



*Council of Pacific Arts and Culture*



Pacific  
Community  
Communauté  
du Pacifique

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# 5<sup>th</sup> Meeting of the Pacific Ministers for Culture

27–28 April 2022  
VIRTUAL MEETING

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# DAY ONE

## Introduction

1. The 5<sup>th</sup> Meeting of the Pacific Ministers for Culture was held on 27 and 28 April 2022.
2. The virtual meeting was attended by Australia, American Samoa, Cook Islands, Fiji, French Polynesia, Guam, Hawai'i, Kiribati, Nauru, New Caledonia, Niue, Norfolk Island, Aotearoa New Zealand, Norfolk Island, Palau, Papua New Guinea, Republic of the Marshall Islands, Tonga, and Wallis and Futuna.
3. The meeting was organised by the SPC Human Rights and Social Development Division (HRSD) and was chaired by Hawaii as host of the 13<sup>th</sup> Festival of Pacific Arts and Culture, represented by Hailama Farden. HRSD Director, Mr Miles Young assumed the role of vice-chair.

## Opening session

4. The meeting commenced with the chair inviting the ministers to observe a minute of silence for those across the region who had lost their lives as a result of the COVID-19 pandemic and the Hunga Tonga volcanic eruption, and in remembrance of the Hon. Katepu Laoi, the Tuvalu Minister for Local Government, Culture, Waste Management and Agriculture, who passed away in the lead up to the meeting. The chair noted the absence of New Caledonia representative, who was scheduled to deliver the opening prayer. The representative from Aotearoa New Zealand, Mikki-Tae Tapara, offered to deliver the opening prayer. While the hybrid nature of the meeting did not allow for a full cultural opening as per the usual practice, an abridged *isevusevu*, an *iTaukei kava* ceremony, was presented by Fiji to open the meeting space in honour of the high-level representatives in attendance.
5. Delivering the opening remarks, the SPC Director-General, Dr Stuart Minchin, acknowledged the severe impacts of COVID-19 on Pacific Island countries, their economies and their people, as well as the slew of digitisation and innovations that have come about as a result of the need to strengthen and increase virtual ways of working. Dr Minchin reiterated SPC's commitment and support for culture. He highlighted a number of specific areas of culture work led and supported by SPC, including technical support to member countries. The Director-General highlighted SPC's new strategic plan and specific areas of focus around food systems, climate change and oceans, which have a mutually reinforcing relationship with culture.
6. The chair acknowledged the Director-General and introduced the housekeeping guidelines for the two-day session before country delegations were invited to introduce themselves. The following PICTS were in attendance for the introductory session.
  - Australia
  - American Samoa
  - Cook Islands
  - Fiji
  - French Polynesia
  - Guam
  - Hawaii
  - Kiribati
  - Nauru
  - New Caledonia
  - Aotearoa New Zealand
  - Niue
  - Norfolk Island
  - Palau
  - Marshall Islands
  - Tonga
  - Wallis and Futuna

7. The following partner agencies introduced themselves:
  - Pacific Tourism Organisation (SPTO)
  - Pacific Islands Forum Secretariat (PIFS)
  - World Intellectual Property Organization (WIPO)
  - International Labour Organization (ILO)
  
8. The following members of the Suva-based Diplomatic Corps were present and introduced themselves to the meeting:
  - Cook Islands High Commission to Suva
  - Federated States of Micronesia Embassy to Suva
  - British High Commission in Suva
  - United Nations Office for South-South Cooperation
  
9. The Director of HRSD, Miles Young, facilitated the introductions of the SPC team.
  
10. The chair tabled the recommendation by the Council of Pacific Arts and Culture (CPAC) that the drafting committee from CPAC 35 continue in the same capacity for the 5<sup>th</sup> Meeting of the Pacific Ministers for Culture. There were no objections to this recommendation.
  
11. The ministers were then invited to endorse the report and outcomes of the 4<sup>th</sup> culture ministers meeting. **This motion moved by the Cook Islands and supported by New Zealand.**
  
12. The ministers adopted the agenda for the 5<sup>th</sup> Meeting of the Pacific Ministers for Culture **moved by Fiji and seconded by Hawaii.**

## Session 1 – Country reports

13. Countries were invited to share with the ministers for culture, three key culture sector achievements from 2018–2021 relating to national goals and objectives, as well as to changes in national budget allocations to the culture sector. Ministers were also given an opportunity to discuss recommendations from the countries.
  
14. In recognition of the economic and social importance of the arts and culture sector, the **Australian government** told the ministers that it has provided substantial support to rebuilding the sector with initiatives that are in line with the PRCS. Australia also discussed efforts to protect and promote indigenous art, particularly with their AUD 12 million relief and recovery funding package to indigenous art centres and indigenous art fairs which has helped to maintain their operations and support indigenous artists. Australia also discussed their National Indigenous Visual Arts Plan for 2021–2025 and protocols for using First Nations Cultural and Intellectual Property in the Arts, which contributes to PRCS Goal 2.
  
15. **Cook Islands** updated the ministers on the new Cook Island National Culture Policy, and ongoing work to review their National Sustainable Development Plan, which will take place in three stages. The representative from Cook Islands also outlined the work with partners such as New Zealand to ensure the preservation of cultural records through digitisation. Through membership with WIPO, they have endorsed four treaties relating to copyright issues and other areas.

Cook Islands outlined measures taken to help the cultural and creative industries, which included wage subsidies, grant subsidies as well as tax subsidies. Cook Islands made the following recommendations for ministers:

- consider initiatives to diversify the economy and strengthen cultural creative industries;
- strengthen digital platforms for trade and investments in cultural products from the Pacific region;

- review the annual budget annually and phase out increases of budget to the cultural sector in the next three years up to 10% of the total annual budget; and
- conduct a regular annual review of the current regional strategy to achieve key goal areas and to improve indicators against each NSDP.

