, IUCN)

Ms Adi Meretui Ratunabuabua, Pacific Heritage Hub Manager, University of the South Pacific

175. Ms Ratunabuabua began the presentation by describing the various roles of the Pacific Heritage Hub (PHH). It promotes integrated approaches to the natural and cultural dimensions of heritage. It facilitates capacity building through training and education across the region. It develops and maintains networks and partnerships at all levels, collaborating with regional and international organisations and initiatives. It also supports cultural and natural heritage institutions to implement the Strategy Plan for Biodiversity 2011–2020 and the Action Strategy for Nature Conservation and Protected Areas in the Pacific Islands Region 2014–2020.
176. PHH’s activities include a focus on cross-cultural partnerships for culture and conservation between IUCN, UNEP, the UNDP Small Grants Programme, SIDS, Macbio and WHITRAP. It maintains representation on the IUCN CEESP Steering Committee. It is involved in the promotion of traditional knowledge with a focus on Indigenous navigation and house building. PHH is further exploring its association with the UNEP consortium of universities to look into capacity building programmes and strengthening linkages with partners to offer training modules, potentially with SIDS.
177. Up-coming events include a workshop on Indigenous house building, to be held in Samoa in September this year and, in July the 2nd International Sustainable Sea Transport *Talanoa* will be held at USP. Another upcoming major event, one that occurs only once every ten years, is the IUCN World Parks Congress, in Sydney in November 2014. Then in 2015, the Global Arts Education Summit for Natural and Cultural Heritage will be held at USP.

Mr Fe’iloakitau Kaho Tevi, Programme Coordinator, International Union for the Conservation of Nature Oceania Regional Office (LEGGASI)

178. Mr Tevi began by describing IUCN. With 1067 members from over 160 countries, states, government agencies and NGOs, IUCN is the oldest and largest conservation organisation in the world. It employs 1000 full-time staff in 60 offices around the world. While several Pacific countries are members, IUCN is hoping that more will join.
179. In Oceania, IUCN has four core programmes: Governance, Nature-Based Solutions, Biodiversity and the Green Economy. The latter focuses on getting sustainable development right and ensuring that the economy is understood as being part of both society and the environment.
180. When examining the natural resources of the region (fisheries, forests, minerals, oil and gas), the questions to ask are: Who owns the tap? Who makes decisions about the resources? Who benefits from those decisions? Above all: Are the people the resources belong to still in control?
181. IUCN’s areas of focus are conserving biodiversity and environmental governance. Considering the marine environment, for example, the Phoenix Islands Protected Area (PIPA) covers 11%

of Kiribati's EEZ and is a World Heritage site. Another protected area is the Pacific Remote Islands Marine National Monument (PRIMNM), which covers 212,714 square kilometres. Some protected areas have come under threat, however. For example, the East Rennell World Heritage Site in Solomon Islands is being threatened by commercial and industrial interests, including logging activities. Both conservation and culture stakeholders need to make a consolidated effort to adequately protect and manage the natural resources and the cultural knowledge of forests against short-term economic gain.

182. It is important that PIPA and PRIMNM establish a working relationship, share best practices and lessons learned, and charter ways forward to address their common challenges. This will be of value in the future, as the establishment of several even larger marine protected areas is occurring in New Caledonia, Cook Islands and Palau (its entire EEZ).
183. An important upcoming event is the IUCN World Parks Congress, which will take place in Sydney in November 2014. IUCN aspires to take a *vaka* to the event.

Discussion:

184. Vanuatu explained that an expert group was currently working to help the Vanuatu forestry department. He requested SPTO to support Vanuatu's effort to submit a funding request to EDF 11 to promote cultural tourism and develop cultural heritage in the Pacific region.
185. The SPTO representative responded that the EDF-11 budget had already been prepared, and that it was more focused on groundwork and marketing.
186. Papua New Guinea thanked the presenters and commented on disaster-related priorities. After a disaster, such as the recent one in Trobriand Islands, many people lost everything. She felt that the first assessment should be on the housing and food situation and cultural assets could not be considered above that. The representative from SPC AGTD responded that humanitarian needs indeed take priority. When that is under control, which could take between three weeks and three months, then another assessment can be undertaken. While it is difficult to put a value on the cultural damage, it must be documented.
187. Papua New Guinea recounted how she had attended a conference on mining and was shocked, when shown a map of PNG, to see the country had been cut into squares of different colours, indicating where mining licences had been given. The country had disappeared under these squares. She understood that some mining companies organised spin-off benefits for local people but wondered whether cultural conservation and protection were considered in the proliferation of mining activity. She concluded her comments by stating that culture is in a fight against economic exploitation.
188. The representative of IUCN agreed that a problem existed. IUCN is making efforts to get sustainable development right in PNG but the extractive industries are making these efforts difficult. IUCN plans to submit a concept of front-loading community needs before consent is given for extraction processes to begin. Before receiving any licences, extractive industries must consider the needs of the people, the culture and the environment.
189. The representative from UNESCO reminded the meeting about the SIDS Conference in Apia in September 2014, which will discuss sustainable development, culture, and mainstreaming culture into planning.

190. The representative from PHH said that the Pacific Regional Culture Strategy included a section on mainstreaming culture.

Decision:

191. The Council noted the key recommendations from PHH and IUCN for member countries and SPC to consider:
- a. Note the initiatives taking place in the area of culture and conservation in the Pacific region.
 - b. Encourage suggestions of additional activities and partnerships that could be promoted throughout the region to strengthen culture and conservation initiatives and highlight related issues in the Pacific.
 - c. Consider working more closely with IUCN on conservation.
 - d. Support the idea of taking a *vaka* to the IUCN World Parks Congress.

Agenda item 13 – SPC update

192. Ms Huffer's presentation covered the areas of work of SPC since the last Council meeting in July 2012 up to the present. It covered a range of areas, from the Festival of Pacific Arts, to cultural policy work, cultural industries, cultural heritage and regional and international activities. Ms Huffer began the presentation by stating that SPC's focus for the Festival of Pacific Arts has been on improving its organisation and promotion. To this end, a festival manual was compiled and a SWOT analysis was also conducted. The manual is in draft form but will soon be finalised. A Festival model has yet to be agreed on. In the medium term, the focus will be on enhanced promotion of the Festival, and a long-term plan is to establish a Festival secretariat.
193. SPC has been providing on-going technical assistance to Guam for the 12th Festival of Pacific Arts and Hawai'i for the 13th. Mobilisation of SPC programmes for 2016 and promotion of audiences through tourism are also on-going. There are two main challenges that need to be addressed: fostering increased opportunities for the arts sector through the Festival and the continued sustainability of the Festival to minimise the economic burden on host countries.
194. Having a national culture policy is important for culture sector visibility and direction. An important step in the process of developing a culture policy is to conduct a culture mapping exercise. So far, the Culture Mapping Planning and Policy project has been completed in six countries, but more work is required. The French Pacific Fund cultural mapping, planning and policy project was completed in French Polynesia and Wallis and Futuna, and SPC has provided technical assistance to other countries on request. The challenge relating to culture policies is how to promote them, keep up the momentum and associated implementation, and improve culture statistics.
195. Progress in enhancing the cultural industries has been achieved. A workshop for Micronesian cultural producers, enablers and entrepreneurs was held, in partnership with PIFS and Pacific Islands Trade and Invest, in Guam in October 2012. SPC applied to the ACP Cultures + Global Fund for promotion of cultural industries in partnership with Fiji, Samoa, Solomon Islands and PIFS. Partners on these efforts were ministries and departments of culture in each country, and the Fiji Fashion Council, the Fiji Arts Council, the Samoa Arts Council and the Solomon Islands Arts Alliance. The application was successful and the project has begun.