**Niue** updated the ministers on its new facility, the *Fale Tau Tāoga Niue* that will house the nation's cultural heritage. The new facility, once fully resourced, will revisit dialogue with respective sources on the possible repatriation of Niue artefacts held overseas, including the digitisation of the National Archives Collection. Niue also confirmed that the space will complement the delivery of *Vagahau Niue*, Arts and Crafts and Niue culture in schools and contribute to on-going efforts to strengthen Niue culture, values and identity. The *Tāoga Niue* was included as a subject of study under the *Vagahau Niue Certificate* offered by the University of the South Pacific that commenced in 2019. The first cohort (nine students) graduated in October 2021 with continuing interest in the full programme and one student advancing to diploma level in the current year. A Niue student has completed a Professional Certificate in Heritage Management and five others graduated with a Post-graduate Diploma in Pacific Studies in October 2021. Niue also confirmed that they are a State Party to the 2001 Underwater Cultural Heritage Convention and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions in 2019. Niue made the following recommendations to the ministers:

- evaluate and strengthen the Pacific Studies and Cultural Heritage study programmes offered at the University of the South Pacific;
- provide technical assistance to the drafting of IP strategies, including copyright laws in enhancing the protection of Pacific intellectual heritage; and
- as a priority, strengthen the support provided by UNESCO to the implementation of state party obligations on cultural conventions Pacific member states are party to.

16. In their update, the representative from the **Kingdom of Tonga** recognised one of its main achievements as the increase in the number of staff at the Tonga Culture and Heritage Division, the increase in the number of UNESCO conventions that Tonga has been able to ratify, the increase in the number of donor projects from UNESCO, and an increase in the number of culture activities being implemented. The minister noted the reopening of the Tonga National Museum as another key achievement, as well as the establishment of a cultural database system. Tonga made the following key recommendations to ministers which revolve around the need:

- to recognise the value of Tonga's cultural heritage, cultural identity and the importance of culture, and allocate financial resources to develop the culture sector;
- to recognise and consider culture in times of natural disasters and climate change;
- to coordinate with donor partners to assist in funding the implementation of Pacific Regional Cultural Strategy 2022–2032; and
- to simplify processes and procedures in filling out application forms to donors for funding assistance.

17. **Guam** updated the ministers on the work of the Council of the Arts and Humanities Agency (CAHA) that has a strong focus on indigenous art and the building of networks in the Pacific. CAHA is also responsible for organising the delegation to the 13<sup>th</sup> FestPAC in Hawaii. Guam noted that they continue to experience US military expansion and CAHA feels a sense of responsibility to deliver education that will help the people of Guam navigate the challenges that come with an increased military presence. Guam noted how the pandemic and the closing of tourist markets, particularly from Asia, has had a significant impact on them. Guam is looking to increase their staff and budget to help with programming in schools and communities as a long-term investment in cultural tourism.



18. The representative from **Aotearoa New Zealand** thanked the PRCS Working Group and confirmed their position to provisionally support the strategy, subject to review, and continued work on specific indicators. Aotearoa New Zealand affirmed that the strategy strongly aligns with the position of the government, and that the indicators will be important in measuring and telling the stories of cultural development in the Pacific. Given their multicultural context, they would like more time to finalise indicators and consult with stakeholders, so as to ensure that it truly reflects joint goals and aspirations in relation to culture. They confirmed that they will finalise this process by June 2023 and will then ensure full endorsement of the strategy and its associated documents. Aotearoa New Zealand will also look to explore the feasibility of finalising the indicators and providing full endorsement before the special meeting at the end of the year.
19. **Fiji's** key achievements over the last three years included re-tableting the Heritage Bill, finalisation of the Fiji National Culture Policy and the Fiji Culture and Education Strategy, review of the strategic plans of the cultural agencies (Fiji Arts Council, Fiji Museum and National Trust of Fiji), collaborating with curriculum advisory services and conducting school visits, as well as monitoring cultural programmes and organising the Fiji School Cultural Festival for both primary and secondary schools. Fiji had also conducted stakeholder consultations and submissions for the UNESCO 3<sup>rd</sup> Cycle Periodic Report for the UNESCO Levuka World Heritage Site and completed the first ever Hague Convention Workshop in 2018. Fiji noted the upgrading of cultural agencies and sites such as the Fiji Museum and Thurston Gardens. They discussed training and workshops related to culture, and the funding received from international development partners for culture-related activities. Fiji detailed some of its plans moving forward, which included a review of the cultural and heritage policy, framework and legislation, the beautification of UNESCO World Heritage Sites, securing more funding from donor agencies (local and international) for the culture heritage sector, and increasing visibility of the local heritage and arts at local and international festivals, exhibitions and forums.
20. **Papua New Guinea** discussed their focus on the development of national cultural policies and a Bill that would protect traditional knowledge and indigenous expression. Papua New Guinea also reaffirmed their support for creative and cultural industries and highlighted ongoing work with UNESCO.
21. The chair thanked those countries that had provided updates and concluded Session One.