196. In the field of promoting cultural heritage, SPC provided support and technical assistance for the establishment and the development of the work programme of the Pacific Heritage Hub. SPC also continues to provide technical assistance to countries on request and has made efforts to mainstream heritage in tourism, disaster risk reduction and management, and climate change policy and programming with partners within and beyond SPC.
197. Regional initiatives that SPC has been instrumental in include the Culture and Economics Conference held in partnership with the Faculty of Business and Economics of USP and the Australian National University held in March 2014, and preparations for the SIDS Conference. Other initiatives the Adviser Culture has been promoting culture in are the Pacific Plan review and the Pacific Regional Tourism Strategy 2015-2019.
198. SPC's culture programme has also had a global presence. The Adviser Culture has been a member of the board of the International Federation of Arts Councils and Cultural Agencies since 2011, a position which will come to an end in September 2014. The Pacific was represented at the 5th World Summit on Arts and Culture in January 2014 held in Chile, through a couple of presenters from the Pacific Islands. Strong links have been established with the International Federation of Coalitions for Cultural Diversity, particularly in the area of trade and culture, and the 2005 UNESCO Convention on the Expression of Cultural Diversity. SPC is also working with the Commonwealth Foundation towards creating a regional film association.

Discussion:

199. The representative from Fiji thanked SPC for their presentation and hard work. He then stated that, in order to continue the momentum gained and the mainstreaming of culture, it will be necessary to communicate and to advocate for the recommendations put forward by SPC (see below paragraph 203).
200. The representative from Tonga asked how often the Council Working group on the Festival and Council met. She stated that, although she was a member of the working group, she had not been informed of its meeting schedule. Ms Huffer, SPC, responded that no meetings of the working group had been convened as the Festival manual and SWOT analysis were being developed. Now that these documents were completed and ready to be discussed a working group meeting would be convened later in 2014.
201. The representative from Australia moved that the Council endorse SPC's recommendations. The representative from FSM seconded the motion and, since there were no objections, the motion was passed.

Decision:

202. The Council endorsed SPC's recommendations, as follows:
 - a. The Festival and Council Strengthening Working Group should work actively with SPC on short, medium and long term focus for Festival and Council.
 - b. SPC and PIFS should continue their joint focus on protection of traditional knowledge and enhancement of cultural industries.
 - c. SPC should focus more strongly on mainstreaming culture across SPC programmes and across CROP agency work.
 - d. SPC and Council members should work together to help strengthen and work more closely with culture, arts and heritage civil society organisations at regional and national levels.

- e. SPC should continue to build international partnerships.
- f. SPC and Council, with partners, should review implementation of the Pacific Culture and Education Strategy 2010-2015 and the Regional Culture Strategy: Investing in Pacific Cultures 2010-2020 in 2015.

203. The Council members agreed that it was also important to continue to focus on culture as a sector development.

Agenda item 14 – Traditional Knowledge: Protection and Commercialisation

Agenda item 14 a) – The EU-ACP Cultural Industries Project

Ms Elise Huffer, Human Development Programme Adviser Culture, SPC

204. Ms Huffer began the presentation by providing some background on the European Union-African, Caribbean, and Pacific Group of States (ACP) Cultural Industries Project. It was a follow-up to the European Union (EU) project on structuring the culture sector for improved human development which came to an end in 2013. Proposals were developed for Fiji, Samoa and Solomon Islands. Efforts for other countries are expected to follow.

205. The main objective of the project is to establish national and regional environments that are conducive to the promotion of the cultural industries in the Pacific region. This includes structuring the cultural industries in Fiji, Samoa and Solomon Islands; strengthening their national regulatory frameworks for the promotion of the cultural industries; and fostering sustainable economic opportunities for cultural producers and entrepreneurs.

206. The ACP Cultural Industries Project is composed of several activities. The activities include: national strategic industry promotion workshops; council, association and network capacity building workshops; workshops on copyright awareness campaigns and enforcement; technical assistance missions; national entrepreneurial workshops; scoping of human resources needs of the cultural industries; trade promotion events; and an external evaluation of the project and documentation of its actions.

207. The project's 2014 activities will include a Fiji Fashion Council workshop in June. Also in June 2014, a culture officer and national consultants will be recruited. In August, national workshops will be held in Fiji and Samoa. In September, a Fiji Arts Council workshop and a Solomon Islands national workshop will be conducted. Additional workshops for councils and associations will be held in Samoa and Solomon Islands later in the year.

208. In 2015, a copyright awareness and enforcement workshop will be held, as well as a national entrepreneur workshop. Human resources needs scoping are also planned for 2015.

Agenda item 14 b) – Traditional knowledge, protection and commercialisation

Ms Glynis Miller, Trade Development Officer, PIFS

209. Ms Miller explained that the three-year project, the Regionally Focussed Action Plan 2001–2004, was the first of many initiatives aimed at building the capacity of intellectual property (IP) in the Pacific. PIFS, with the World Intellectual Property Organization (WIPO) and IP Australia, sought to improve understanding of IP among government officials in the region and identify areas for priority action.

210. The Traditional Knowledge Action Plan (TKAP) comprised two phases: Phase 1 (2009–2011) consisted of technical assistance (TA) in policy and legislative systems for the protection of traditional knowledge. A needs assessment and requests from countries form the basis of TKAP Phase 2, for which PIFS and WIPO are currently designing implementation strategies, to

include technical assistance for drafting traditional knowledge policy and legislative frameworks. TKAP Phase 2 will fill the gaps left by TKAP Phase 1. A break-out session using working groups scheduled after Ms Miller's presentation helped to identify some of the gaps.

211. Balancing commercialisation of the cultural industry with protection lies at the heart of the Regional Culture Strategy 2010–2020, a framework for culture policy formulation and strengthening Pacific cultural identity. Challenges include the development of a holistic programme that would protect traditional culture and value content, and the development of entrepreneurial skills.
212. PIFS, the Pacific Trade and Invest network and SPC are responding to these challenges, beginning with sub-regional workshops for industry players and stakeholders for entrepreneurial awareness. The workshops will focus on market access, export capabilities, enhancement of value chain systems, template contracts for traditional knowledge users, technical assistance in market and product development, culture policy frameworks, fiscal packages tailored for the cultural industry, legal protection on traditional knowledge and IP exploitation, export market opportunities, and training attachments.