## Session 2 – The Pacific Regional Culture Strategy

22. As the chair of the PRCS Working Group, Fiji was invited by the chair to describe the process involved in the development of the PRCS.
23. Fiji drew the attention of the ministers to the 2019 meeting of CPAC in Honolulu, noting the discussions on the second phase of the PRCS, where the ministers recommended development of a monitoring and evaluation framework and the theory of change for the strategy. Fiji outlined the process undertaken by the working group, supported by the secretariat. It included country inputs and alignment with national development priorities amidst the onset of the global pandemic. Fiji further emphasised that COVID-19 had added even more pressure on small island economies, with the culture sector in particular, affected in many ways. For this reason, the PRCS is seen as even more critical to help lobby for national and regional support, and to seek development partner funding and assistance. Fiji pointed out that the PRCS is not prescriptive and is flexible in allowing countries to select those indicators that are aligned with their national development priorities.

24. SPC Team Leader Culture for Development, Dr Frances Vaka'uta, provided an overview of the PRCS. She explained that the inspiration behind the strategy is the metaphor of voyaging, which is visually represented in the three sub-regions. First, it uses the *drua* (long-distance voyaging canoe), from Fiji (Melanesia) as a symbol of identity. Secondly, it uses the symbol of a Hawaiian Star Compass (Polynesia) to represent the process of charting destinations or priorities. Thirdly, it uses the Marshallese navigation stick chart (Micronesia), the *rebbilib*, to depict the process of measuring progress while navigating through uncertainty. Dr Vaka'uta explained that the theory of change aims to address the challenges relating to:
- investments in Pacific heritage, culture and the arts;
  - development of policies that support cultural producers and communities; and
  - recognition of culture as an enabler and driver of sustainable development in the Pacific.
25. Dr Vaka'uta outlined the vision statement and the mission statement and established that the strategy had five key priority areas.
- Priority 1 focuses on the need for national legislation, strategies and policies to amplify the value of culture and heritage.
  - Priority 2 highlights the need to ensure that cultural heritage, arts and languages are protected and thriving.
  - Priority 3 focuses on the need to ensure that culture is treated as an integral component of economic, environmental, social and spiritual wellbeing.
  - Priority 4 emphasises the need to ensure that culture is being advanced in innovative ways for future generations.
  - Priority 5 focuses on the need to ensure that cultural statistics are current, accessible and used for effective decision-making.
26. Dr Vaka'uta noted that cultural development would be amplified within country national development plans and regional focus areas. She highlighted three cross-cutting priorities: cultural research, capacity strengthening across all PRCS priority areas, and culture and youth. For culture research, the emphasis is on strengthening research protocols and supporting research that can contribute to better understanding of the culture sector and the creative cultural Industries. She noted that training and capacity development will be critical across all priority areas to support the delivery of the strategy at both national and regional levels. And finally, for youth, it will involve meaningful engagement of young people in culture dialogue and development.
27. The roll-out of the PRCS will take place in two five-year cycles. After the first cycle, a mid-term review will take place and the results will inform the second five-year phase, which will end in 2032. This will be followed by the end-of-decade review.
28. The ministers were the briefed on the PRCS Communications Plan, which aims to promote activities and successful outcomes of the PRCS, and to create a sustainable communication platform highlighting the Pacific cultural story. It provides a foundation for investment, development, and growth within the culture sector and across national and regional development priorities in the region. Communications outcomes include: (i) strengthening awareness, advocacy, understanding and support for the PRCS; (ii) increasing understanding of the critical role of culture in personal, communal and national wellbeing and sustainable livelihoods; (iii) increasing understanding of the benefits and far-reaching effects of culture in development and achievements of the first phase of the PRCS, including lessons learned and challenges faced; and (iv) garnering support for the second five-year cycle.

29. The Monitoring, Evaluation and Learning (MEL) Plan focuses on the development of tools to be used for the assessment of progress towards specific intended outcomes, to identify specific stakeholder roles and responsibilities for M&E at the national and regional level, and to guide processes and timelines for the assessment and evaluation of set priority outcomes and indicators. Dr Vaka'uta outlined the summary reporting activity on progress, which will run across the lifetime of the strategy. While support will be provided throughout the implementation of the PRCS, the intention is to strengthen capacity at the country level so as to encourage and support national ownership and coordination of national level monitoring and evaluation of cultural development progress.
30. The presentation ended by noting that the mid-term review of the first PRCS conducted in 2015 highlighted the need for a resource mobilisation strategy – a task that is yet to be completed. The secretariat proposed that this work be conducted in 2022 with the guidance and support of the PRCS Working Group. Dr Vaka'uta explained that the resource mobilisation plan will outline how resources may be raised and mobilised for the delivery of the strategy. It will also include a guide to support fundraising for culture at the national level.
31. The chair thanked Fiji and SPC for their presentations and opened the floor for discussion.

## **General discussion**

32. Aotearoa New Zealand confirmed their provisional support, noting that the vision and priority areas of the strategy strongly align with those of the Aotearoa New Zealand government. Aotearoa New Zealand also acknowledged the recognition of indigenous events, such as the establishment of the Matariki public holiday in respect of an important celebration for indigenous Maori of New Zealand.
33. Tonga thanked the chair and the members of the working group and said that because they were part of the working group themselves, they had no issues, as the consultation process had already addressed relevant issues.
34. The chair called for an endorsement of the Pacific Regional Cultural Strategy, its monitoring, evaluation and learning plan and Communications Plan. The following countries provided verbal endorsement.
  - Fiji
  - French Polynesia
  - Guam
  - Hawaii
  - New Caledonia
  - Niue
  - Aotearoa New Zealand
  - Norfolk Island
  - Papua New Guinea
  - Palau
  - Marshall Islands
  - Samoa
  - Tonga
  - Wallis and Futuna
35. Australia provided provisional support for the strategy, noting that their government is still in caretaker mode, pending the upcoming elections on 21 May 2022. Australia will be in a position to provide further information on endorsement once the new government is sworn in.