Agenda item 14 c) – Break-out session for discussion and feedback

213. Following the presentation by Ms Miller, PIFS, the participants split into four groups to discuss the cultural policy environment, identify challenges and recommend priority areas for targeted assistance. Ms Miller gave the groups several questions to guide their discussions:
 - a. What are the interests and needs of your country in relation to intellectual property, traditional knowledge and traditional cultural expressions?
 - b. Which activities on intellectual property, traditional knowledge and traditional cultural expressions have already been undertaken or initiated in your country?
 - c. Which type(s) of assistance would your country need?
214. The groups were asked what constitutes a sustainable cultural or creative industry. They were also directed to explore the enabling environment that supports a sustainable cultural or creative industry and identify four key priority areas to support national efforts for the economic development of that industry (including which sectors have the biggest potential for growth and what country initiatives have been taking toward supporting sustainable industry).
215. The first group began by presenting several priority challenges. These included a lack of will to legislate and enact policies. Resourcing problems are also present, especially financing and obtaining funds. Determining the ownership status of traditional knowledge and resolving custodian disputes relating to titles and land ownership remain challenges. Also, transmission and documentation of traditional skills and knowledge requires more effort. Aspects that constitute sustainable culture environment include a consistent network and commitment of government, NGOs, and funders; shared ownership of all implemented cultural programs; and relevant legislation. Sectors with the biggest potential for growth include handicrafts and visual arts; a strong policy framework and the branding and marketing of cultural industries will be necessary for its growth. Finally, PICs need to ratify the UNESCO conventions on culture; many Pacific countries have not ratified all of these conventions.
216. The second group began by presenting several priority challenges. These included low political will and the need for countries to have national culture focal points and regional advocacy and lobbying groups. Property ownership remains a challenge, especially related to

identifying owners to avoid theft and misappropriation of traditional knowledge and cultural artefacts. Trans-boundary legal frameworks should be strengthened, and respect for each country's ownership should be recognised. Another challenge is how to facilitate trans-generational transmission of knowledge. The group's recommended priority area is developing country-specific culture frameworks. The frameworks should avoid disrespecting taboos but still permit obtaining required information. Also funding, including donors and tailor-made intellectual property scholarships, should also be emphasized within the frameworks.

217. The third group began by remarking that several legislative frameworks related to culture have been passed by parliaments but were waiting for executive (or Attorney General) approval. Not all of these legislative frameworks recognise collective ownership of traditional knowledge or traditional cultural expressions; the frameworks also need to ensure actual protection of property rights, including enforcement of copyrights. Needs identified by the third group included: resourcing, independent artist networks, advocacy to create awareness on and uphold artists' rights, and government enforcement for promoting and upholding artists' rights. Priorities listed by the group included: human resources, increasing artistic output, developing artist networks and markets, localising intellectual property laws and multi-sectoral frameworks, and adopting international conventions (including the Berne Convention for the Protection of Literary and Artistic Works). Growth areas listed by the group included: tourism, museums and cultural centres, music and handicrafts, traditional and contemporary art, and festivals and literature. Regarding assistance, the group emphasised that the meetings and workshops are beneficial but no benefits would come from implementing best practices without legislation in place. Also, without human resources, any beneficial legislation would still be unusable.
218. The fourth group emphasized the importance of aid for culture. This would include financial aid for equipment, and most importantly for building creative spaces. Technical assistance is needed in three major areas: legislation, cultural mapping and recording of traditional knowledge, and the development of databases of traditional knowledge to serve industries and cultural products. Finally, training aid is needed in the region, including artistic and technical training, especially in the areas of conservation and the protection of patrimony.

Agenda item 15 – Culture, SIDS and the Post-2015 Agenda

Agenda item 15 a) – Report on the Pacific preparatory meeting and 2014 SIDS Conference

Ms Adi Meretui Ratunabuabua, Pacific Heritage Hub Manager, University of the South Pacific

219. Ms Ratunabuabua began the presentation by stating that the future will see renewed commitment to SIDS. The UN delegated 2014 as the 'International Year of Small Island Developing States'. Regional meetings were held in Fiji, Jamaica and Seychelles throughout 2013. Part of the 2014 SIDS Conference in Samoa is set aside to build on the conference theme of partnerships.
220. At the Pacific Round Table on Culture and Sustainable Development held at the Pacific SIDS preparatory meeting, held in July 2013 in Nadi, 20 participants shared information on culture and development. The round table was organised by UNESCO and the UNESCAP Pacific Centre to prepare for the SIDS Conference in Samoa in September 2014. The outcome statement from the round table included emphasis on the wealth of languages, cultural practices and expressions in the Pacific region, and the linkages of these with sustainable development.
221. The Pacific region is highly culturally diverse; that diverse culture is a driver and enabler of sustainable development. The outcome statement also emphasised that countries should

implement national cultural policies. Also, museums, archives and cultural centres need support. Culture should also be mainstreamed across regional work.

222. The Pacific preparatory SIDS meeting acknowledged culture as the foundation of wellbeing and agreed that culture should be integrated into sustainable development strategies. The value of culture should be recognised by enhancing the safeguarding of heritage and the promotion of cultural industries. Efforts should consider the recent shift in Pacific way of doing things: away from subsistence livelihoods, strong family units, and toward consumerism. Meeting participants highlighted the role culture plays in forming meaningful partnerships and participants reiterated that international development partnerships must recognise, support and invest in culture for sustainable development.

Decision:

223. The Council encouraged input through national authorities to the global preparatory process to have the Pacific message reflected in the outcome document of the 2014 SIDS Conference in Samoa.
224. The Council encouraged contributions to the 2014 'Year of SIDS' through activities with the aims of celebrating the Pacific heritage and addressing its link to the sustainable development of SIDS.

Agenda item 15 b) – Proposed SIDS Culture Project

Ms Elise Huffer, Human Development Programme Adviser Culture, SPC

225. Ms Huffer presented a proposed SIDS culture project, which would create a bigger interregional partnership between the Pacific and the Caribbean on culture. Work in the Pacific often mirrors efforts in the Caribbean and culture officials should take advantage of the similarities. The project proposes using the 'SIDSnet' platform to develop a culture communication stream.
226. The proposed interregional partnership would cover four areas: cultural policy, cultural industries, museums and heritage (including intangible cultural heritage), and culture and conservation of nature. This project would also enable collaborating on common messages for culture among Pacific and Caribbean island countries. The project was sent to the Caribbean Community (CARICOM) and other international regional organisations but no unified feedback was received. A presentation on the proposed project will be made at the SIDS Conference in Apia and further discussions with Caribbean partners will take place at that time.
227. With respect to the Post-2015 Sustainable Development Goals, the Pacific region must advocate for culture to be part of the SDGs. Ms Huffer emphasised that if culture is not part of the SDGs, it will be more difficult to fund culture-related activities for the next ten years. The Council should act together to make a declaration for the inclusion of culture in the Sustainable Development Goals. SPC is also working to get culture mainstreamed into SDGs on health and other topics.