## Session 3 – Panel 1: Culture, sustainable development and COVID-19 recovery

36. The representative from Aotearoa New Zealand, Ms Emily Fabling, moderated the session. She opened discussion with an acknowledgement of the impact of the pandemic on cultural and creative industries. Ms Fabling also noted resulting concerns in the sector, such as losses due to the closure of the tourism industry, 'state of emergency' regulations, budget cutbacks, unemployment, and domestic violence, as well as the impact on the livelihoods of cultural and creative producers. She outlined the format of the panel discussion and introduced the speakers, which comprised representatives from the Fiji Museum and from UNESCO and ILO.
37. The Fiji Museum representative outlined their COVID-19 response. It addressed the pandemic in three levels: level one – preparedness; level two – response; and level three – critical response. The Director of the Fiji Museum clarified that some of their immediate response concerns included retention of all staff to ensure savings and business continuity. This was done by reducing staff salaries, reducing utility usage by working from home, reducing fieldwork and travel, focusing on museum priorities, and discussing staggered payments with vendors.
38. The museum looked for new opportunities presented by the pandemic, including the revamping of the main galleries of the museum, engaging in creative ways of getting communities and young people connected to the museum by expounding on digital and social media platforms during the "Fiji Museum Virtual Open Day", accessing external funding using the pandemic as the basis, and engaging in smart partnerships for museum initiatives like the "Evolution of Fashion in Fiji" fundraising. Reflecting on the COVID-19 experience, the Fiji Museum noted the need to focus on the digitisation of work and resources, rethinking the long-term financial sustainability of the museum, and having a strong business continuity plan.
39. Recommendations put forward to ministers were for governments to assist Pacific museums to invest in digitisation of museum collections and resources, to encourage Pacific museums to establish long-term financial sustainability mechanisms at national level, and to invest in capacity-building of museum personnel through scholarships provided at national level. Ministers heard that Pacific museums need to collaborate with international museums that have Pacific collection holdings, and an annual or biennial meeting of Pacific museums and cultural centre heads and directors should be convened to discuss challenges, collaborative initiatives and mechanisms for ways forward.
40. PIFS presented the 2050 Strategy for the Blue Pacific Continent, highlighting the culture and development connection. PIFS emphasised that the framing of the strategy recognises cultural values and practices, and noted the important role that culture played in COVID-19 recovery responses and its alignment to regional policies.
41. PIFS shared the five thematic areas of the 2050 Strategy: health and wellbeing, integrated pathways for economic recovery and resilience, inclusive social protection systems, adaptive learning and employment pathways, and sustainable livelihoods and food systems. PIFS noted from broad observations the need to strengthen psychosocial support and mental health measures; the use of traditional knowledge and practices during the crisis, particularly in the area of food security; and the increased engagement with civil society organisations, faith-based organisations, diaspora communities and the private sector.
42. SPTO discussed the *Pacific 2030 Sustainable Tourism Policy Framework* and its goals, priorities and objectives as they related to culture. Goal 3 of the framework establishes visible and valued cultures, where tourism amplifies and promotes culture and heritage, with two of the priorities concerned with protecting and promoting cultures, as well as enabling prosperous cultural and creative industries. SPTO noted the need to improve the breadth and depth of data relating to the measurement of the environmental, social and cultural impacts of tourism.

43. SPTO outlined calls to action which revolved around collaboration on awareness campaigns on the PRCS and the role of cultural creative industries in sustainable tourism development, partnerships for cultural tourism planning and development, and support from SPC and CPAC for the implementation of the Pacific Sustainable Tourism Policy Framework and vice versa for the PRCS. SPTO noted the need for the development of social/cultural tourism indicators for the Pacific, in line with the cultural statistics development work of SPC and CPAC, and the need for greater partnership between the tourism and culture sectors when seeking community views on cultural impacts of tourism and addressing these collectively through the PSTPF and PRCS implementation processes.
44. UNESCO is the only UN Agency mandated in the field of culture and, as such, their culture programmes are firmly anchored in culture conventions. The UNESCO presentation outlined their actions to safeguard tangible and intangible cultural heritage to help ensure access to past and current knowledge on adaptation and resilience to environmental change. UNESCO discussed the Convention on the Protection of the Underwater Cultural Heritage and its role in the United Nations Decade of Ocean Science in recognition of the overwhelming importance of marine ecosystems for the planet's health. UNESCO noted that culture and the arts are essential components of a comprehensive education, and that their culture conventions contribute to this type of interdisciplinary learning and works towards ensuring that education helps safeguard cultural heritage, creativity and diversity.
45. UNESCO works actively to ensure that enabling conditions for flourishing cultural and creative industries are in place to address poverty reduction and growth, through the Convention on the Protection and Promotion of the Diversity of Cultural Expressions. UNESCO also discussed the joint UN Informal Economies Recovery project, which capitalised on local creative talent through specialised skills transfer, reviving the Pacific model of master-apprentice and enabling market linkages. With regard to social inclusion and gender empowerment, UNESCO noted that access to and participation in cultural life have long been appreciated as crucial elements in enhancing well-being and creating a sense of belonging and shared identity. They also pointed out that gender dynamics are social and cultural constructs and, as such, culture is a powerful lever for achieving gender equality. UNESCO also highlighted the UNESCO World Conference on Cultural Policies – Mondiacult 2022 – and emphasised how it will provide an opportunity for renewed reflection on cultural policies to tackle global challenges and outline immediate and future priorities.
46. UNESCO outlined a number of calls to action. These include: (i) ensuring a strong Pacific voice at the Mondiacult Conference, both on a national level and through a coordinated regional engagement spearheaded by SPC; and (ii) national and regional investment in culture-related data and the need to strengthen cultural statistics and research in the field of cultural policies.
47. ILO noted some of the key challenges facing workers in the culture and creative sectors, which included the lack of access to skills development opportunities. Because these practitioners operate in the informal economy, they are not often captured in national accounts and official statistics. ILO also outlined challenges related to the lack of mainstreaming in policies, such as policies related to labour market and employment, social protection, labour mobility, financial inclusion, and even policies related to skills training and education. The ILO noted that there are very limited tailor-made business development services available for upskilling that would help practitioners transition to more resilient and sustainable livelihoods. The ILO also noted that there is no recognition of the contribution of the cultural and creative industries to economic growth at the national level, noting that, with the current economic situation, a significant part of those in this sector are vulnerable groups.