Discussion:

228. The representative from IUCN asked, given the issue of culture in the Post-2015 Development Agenda, what is the likelihood of its inclusion in the Agenda if culture is identified as a key priority for the Pacific region. He also asked if the Pacific region emphasised culture in

international goals would it have influence at the regional level or would stressing its importance at the international level provide a greater impact. Ms Huffer, SPC, responded that the more emphasis on culture at both the global and regional levels, the better. Whereas the MDGs did not recognise culture and development, there is an opportunity for it to be recognised within the SDGs. Like all sectors, culture still needs funding and support. If culture is on the global agenda it would raise its importance at the regional level, and vice versa. Having culture strongly profiled at the regional level and global level are complimentary, not contradictory.

229. The representative from UNESCO indicated how difficult it had been to have culture integrated into the discussions on SDGs and stated that the more efforts made towards this, the better.
230. The Council agreed that it would be useful to have a formal recommendation from this body to support the inclusion of culture in the SDGs.

Decision:

231. Council agreed to support strong inclusion of culture in the SIDS conference outcomes and in the Post-2015 SDGs and that members would work through their national reps in both these processes to raise awareness of the importance of culture and development.

Agenda item 16 – Members’ open session

232. Australia requested the Council to consider reference to the UNDRIP, in particular art 31, as part of the framework to progress the Council’s business, in addition to the UNESCO conventions.

Decision:

233. That the council consider the inclusion of the UNDRIP as a framework for progressing Indigenous culture and Council priorities.

Enhancing Cultural Life and Making Cultural Policy Count Workshop

234. A workshop was conducted by Cyril Pigeau, Director, *Culture(s) en chantier*, New Caledonia. Mr Pigeau presented efforts to give greater emphasis to cultural policies and directed group work sessions and guided discussions on the topic. A separate report on this event will be prepared and circulated to Council members.

Market Place with Pacific Arts Alliance, IUCN, SPTO and PIFS

235. Council members had the opportunity to receive presentations and discuss capacities in PICTs that are suitable for implementing projects relating to culture and the arts. During each of the three market place sessions, four groups of country representatives rotated to discuss their capacities.

Report of the Meeting: Key outcomes and recommendations

236. During the penultimate session of the Council, participants reviewed all the key recommendations for member countries to consider, as listed in a draft version of the

meeting report. Ms Huffer, SPC, guided the discussion with assistance from members of the Drafting Committee, as the participants viewed the draft report on monitors in the meeting room.

237. The Council noted the recommendations without comment until Agenda item 6 c: 'Alternative host(s): Expression(s) of interest for 13th Festival of Pacific Arts (2020)'. Participants agreed that the Polynesian countries had not reached any decision on alternative host(s) but would discuss it and inform the Council.
238. New Caledonia commented on the recommendations under Agenda item 8: 'Cultural intellectual property developments'. Ms Huffer requested New Caledonia to confirm if the record was correct. The representative from New Caledonia responded that the second recommendation, relating to economic value, should be changed; he stated that he would follow-up with language to amend the requested change.
239. Niue commented on language used throughout the report while reviewing the recommendation for Agenda item 12 b): 'Culture and Disaster Risk Reduction and Management'. Niue queried the use of the term 'noted' in the report. He suggested it would look better to consumers of the report if the term 'agreed' were used instead. Hawai'i, a member of the Drafting Committee, agreed but commented that since no vote had been held on the 'noted' recommendations, using the term 'agreed' might put some countries in awkward positions. PNG agreed with Hawai'i's assessment, stating that she did not have the authority to make decisions of the kind in the recommendations. Niue stated that as Heads of Culture, the Council members did have the authority to make decisions. A vote of the Council members determined that the term 'agreed' should be substituted for 'noted' in the recommendation for Agenda item 12 b). This change is reflected in the report.
240. A subsequent vote of the Council members determined that the term 'agreed' should be substituted for 'advised' in the second recommendation for Agenda item 13: 'SPC update'. This change is reflected in the report.
241. FSM proposed that the paper by Ambassador Gerson A. Jackson, FSM Embassy to Fiji be included as part of the Council's report. Palau seconded and the motion was carried. The paper is included as Appendix B.

Closing Remarks

242. The closing remarks were delivered by Ms Fekitamoeola 'Utoikamanu, Deputy Director-General, SPC. She stated that culture is relevant to all development and central to sustainable human development. SPC urges PICTs to continue playing a role to showcase and advocate for culture. She requested that the SPC receive more regular contact from PICTs' points of contact for culture and the arts. This would facilitate SPC's work as the secretariat for the Council and provide input for other activities in which SPC engages. These other activities are highlighted by the upcoming discussions on the new Framework for Pacific Regionalism (formerly the Pacific Plan). Government representatives are best placed to influence those discussions and direct the outcomes, keeping culture high on the agenda. She concluded her remarks by thanking the members who attended the meeting and the staff who were instrumental in organising it.

IV. Appendix A – SECRETARIAT OF THE PACIFIC COMMUNITY

Deputy Director General, Mrs. Fekitamoeloa 'Utoikamanu

Opening remarks

Hon. Siopili Perez, Minister of Finance/ Minister for Health, Tuvalu
Your Excellencies Heads of Missions and members of the diplomatic Corps
Heads of Delegation and representatives from our island member countries
Representatives of regional and international organisations
Representative of our development partners
Representatives of Civil Society and the Private Sector
Ladies and gentlemen

Bula Vinaka, Namaste. I am pleased to take this opportunity on behalf of the Secretariat of the Pacific Community to also welcome you all, and in particular those of you who have travelled from outside our shores of Fiji, and to say a few words on this occasion of the opening of the 26th meeting of the Council of Pacific Arts and Culture.

At the outset, it would be true to say that the longevity and continuous work of this Council is a genuine tribute and acknowledgement to and of the members' hard work and commitment to the protection, preservation and promotion of culture in the region.

Attention to culture in the region has expanded significantly over the past years with the collaboration between the Council, SPC and many partners and having a major impact on the reach of our collective work. It would be imperative for me to fully recognize these partners at this juncture, which includes UNESCO, Pacific Islands Forum Secretariat (PIFS), University of the South Pacific (USP), the Pacific Islands Museums Association and the Pacific Arts Alliance, and increasingly with several other agencies such as the South Pacific Tourism Organisation, Food and Agriculture Organisation, and IUCN as well as the international arts and culture movers and shakers: the International Federation of Arts Councils and Cultural Agencies (IFACCA), and the International Federation of Coalitions for Cultural Diversity (IFCCD)

I would also like to cite a few examples of the types of collaboration that have been forged and its impact: through efficient information sharing and advocacy and their participation in the SIDS Pacific Preparatory meeting, Council members were at the forefront of ensuring that culture is engrained in the Small Islands Developing States Agenda. At the same time, others have been working to ensure a strong place for culture in the Post-2015 Sustainable Development Goals. Many of you were instrumental in the establishment of the Pacific Heritage Hub, an objective achieved in 2013 with great support from Australia and UNESCO.

Our agenda over the next few days is a reflection of the wide range of areas that the Council has been working on as we progress with the implementation of the Regional Culture Strategy: Investing in Pacific Cultures 2010-2020. The big ticket items such as national cultural policy development and implementation; expansion of the cultural industries, and preservation and promotion of Pacific heritage will be fully discussed over the next few days.

As many of you are also well aware, the Council is also responsible for one of our premiere regional events, the Festival of Pacific Arts. In fact, this was the original 'raison d'être' of the Council when it was established in 1975. The Festival which has been in existence for over 40 years may well be the oldest and the most regularly held of all such Festivals in the world. But like all 'good things' it needed to also keep up with the times.

In 2008 the Council established a working group on the Festival to review its operations, and in 2009-2010, SPC and UNESCO jointly commissioned an evaluation to be undertaken. Since then, recommendations from this evaluation have been implemented and the work is ongoing. It is pleasing to note that Hawai'i will be making an inaugural full bid for the 13th Festival of Pacific Arts to be held in 2020. I would like to congratulate Hawai'i on being the first to carry out and 'test' this process, and also commend the Council on initiating this requirement. This will ensure greater professionalization of the Festival which, of course, SPC will continue to support, not only through the work of the Human Development Programme and Culture Adviser, but also through other SPC divisions and programmes such as Public Health, Biosecurity, and Interpretation and Translation, as the need arises.

In an additional first, at this meeting, the Council will engage directly with the Pacific Islands Forum Secretariat in a joint hands-on working session on the protection and commercialization of traditional knowledge and cultural industries. This is a result of over six years of close collaboration between SPC and PIFS, and is in line with Goal 10 of the Regional Culture Strategy to support PIFS' work to strengthen Objective 11 of the Pacific Plan.

Another noteworthy development in our region is the creation of the Micronesia Council for Arts, Culture and Tourism. We look forward to hearing back from Guam on this initiative.

Finally, I believe this 26th Council meeting is the largest yet – looking around the room, we can see the number of participants and observers has expanded considerably. This is a reflection of the growing interest in culture both as a sector and a cross-sectoral area; and its important relationship to development in our region. So I would like to take this opportunity to thank all of our partners, CROP agencies, international governmental and non-governmental organizations, for their continued support and interest in the Council of Pacific Arts and Culture work.

Malo aupito, and God Bless you all.

IV. Appendix B – Paper: Culture, SIDS and the Post-2015 Agenda – Report on the Pacific Preparatory meeting and 2014 SIDS Conference

Paper by Gerson A. Jackson, Ambassador, FSM Embassy, Suva, Fiji

Purpose:

The Paper is putting forth a proposition/challenge to all stakeholders within the Pacific region who have a role in the preservation and enhancement of Culture on the way forward to strengthening and mainstreaming Culture as an enabler and driver for sustainable development.

OUTCOMES OF THE PACIFIC PREPARATORY MEETING

Both the Outcomes Document for the 2013 Pacific SIDS Preparatory Meeting and the Zero Draft for the Third Global SIDS Conference carry verbiage and narratives echoing the same sentiment that Culture is paramount to genuine sustainable development. What is missing is a feasible and viable framework to seamlessly incorporate and mainstream these pronouncements into concrete processes that can be integrated into regional, sub regional and national and sub national initiatives, like enactment of Cultural Policies and capacity building; both in the institutional and human/technical spheres.

RECOMMENDATIONS FOR 2014 SIDS CONFERENCE

It is critically imperative that a genuine partnership is forged among the existing stakeholders within the Pacific region; from the CROP Agencies to the three sub regional organizations to National and sub national [local] organizations.

The successor to the Pacific Plan, Framework for Regionalism will be an excellent platform for articulating a new regional approach with the supporting mechanisms to lend guidance on how member governments integrate Culture as an enabler and driver for sustainable development and equally important the progressing of the new SDGs. The CROP Agencies, namely, SPC, PIFS, SPTO and SPREP should play a critical role in the implementation phase of the new and enhanced regional approach. The UN processes through UNESCO, UNDP, etc. are equally important to advancing sustainable development.

Linkages with the three sub regional organizations; Melanesian Spearhead Group, Micronesian Chief Executive Summit and the new Polynesian Leaders grouping must be established.

The new Pacific Islands Development Forum [PIDF], which focuses on sustainable development and green growth should be a perfect link among the National, sub national public entities as well as NSAs and the sub regional and regional organizations involved in cultural preservation and enhancement.

CULTURE IN THE POST-2015 SUSTAINABLE DEVELOPMENT AGENDA (SUGGESTIONS, RECOMMENDATIONS, PROCESSES)

The following offers a suggested course of actions to accomplish the stated objective:

1. The Pacific SIDS bloc must work together to ensure that the needed policy direction for culture and sustainable development is adequately captured in the final Outcomes Document of the Third Global SIDS Conference, especially the proposed design for the Post-2015 Agenda.

2. The coalition of the willing, consisting of the CROP Agencies, PIDF, sub regional organizations, UNESCO and other international development partners, National entities and all NSAs [NGOs, FPOs, and Private Sectors] must be constituted immediately as the new PSIDS genuine and durable Partnership after the adjournment of the 3rd SIDS Conference.

3. New initiatives to mainstream the outcomes of SIDS 2014, especially in Culture into public proceedings, including incorporation and integration of such outcomes into the educational systems' curricula and policies, Tourism through its new Regional Tourism Strategy, Fisheries and Marine Resources and other supportive sectors.

4. Finally, the Regional Culture Strategy [2010-2020] and the Pacific Culture & Education Strategy [2010-2015] must be fully supported by all stakeholders.

IX. Appendix D – List of Participants

SECRETARIAT OF THE PACIFIC COMMUNITY

TWENTY-SIXTH MEETING OF THE COUNCIL OF PACIFIC ARTS AND CULTURE
(Suva, Fiji, 27–29 May 2014)

VINGT-SIXIÈME RÉUNION DU CONSEIL DES ARTS DU PACIFIQUE ET CULTURE
(Suva, Fidji, 27–29 mai 2014)

GOVERNMENTS/GOUVERNEMENTS

American Samoa
Samoa américaines

Dr. Uta Laloulu Tagoilelagi
Executive Director
American Samoan Council on Arts, Culture &
Humanities
Address : P.O.Box 1540, Pago Pago
American Samoa 96799
Telephone: (684) 633-4347/ 449/ 5613
Fax: (684) 633/2059
Email: cach@as.gov or utalaloulu@yahoo.com or
ascach@gmail.com

Australia
Australie

Ms. Lydia Miller
Executive Director
Aboriginal and Torres Strait Islander Arts
Australia council for the arts
Address : 372 Elizabeth Street, Surry Hills NSW
2010
Australia
Telephone : (612) 92159170 or (614)38 646 565
Fax : (61 2) 92159061
Email : l.miller@australiacouncil.gov.au