48. The ILO highlighted their strategy to promote entrepreneurship in the culture and creative industries, focusing on attitudes, behaviour and culture. The ILO pointed out that culture and creative industries are embedded in human talent, so to stimulate business activities in this sector, there is a need to understand how the culture around it is shaped. The ILO then discussed the need to map and analyse the CCI ecosystem by identifying bottlenecks and solutions to address these challenges and integrated policy interventions. The ILO shared information about the upcoming UN joint program led by the ILO in partnership with the International Telecommunication Union, UNESCO, the United Nations Human Rights Office, the United Nations Office on Drugs and Crime, and the United Nations Office for Project Services, and its focus on promoting economic transformation in the Pacific region. ILO concluded with the following calls to action.
- The need for countries to commit to work for an economic and social recovery from the crisis that is fully inclusive, sustainable and resilient.
  - The need for policies that prioritise the creation of decent and productive work for all and address inequalities.
  - The need for a comprehensive agenda, with specific measures to promote quality employment and economic development, worker protections, universal social protection and social dialogue.
49. The moderator summed up the session by noting recurring themes, including development that is sustainable and inclusive, the importance of delivering even during a pandemic, decent work and removing barriers to employment, digitisation and the importance of investing in that process, and data and how they can be used to address the gaps but also capitalise on the opportunities.
50. The chair thanked the moderator, closed Session 3 and convened a brief wellness break.

## **Session 4 – Panel 2: Intellectual property and traditional knowledge**

51. In this session, moderated by Mr Clark Peteru of the Pacific Regional Environment Programme (SPREP), ministers received an update on progress made towards international recognition and protection of traditional knowledge. The session included country responses on efforts being made at the national level towards the safeguarding of traditional knowledge and expressions of culture, including national legislation and mechanisms for access-benefit sharing.
52. Ministers heard that, over the last two decades, there has been noticeable increased recognition of the commercial and conservation value of traditional knowledge and expressions of culture and indigenous and local knowledge. Ministers were reminded that, in the SAMOA Pathway, Pacific leaders had noted the “indigenous and traditional knowledge and cultural expression, which underscores the deep connections among people, culture, knowledge and the natural environment, [which] can meaningfully advance sustainable development and social cohesion and support the efforts of SIDS in leveraging and building on the joint work of UNESCO and WIPO” (SAMOA Pathway, #80–81).
53. Ministers heard that new innovations or creations that are inspired by traditional knowledge and expressions of culture may be protected under intellectual property rights but traditional knowledge (TK), traditional knowledge and expressions of culture (TKEC), and traditional ecological knowledge (TEK) are not currently covered. As collective or communally owned knowledge systems, it is difficult to protect them under conventional intellectual property systems. Conventional systems/laws provision for a fixed period of protection under intellectual property rights, while indigenous peoples and cultural communities wish to ensure that their rights as knowledge holders cannot be time-bound. The moderator recognised the importance of laws that protect intellectual property and the need for that same protection to be afforded to traditional knowledge.

54. WIPO noted that intellectual property will be an important component in achieving the goals set out in the Pacific Regional Culture Strategy (PRCS) and in the organisation of FestPAC. As such, there was a need to:
- celebrate, recognise and reward human ingenuity and creativity and prevent misappropriation, including of tradition-based creativity;
  - provide a secure legal and commercial framework for cultural industries and community enterprises to be established;
  - create and sustain jobs; and
  - enable cultural producers and artists to earn a living from their creativity, including tradition-based creativity.
55. WIPO explained that one of their key programmes is focused on traditional knowledge (TK) and traditional cultural expressions (TCE). This programme has a policy track, which helps countries adapt intellectual property (IP) laws to better protect TK and TCEs, and a practical track, which helps indigenous and local communities make more effective use of existing IP rights, such as trademarks and copyright. WIPO affirmed that they stand ready to work with member states, and regional organisations such as SPC and SPREP to raise awareness and build capacity of the usefulness of IP rights in building and sustaining a thriving culture sector, including in respect of community-led cultural projects and businesses based on TK and TCEs. WIPO provided some examples of the kinds of services and programmes offered by WIPO and concluded by reaffirming the importance of intellectual property and their commitment to working with Pacific Islanders and member states.
56. The representative from Australia noted that traditional cultural expression covers art, design, symbols, styles, stories, songs, music, dance, sacred sites, languages, intangible cultural heritage, costumes, textiles, fashion. Traditional knowledge covers know-how, medicinal and ecological knowledge, land management, marine knowledge, fishing rights and land. Australia recognised the gaps in existing intellectual property laws – such as copyright, trademarks, designs – and said that there is no recognition of communal ownership, no recognition of unlimited time protection, no protection for secret or sacred Indigenous cultural and intellectual property (ICIP) and no protection for symbols, designs, styles and oral stories. Australia stressed that this highlights the need for specific laws to protect indigenous knowledge and culture. Australia discussed their protocols for using First Nations Cultural and Intellectual Property in the Arts, the 10 principles for respecting ICIP, and shared case study examples of funded projects and organisations of the Australia Council for the Arts that demonstrate how the principles and cultural protocols are applied in practice. They also shared national programmes, such as the indigenous knowledge programme and the indigenous science programme.