Cook Islands
Îles Cook

Not Represented

CNMI

Not Represented

Easter Island

Not Represented

Federated States of Micronesia
Etats fédérés de Micronésie

Mrs Emeliana Musrasrik
FSM National Commission for UNSCO Member
FSM Office of National Archives, Culture & Historic
Preservation
FSM National Government
Address : P O Box PS 175, Palikir, Pohnpei, FM
96941
Telephone : (691) 921 – 2322
Fax : (691) 320 - 5634
Email : emusrasrik@iom.int

Fiji Islands
îles Fidji

Mr. Peni Cavuilagi
Director
National Heritage, Culture & Arts
Ministry of Education
Fiji Island
Address : Level 4 Takaway Building
Suva
Telephone : (679) 3316955/ 956/ 957
Fax : 3311962
Email: pcavuilagi@govnet.gov.fj or
cavuilagi@yahoo.com

French Polynesia
Polynésie française

Ms Natacha Helme
Technical Advisor for Culture
Ministry of Tourism, Environment, Culture & Air
Transport
French Polynesia
Address : BP 2551- 98713 Papeete, Tahiti- French
Polynesia
Telephone : (689) 50.88.60 or (689) 50.88.72
Fax : (689) 50.88.61
Email : yahineura.helme@tourism.min.gov.pf

Guam
Guam

Jacqueline Balbas
Programme Coordinator IV
Guam Council on the Arts and Humanities, Department
of Chamorro Affairs
P.O. Box 2950, Hagatna, GU 96932
Tel: (671) 475 2781/2
Fax: (671) 477 2786
Email: jacqueline.balbas@caha.guam.gov

Hawaii
Hawaiï

Mrs. Leslie Māpuana De Silva
Executive Director,
Kumu Hula, Head of Delegation
Nāoneala'a, Hālau Mōhala 'Ilima
Address: 1110 'A'alapapa Dr., Kailua, HI 96734-
3271 USA
Telephone : 808-222-2243
Fax : 808-261-7330
Email : kumumapuana@gmail.com

Kiribati
Kiribati

Pelea Tehumu
Senior Culture officer
Internal Affairs
Address: Bakiri Kiribati
Telephone: (686) 21092
Email: sco@internalaffairs.gov.ki

Marshall Islands
Îles Marshall

Not Represented

Nauru
Nauru

Not Represented

New Caledonia
Nouvelle-Calédonie

Mr Regis Vendegou
Administrative director of Culture, Women Rights
and Citizenship of New Caledonia
Ministry of Culture, Women Rights and Citizenship
of New Caledonia
Telephone : (687) 26.97.60
Email : regis.vendegou@gouv.nc

New Zealand
Nouvelle-Zélande

Mr Darrin Haimona
Chair, Te Waka Toi
Art Council of New Zealand Toi Aotearoa
(Creative New Zealand)
P O Box 3806
Wellington 6140
New Zealand
Fax : 64 - 4 - 471 - 2865

Niue
Niue

Mr. Robin M Hekau
Cultural Affairs officer
Taoga Niue
Address : Alofi Niue
Email : Robin.Hekau@mail/gov.nu

Norfolk Island
Île Norfolk

Not Represented

Palau
Palau

Ms Sylvia Kloulubak
Assistant Ethnographer
Bureau of Arts & Culture, Ministry of Community
and Culture Affairs
Government of the Republic of Palau
Address: P O Box 100, Koror, Palau
Telephone: (680) 488 2489
Fax: (680) 488 3594
Email: bac_reg@palaunet.com

Papua New Guinea
Papouasie-Nouvelle-Guinée

Ms Marianna Ellingson Director General
Tourism, Arts, and Culture
Office of Tourism, Arts and Culture, Papua New Guinea
Address: P O Box 1160, Port Moresby, PNG
Tel: (675) 3218 031 or 3218 044
Fax: (675) 3218 043
Email: ellingsonm@otacpng.org.pg

Pitcairn Island

Not Represented

Samoa
Samoa

Mrs Peone Fuimaono
Assistant Chief Executive Officer
Ministry of Education, Sports and Culture
Samoa
Address : P O Box 437, Apia, Samoa
Telephone : (685) 7779566 or (685) 64609
Email : p.solomona@mesc.gov.ws

Solomon Islands

Mr Dennis Marita
Deputy Director of Culture
Ministry of Culture & Tourism
Solomon Islands
Address : P O Box G20, Honiara, Solomon Islands
Telephone : (677) 24922/ 24895/ 7487209
Email : dennismarita@gmail.com

Tokelau

Hon. Siopili Perez
Minister of Finance/ Minister for Health
Ministry of Finance
Government/ Village of Nukunonu
Address: c/- Office of the Council
P O Box: 3298, APIA, SAMOA
Telephone: (685) 20822
Fax: (685) 21761
Email: spmeau@gmail.com

Tonga
Tonga

Mrs Pulupaki 'A Siuilikutapu Ika
Deputy Chief Executive Officer
Ministry of Internal Affairs
Government of Tonga
Address : P O Box 824, Ministry of Internal Affairs
Telephone : (676) 26979
Fax : (676) 23671
Email : pulupaki.ika@gmail.com

Tuvalu
Tuvalu

Mrs Alamai Sioni
Head of Culture Department
Ministry of Home Affairs
Government
Address : Vaiaku, Funafuti, Tuvalu
Telephone : (688) 20175
Email : asioni@gov.tv or alamai.sioni@gmail.com

Vanuatu
Vanuatu

Mr Marcelin Abong
Director of the Vanuatu Cultural Centre
Director of the National Commission of Culture of
Vanuatu
Telephone: (678) 7758012
Fax: (678) 26590
Address : BP 184, Port Vila
Email: abong.marcelin@vanuatumculture.org

Wallis & Futuna
Wallis & Futuna

Not Represented

RESOURCES PERSONS/ EXPERTS-CONSEILS

International Union for the Conservation of Nature Oceania Regional Office (IUCN – ORO)

Mr Fe'iloakitau Kaho Tevi
Programme Coordinator
IUCN – ORO
Address: 12 denison Road, Suva, Fiji
Telephone: (679) 7733714
Email: feilaokitau.tevi@iucn.org

University of the South Pacific (USP)

Ms Adi Meretui Ratunabuabua
Manager
Pacific Heritage Hub
University of the South Pacific
Address: University of the South Pacific, Laucala Bay Campus, Suva
Telephone: (679) 3232047
Email: mereculture@hotmail.com or meretui.ratunabuabua@usp.ac.fj

Food and Agriculture Organisation UN FAO UN

Mr Rudolf Hahn
Chief Technical Advisor for Project Forestry and Protected Area Management
FAO UN
Address: 19 Macgregor Road, Suva
Telephone: (679) 9163994
Email: Roudolf.Hahn@fao.org

United Nations Educational, Scientific and Cultural Organisation (UNESCO)

Mr Etienne Clement
Director & Representative UNESCO Office for the Pacific States
Address: Matautu-uta, Apia, Samoa
Telephone: (685) 24276
Fax: (685) 26593
Email: e.clement@unesco.org

Pacific Islands Museum Association (PIMA)