The Cook Islands representative outlined some of the legal mandates that guide their approach to policy. On the international level, some of these legal mandates include the WIPO Convention in 2016, the Berne Convention in 2017, the ratification of the Beijing Treaty, the WIPO Copyright Treaty, the WIPO Performers and Phonograms Treaty (WPPT) and the Marrakesh Treaty. On the national front, Cook Islands has the Copyright Act of 2013, which advocates for the protection of artistic and literary works, the rights of creators of works to be respected, a process for redress, and the adoption of international conventions and treaties. Cook Islands also has the Traditional Knowledge Act of 2013, which advocates for the revitalisation of traditional ways of protecting traditional knowledge, giving right of verification of ownership to local communities, giving management of rights to local communities with the assistance of government, providing protection of TK within national borders, and providing redress in a traditional way. Cook Islands concluded with two recommendations.

- Pacific Island countries should become members of WIPO to strengthen intellectual property in their countries.
  - Strengthen regional cultural infrastructure to ratify WIPO/UNESCO treaties and conventions in the promotion and preservation of cultural heritage, identity and product expressions.
57. The chair thanked the moderator and panellists and closed the session.

## Session 5 – Other matters and wrap up

58. The chair brought the attention of the ministers to the recommendation from CPAC that council members work with ministers to encourage stronger recognition of culture and to consider culture as one of the key thematic areas in the 2050 Blue Pacific Strategy, in addition to being incorporated as a cross-cutting issue. There were no reservations from the floor in this regard.
59. The chair drew the ministers' attention to the specific calls to action made by CROP agencies.
- Ministers were called to revisit and strengthen commitment for the USP Professional Certificate in Heritage Management and for the Bachelor of Arts Major in Pacific Studies, Heritage and Arts.
  - On the issue of national scholarship priority areas, ministers were asked to support the inclusion of Pacific studies, cultural studies, heritage studies and Pacific languages.
  - Ministers were called to support the allocation of small-scale development funds to assist in the online development of the USP Pacific Languages programme.
  - Ministers were called upon to consider the *Vemööre Declaration: Commitments to nature conservation action in the Pacific Islands region, 2021–2025*, which was endorsed at the 10<sup>th</sup> Pacific Islands Conference on Nature Conservation and Protected Areas. This declaration calls for transformative action to safeguard biodiversity in the Pacific region. It is based on the findings of the 2020 State of Environment and Conservation in the Pacific Islands report. The declaration states that the global biodiversity crisis is an “existential threat to our Pacific Ocean, our Pacific Islands and to ourselves as Pacific peoples.” The Vemööre declaration relates to the Pacific Regional Culture Strategy in its commitment to recognising and strengthening the connection between natural and cultural heritage, cultural identity and indigenous ecological knowledge.
60. In the discussions that followed, Aotearoa New Zealand stated that, while they are generally in support of the recommendations, they note that the 2050 Blue Pacific Strategy sits under a different minister's portfolio and is committed to consulting with the appropriate ministry. They also noted that Australia and Aotearoa New Zealand are recorded as partner countries to the Vemööre Declaration.
61. The following countries indicated their support for the calls to action.
- American Samoa
  - Cook Islands
  - Fiji
  - Guam
  - Hawaii
  - New Caledonia
  - Niue
  - Aotearoa New Zealand
  - Norfolk Island
  - Papua New Guinea
  - Tonga
  - Wallis and Futuna
62. Australia noted that they were still under a caretaker government and would not be able to vote until after the federal elections. Palau stated that they could not provide their endorsement yet and needed more time to consider the calls to action. Other countries not listed did not respond during the roll-call. The chair thanked the ministers, closed Session 5 and brought Day One to a close.



## DAY TWO

63. Day Two proceedings opened with a prayer from the representative from Fiji, followed by a presentation of the draft outcomes and recommendations from Day One by Fiji, as the nominated representative of the Drafting Committee.<sup>1</sup> The chair opened the floor to discussion.

### General discussion

64. The representative from PIFS noted, in relation to the call for culture to be integrated as one of the thematic areas in the 2050 Blue Pacific Strategy, that countries are still providing feedback in strengthening the language of culture in the strategy and that the working group would consider the recommendations.
65. Aotearoa New Zealand confirmed that they would encourage and consult with the minister whose portfolio covers input to the 2050 Blue Pacific Strategy.
66. UNESCO enquired about their recommendation regarding Pacific countries' representation at the MONDIACULT conference later in the year. The secretariat responded by noting that particular recommendation will emerge during Session 10, when calls to action made by partner agencies would be listed.

### Session 6 – FestPAC Review Report

67. This session was moderated by the chair of the FestPAC Working Group, Ms Paula Carr of Aotearoa New Zealand, who introduced the membership of the working group representatives from the following countries: Australia, Cook Islands, Fiji, French Polynesia, Hawaii, Aotearoa New Zealand, Norfolk Island and Palau.
68. The moderator introduced the FestPAC review work that was led Ti’Pau Limited in collaboration with the Queensland University of Technology and supported by the FestPAC working group and SPC. The review adopted a multi-disciplinary approach that consisted of a literature review, thematic analysis, talanoa sessions and individual interviews with former CPAC members, past festival organisers and host countries, FestPAC participants, CROP agencies, festival directors, donor agencies and others.
69. Ms Letila Mitchell presented on behalf of Ti’Pau Ltd. She noted that the key festival values identified in the review were sovereignty and self-determination, maintenance of cultural heritage and practices, centrality of culture to prosperity, social bonding, and community connection. Ti’Pau stressed that these values had a wide-ranging impact on the region, host countries, participating countries, artists and audiences.
70. Ti’Pau emphasised that, to strengthen FestPAC, there is a need for commitment by regional governments, a pool of experts and production specialists with the necessary equipment, professional or experienced personnel, and continuity of knowledge, infrastructure and funding. Ti’Pau then outlined their recommendations which are described below.