Mrs Tarisi Vunidilo
Secretary General
Pacific Islands Museums Association (PIMA)
Address: c/- Vanuatu Kaltoral Senta, Port Vila, Vanuatu
Telephone: + 649 265 0396
Email: Tarisi.vunidilo@gmail.com

South Pacific Tourism Organisation

Mr Tarataake Teannaki
Tourism Planning Analyst
South Pacific Tourism Organisation
Address: Level 3, FNPF Place. 343 – 359 Victoria Parade P.O. Box 13119, Suva
Telephone: (679) 3304177
Email: tteannakispt@gmail.com or tteannaki@spto.org

Mr Filipe Tuisawau
Human Resource Development Specialist
South Pacific Tourism Organisation
Address: c/- Level 3, FNPF Place, Victoria Parade,
Suva Fiji
Tel: (679) 3304 177
Email: ftuisawau@spto.org

**Pacific Islands Forum Secretariat
(PIFS)**

Ms Glynis Miller
Trade Development Officer
Pacific Islands Forum Secretariat
Address: Ratu Sukuna Road, Suva, FIJI,
Tel: (679) 3312600
Email: glynism@forumsec.org.fj

TiPau Ltd

Ms Letila Mitchell
Managing Director
TiPau Ltd
Address: 12 Waivote Street, Lami
Tel: (679) 9316 148
Email: letilamitchell@me.com

OBSERVERS/OBSERVATEURS

Australia

Mel Powell
Australian AID Program
Regional Partnership and AID Effectiveness
Australian Department of Foreign Affairs and
Trade
Address: 37 Princess Road, Suva, Fiji
Telephone: (679) 3381 281
Email: mel.powell@dfat.gov.au

Fiji
îles Fidji

Mr Laisiasa Veikoso
Director
Fiji Arts Council
Ministry of Education, National Heritage, Culture
&Arts
Fiji government
Address: Level 1, Procera House, Lot 7 Waimanu
Road, Suva, Fiji
Telephone: (679)3311754 or (679) 9442089
Email: veikoso_l@hotmail.com

Mrs Sagale Buadromo
Director
Fiji Museum
Ministry of Education, National Heritage, Culture &
Arts
Fiji government
Address: c/- Fiji Museum, P O Box 2023,
Government Building Suva
Email: sagale@hotmail.com

Mr Aca Mataitini
Senior Research Officer
I Taukei Affairs Board
Address: Draiba, Suva
Telephone: (679) 3304200
Email: aca.mataitini@govnet.fj

Dr Apolonia Tamata
Senior Culture & Heritage Specialist
I Taukei Trust Fund Board
Address: 87 Queen Elizabeth Drive, Nasese, Suva
Telephone: (679) 3319637
Fax: (679) 3319638
Email: apoloniat@itaukeitrustfund.com.fj

Mr Sekove Tamanitoakula
Chief Economist
Industry and Trade
Fiji
Address: 9 Goodenough St, Naibati House, Suva.
Telephone: (679) 3305411
Fax: (679) 3302617
Email: stamanitoakula@govnet.gov.fj

Mr Savenaca Kaunisela
Permanent Secretary
I Taukei Affairs
Fiji Government
Address: 87 Queen Elizabeth Drive, Nasese, Suva
Telephone: (679) 3100909 Ext: 1003
Mobile: (679) 9904496
Email: skuanisela@govnet.gov.fj

Mrs Senileba Levaci
Principal Legal Officer
Solicitor General Office, FIPO
Fiji Government
Address: Level 3, Suvavou House, Suva
Telephone: (679) 3309866 Ext: 312343
Fax: (679) 3305421
Email: Senileba.lecavi@ag.gov.fj

Mr Thompson Yuen
Acting Principal Economic Planning Officer
Ministry of Strategic Planning, National
Development & Statistics
Fiji Government
Address: Level 8, Ro Lalabalavu House, Victoria
Parade, Suva
Telephone: (679) 3221210
Fax: (679) 3304809
Email: thompson.yuen@planning.gov.fj

Ms Alumeci Tuisawau

Director Test

Ministry of Education

Fiji Government

Address: Waisomo House, Suva.

Telephone: (679) 3307066

Email: alumeci.tuisawau@govnet.gov.fj

Ms Lanieta Veibataki

Senior Education Officer

Ministry of Education

Address: Level 3, waisomo House, Thurston St.
Suva.

Telephone: (679) 3306077

Fax: (679) 3305953

Email: lanieta.veibataki@govnet.gov.fj

Mr Mikaele Vakasilimiratu

Senior Education Officer

Ministry of Education, National Heritage, Culture &
Arts

Address: Level 3, Waisomo House, Thurston St.
Suva.

Telephone: (679) 3306077 or 3313050

Fax: (679) 3305953

Email: mvakasilimiratu@govnet.gov.fj

Dr Frances Koya Vakauta

Senior Lecturer

School of Education

University of the South Pacific

Telephone: (679) 3232 296

Email: Cresantia.koyavakauta@usp.ac.fj

Mr Sipiriano Nemani

Principal Policy & Conservations Officer

Department of National Heritage, Culture & Arts

Telephone: (679) 3316955

Mobile: (679) 918957

Email: snemani@govnet.gov.fj

Mrs Maraia Vakasilimiratu

Senior Cultural Enterprises Officer

Department of National Heritage, Culture & Arts

Telephone: (679) 3316955

Email: maraia.vakasilimiraut@govnet.gov.fj

Mr Vereniki Nalio
Senior Cultural Development Officer
Department of National Heritage, Culture & Arts
Telephone: (679) 3316955
Mobile: (679) 9402790
Email: vereniko.nalio@govnet.gov.fj

Mr Simone U. Tuimalega
Cultural Development Officer
Department of National Heritage, Culture & Arts
Telephone: (679) 3316955
Email: simione.ulacake@govnet.gov.fj

Mrs Mary Rokonadravu
Independent Consultant
Communication Specialist
Telephone: (679) 8715 866

Ms Fatafehi Luveni
Senior Tourism Officer
Ministry of Tourism
Telephone: (679) 3302 060
Fax: (679) 3302 060
Email: fluveni.motfiji@gmail.com or
Fatafei.luveni@govnet.fj

Melanie van Olffen
Curator, Gallery of Oceanian Art
Oceania Centre for the Arts, Culture and Pacific
Studies
The University of the South Pacific
Address: FALE, The University of the South Pacific
Suva, Fiji Islands
Tel: (679) 8631012
Email: maria.vanolfen@usp.ac.fj

Mr Anasa Tawake
Senior Administration Officer
Itaukei Affairs
Address: 87 Queen Elizabeth Drive
Email: anasa.tawake@govnet.gov.fj

New Caledonia
Nouvelle-Calédonie

Mr Jean Baptiste Friat
Directeur de la culture
Province Sud.
Nouvelle-Calédonie
Telephone: (687) 745376
Email: jean-baptiste.friat@province-sud.nc

Ms Emélie Katrawi

Chargée de coopération bilatérale
Service de coopération régionale et des relations
extérieures- gouvernement de la Nouvelle-Calédonie
Nouvelle-Calédonie
Address : BP M2 8 route des artifices 98800 Nouméa
Cédex
Telephone: (687) 25.00.39
Fax: (687) 25.00.47
Email: emelie.katrawi@gouv.nc

Mr Albert Sio

Directeur de la culture de la province Nord
Nouvelle-Calédonie
Address: BP 41 – 98860 Koohné (Koné)
Telephone: (687) 477 060 / 428 215
Fax: (687) 477 601
Email: a.sio@province-nord.nc

Ms. Sophie Zongo

New Zealand

Nouvelle-Zélande

Mr. Ihakara Muriwai

Senior Manager
Māori Engagement Creative new Zealand
Address: P O Box 3806, Wellington 6140, New
Zealand
Telephone: 64 - 4 – 498 – 0748
Email: muriwai.ihakaraecrativenz@govt.nz

Papua New Guinea

Papouasie-Nouvelle-Guinée

Ms Joy Bertina Piasinu

Planning Officer Tourism, Arts, and Culture
Office of Tourism, Arts and Culture, Papua New Guinea
Address: P O Box 1160, Port Moresby, PNG
Tel: (675) 3218 031 or 3218 109
Fax: (675) 3218 043
Email: piasinuj@otacpng.org.pg

Solomon Islands

Mr John Tahinao

Director Culture
Ministry of Culture and Tourism
Address: P O Box G20, Honiara, Solomon Is
Telephone: (677) 24895
Email: kalsa.solomons@gmail.com

Mr John Walton Wasi

Permanent Secretary
Culture and Tourism
Solomon Islands
Address: P O Box G20, Honiara, Solomon Is
Telephone: (677) 28603
Email: johnwasi@yahoo.com.uk

Diplomats

Mrs Emmanuelle Charrier

Head of Culture, Education and Science Section
Embassy of France in the Republic of Fiji

Address: BSP Life Centre, 7th Floor

Private mailbag, Suva

Tel: (679) 7751060

Fax: (679) 323 39 01

Email: emmanuelle.charrier@diplomatie.gouv.fr

Ms Xinyang Cao

Third Secretary

The Chinese Embassy in Fiji

Address: 183 Queen Elizabeth Drive, Suva, Fiji

Tel: (679) 9997 283

Fax: (679) 3300 950

Email: cao_xinyang@mfa.gov.cn

Mrs Asenaca Ravuvu

Assistant resident Representative (Programme)
UNDP

Address: UNDP

Private Mail Bag, Suva, Fiji

Tel: (679) 3312 500

Fax: (679) 3301 718

Email: asenaca.ravuvu@undp.org

Ms Berlian Epriliyana

Third Secretary

The Embassy of the Republic of Indonesia

Address: 6th floor, Ra Marama Building,
91 Gordon St, Suva

Tel: (679) 3316 697

Fax: (379) 3316 696

Email: berlian.epriliyana@gmail.com

Mr Oti John Patteson

High Commissioner

Solomon Islands High Commission

Ministry of Foreign Affairs and External Trade

Address: P.O.Box 2647, Government Buildings, Suva.

Tel: (679) 3100 355

Fax: (679) 3100 356

Email: patteson.oti@gmail.com

Mr. Mahmud Edi Irwan

Charge d'affaires ad Interim

High Commission of Malaysia

Address: 5TH Floor, Pacific House, Butt Street, Suva

Telephone: (679) 3312 166

Fax: (679) 3303 350

Email: mwsuva@connect.com.fj

Ms. Litia Mawi

Roving Ambassador/ High Commissioner to the Pacific

Ministry for foreign Affairs and International Co-operation

Address: level 2, great Council of Chiefs Building, Nasova Road, Suva

Telephone: (679) 3309 645 or 9905 608

Fax: (679) 3310 743 or 3317 580

Email: litia.mawi@govnet.gov.fj

Mrs Sanya Nand

Casual Staff

Indonesia Embassy **Address:** Gordon Street, Level 6 Ramarama Building

Tel: (679) 3316 697

Email: Sanya.nand@gmail.com

Ms Pravean Lata

Regional Fund Manager

Pacific American Climate Fund (PACAM)

Tel: (679) 3380 251

Email: plata@pgrad.org

Ms Artika Kumar

Regional Finance Administrative Officer

Pacific American Climate Fund

Address: Presidential Plaza, Samabula

Tel: (679) 3830 251

Email: akumar@pgrd.org

SECRETARIAT OF THE PACIFIC COMMUNITY
SECRETARIAT GENERAL DE LA COMMUNAUTE DU PACIFIQUE

P.O. Box D 5, 98848 Noumea Cedex, New Caledonia, Tel. (687) 26 20 00, fax (687) 26 38 18
Email: spc@spc.int

SPC Executive

- **Fekitamoeloa Utoikamanu**, Deputy Director General
Email: FekitamoeloaU@spc.int
Tel: (679) 3379 308

Human Development Programme/Département développement humain

- **Linda Petersen**, Manager/*Directrice du Département*
Email: LindaP@spc.int
Tel : (687) 26 01 19
- **Elise Huffer**, Human Development Adviser (Culture)/*Conseillère Développement humain (culture)*
Email: EliseH@spc.int
Tel: (679) 3379387
- **Luisa Mavo**, Programme Administrator
Email: luisam@spc.int
Tel: (679) 3379 411
- **Akeneta Raituku**
Email: akenetar@spc.int
Tel: (679) 3379 351
- **Tarusila Bradburgh**, Youth Coordinator, Pacific Youth Council
Email: tarusilab@spc.int
Tel: (679) 3379 352

SOPAC

- **Ms Paula Holland**
Manager, Natural Resource Economics and Governance
SPC (AGTD)
Address: c/o SOPAC, PMB GPO, Suva
Telephone: (679) 3381 377
Fax: (679) 3370 040
Email: paulah@spc.int
- **Ms Suzanne Paisley**
Project Officer for the 'Building Safety and Resilience in the Pacific Project'
SPC
Address: 240 Mead Road, Nabua
Telephone: (679) 3249 251
Email: suzannep@spc.int

Interpretation Section/Section Interprétation

- **Sophie Lockner**, Interpreter/ *Interprète*
Email : sophiel@spc.int
- **Patrick Delhaye**, Interpreter/ *Interprète*
Email : patrickd@spc.int
- **Christelle Petite**, Interpreter/ *Interprète*
Email : christellep@spc.int

IT section/ Technologie de l'Information et de la communication

- **Endar Singh**, Conference and IT Technician/ *Technicien en informatique*
Email : endars@spc.int
- **Ms Shareen Taiyab**, Conference and IT Technician/ *Technicien en informatique*
Email : shareent@spc.int

Rapporteur

- **Kendal Wolf**
Address: 16 Beach Road, Suva, Fiji
Tel: (679) 8629 874
Email: kendalwolf@gmail.com

Consultant

- **Cyril Pigeau**
Address: BP 152
98812 Boulouparis
Nouvelle- Calédonie
Tel: (687) 81 92 80
Email: cyril.pigeau@gmail.com