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<sup>1</sup> This is annexed to the document.

71. **Recommendation 1:** A visibility strategy to enhance the integration of FestPAC into regional strategies by developing a communications plan and facilitating wider regional engagement and partnerships. This recommendation is built on the fact that, while there were many other agencies and organisations that expressed interest in working with FestPAC, some of them felt they needed more information about FestPAC first. The recommendation also outlines the need to enhance more structured engagement across regional Pacific agencies through existing frameworks, such as CROP agencies. This could be done through an inter-agency FestPAC group to better integrate knowledge and resources and align regional strategies. It also discusses the enhancement of engagement across all SPC units and departments for a consolidated delivery of FestPAC across key areas such as biodiversity, quarantine, health, cultural tourism, oceans, climate change.
72. **Recommendation 2:** To develop and implement a festival charter to establish the governance and administration structure of FestPAC and articulate the vision, values, ethics and protocols of FestPAC. There is recognition of SPC as a guardian of FestPAC, but there is no charter or guiding document on structure and governance to underscore this. Through interviews, it was understood that FestPAC was owned by SPC. It was also noted that there was an intention to set up a festival charter.
73. **Recommendation 3:** Develop a FestPAC fund through a financing, partnership, sponsorship and philanthropic strategy to build philanthropic relationships and partnerships, leverage support from past donors and partners, and develop relationships with new partners. FestPAC is generally supported by the host government, but the costs are quite significant and this current funding model is unsustainable. However, sustained income can be generated and complemented by ticketing and other concepts, such as broadcasting rights and licensing fees. Ti’Pau also noted that a key challenge in securing funding is that host countries would approach donors and corporate agencies for funding but as a one-off approach and often it is difficult for donors to do one-off funding.
74. **Recommendation 4:** Strengthen the bidding process and support island nations to lobby governments to host FestPAC. While there were guidelines in place for bidding to host FestPAC, nations that had not hosted FestPAC indicated that there was a need for more support and guidance, particularly to help national organisations to lobby the government to host these festivals. Other sub-recommendations are shown below.
- 4.1 Strengthen the visibility and accessibility of FestPAC documentation.
  - 4.2 Develop documentation that highlights past FestPAC exemplars.
  - 4.3 Strengthen the visibility of FestPAC to enhance the capacity for island nations to lobby governments to bid for the right to host FestPAC.
75. **Recommendation 5:** Help host countries better operationalise the *Festival of Pacific Arts Manual* and improve accessibility. Currently, the manual is the only document that centralises information on FestPAC. Three ways accessibility could be improved are listed below.
- 5.1 Produce ‘how-to’ videos on both the bidding process and the manual.
  - 5.2 Develop a digital manual which will enable regular updates.
  - 5.3 Include the manual in the SPC Digital Library to ensure new CPAC members had an awareness of and access to this document.
76. **Recommendation 6:** Establish a FestPAC unit to drive the effective delivery and long-term sustainability of FestPAC. Also establish a FestPAC elders’ advisory group and a regulated pool of experts. This is based on the need to conduct an in-depth review of past festivals to understand the context and ongoing challenges of the festivals. Technical visits also helped early planning. Teams that were normally engaged in early planning of the festival were not always the same as the teams implementing the festival. Ti’Pau also noted that a lot of the responsibility for the implementation of FestPAC falls on the culture team at SPC, which is relatively small.

77. **Recommendation 7:** To develop a FestPAC strategy. Noting that FestPAC is a one-off event for host countries, there is a need for a more strategic approach so that the host country is not expected to host the festival “from scratch”. Ti’Pau examined other models for delivering FestPAC, particularly a hybrid model. Part of re-examining the delivery models is about ensuring that FestPAC is held every four years. Virtual elements could also enhance the festival and bring in a new type of audience. Digital programming and incorporating digital elements could also be of value. The sub-recommendations are listed below.
- 7.1 Develop a financing, partnership, sponsorship and philanthropic strategy.
  - 7.2 Develop a programming and audience engagement strategy.
  - 7.3 Develop a strategy for IPR, TK and copyright implementation.
  - 7.4 Develop a media and broadcast strategy.
  - 7.5 Develop a FestPAC cultural industries and creative economy strategy.
  - 7.6 Integrate adaptation models and strategies into the FestPAC delivery model.
  - 7.7 Develop a digital programming strategy.
  - 7.8 Develop a blue/ green festival strategy.
78. Ti’Pau highlighted the issue of FestPAC delivery models, including the development of adaptation strategies that can aid in mitigating any challenges to ensure that FestPAC is held every four years in some form. These strategies can also contribute to enhancing continued engagement and collaboration prior to and after each FestPAC. Ministers heard that other established international festivals have successfully delivered hybrid festival models during the past two years of COVID. In addition to a strategy to mitigate against crises, a hybrid festival and other adaptation models could also add value to FestPAC, particularly the inclusion of digital programming, which integrates both live and digital components.
79. Ti’Pau discussed how the final components of the FestPAC strategy recommends the development of a monitoring and evaluation (ME) framework that will facilitate more effective and purposeful ‘gathering of data’ to enable ongoing evaluation of FestPAC’s cultural, social, environmental and economic impacts.
80. It was also recommended that each host country have a festival legacy plan in place to outline post festival strategies and guidelines. The introduction of an ongoing legacy programme can thread one FestPAC to another, building on the important work, creating initiatives to combat ongoing challenges for the sector, stimulate programmes, and build on the relationships formed at each FestPAC.
81. The chair then restated the recommendation by CPAC that the FestPAC Working Group continue to work with the secretariat in looking at how each recommendation may be implemented and provide CPAC and ministers with a report. The chair then opened the floor for discussion.

## General discussion

82. Aotearoa New Zealand stated that the recommendations and ways forward could only be realised with an implementation and resourcing plan, and reiterated the need to invest in a feasibility study as a next step and to consider the development of a charter and strategy as key priorities.

## Session 7 – FestPAC updates

83. In this session, the Festival Director for the 13<sup>th</sup> FESTPAC Mr Aaron Salā, provided an update on the 13<sup>th</sup> FestPAC. He introduced its theme – *Ho’oulu Lahui: Regenerating Oceania*, and noted that it requires reflection on the ability for the people of our sea of islands to thrive and flourish in this century and beyond. Ministers heard that there are plans to relaunch the festival website in the summer of 2022 and that the current landing page already displays the new approved logo and theme. The director noted that Hawaii also hopes to launch an app that will hold delegate credentials, schedules and other pertinent information. In addition to the redesign of the festival, Hawaii is also redesigning the social media campaign for the festival.
84. Ministers heard that the 13<sup>th</sup> FestPAC is underscored by the following values:
- preservation and revival of traditional Pacific arts and cultures;
  - exploring new forms of cultural activities suited to the needs of the Pacific region;
  - creating greater awareness of the cultural richness of the Pacific region throughout the world;
  - fostering a greater sense of unity throughout the Pacific region to promote excellence in the arts; and
  - promoting the development and use of ethnic (indigenous) languages.
85. In reflection of these values, the programming pillars for the festival explore relevant modern-day challenges, including the issue of food sovereignty and security in the face of climate change, and providing a space for pasifika solutions to world problems. They include:
- *hō’ike’ike* – performing arts
  - *hō’ike kī’i* – visual arts
  - *hana no’eau* – applied arts
  - *mea’ai* – culinary arts
  - *’aha moananuiākea* – symposium
  - *nā hana pāku’i* – ancillary activities
  - *nā hanana kuikawā* – special events
86. The director gave details about where the opening ceremony would take place, the core festival venue, the festival village and other festival venues. Ministers heard that the main festival village would be staged at the University of Hawai’i at Mānoa, while the opening ceremony would take place at ‘Iolani Palace. The ancillary events, symposium and marketplace would be staged at the Hawai’i Convention Centre. Other potential partner venues include the Hawai’i State Art Museum, the Polynesian Cultural Centre, the Bishop Museum, and the Royal Hawaiian Centre. The director also advised that delegates would be staying in the University of Hawaii dormitories.
87. Ministers were assured that the director is working to get the most updated information on travel and biosecurity issues, as well as COVID-19 regulations. The indicated timeline was that, by summer of 2022, Hawaii will have updates on:
- the festival website;
  - programming from the 13<sup>th</sup> FestPAC Commission; and
  - calls for information from the region.

## General discussion

88. Fiji and American Samoa both registered appreciation to Hawaii and the Festival Director for the updates on progress towards the 13<sup>th</sup> FestPAC.
89. The chair thanked the director for his presentation and asked if there was a motion from ministers to accept the updates from Hawaii. **The Kingdom of Tonga moved the motion to accept the updates from Hawaii, supported by Fiji.**
90. The chair informed the ministers that the host of the 14<sup>th</sup> FestPAC had yet to be decided and that thus far only New Caledonia had expressed a desire to liaise with other Melanesian countries before working closely with the secretariat in progressing a formal bid. Ministers heard that the formal bid would be presented to CPAC and to the culture ministers at a later meeting. The chair then opened the floor to discussion.
91. The representative from New Caledonia asked if they could wait until the minister arrived, as he would like to speak on the issue of hosting the 14<sup>th</sup> festival but was unable to do so until later in the day. The ministers agreed and the chair closed Session 7.

## Session 8 – Panel 3: The untapped potential of Pacific cultural and creative industries

92. This session was moderated by Mr Anthony Turua, of the Cook Islands Ministry of Cultural Development. The moderator introduced the session and the speakers and invited Aotearoa New Zealand's Minister for Arts, Culture and Heritage, Hon. Carmel Sepuloni, to make her intervention.
93. Hon. Sepuloni began by acknowledging the principles of partnership, participation and protection. She discussed the Arts and Culture COVID-19 Recovery Programme, a landmark four-year investment in Aotearoa New Zealand's cultural recovery. This included a wide range of initiatives and major funds designed to deliver short-term relief, as well longer-term support, to ensure an innovative and resilient sector in the future. The minister explained that the Arts and Culture COVID-19 Recovery Programme includes the *Mātauranga Māori Te Awe Kōtuku* programme that supports *Iwi*, *Hapū*, *whanau* and Māori communities to protect vulnerable areas of *mātauranga* Māori (indigenous knowledge, practices and systems). The minister acknowledged that the pandemic has brought into sharp focus the existing risks to *mātauranga* Māori, which in some cases is held by a small number of experts and *kaumātua* who are particularly vulnerable to COVID-19. Ministers heard that the recovery programme also includes the Pasifika Festivals Initiative. These festivals are staged as cultural events celebrating Pasifika culture and heritage and enjoyed by many. The minister also outlined new legislation which establishes a public holiday in recognition of Matariki, a constellation event, with the first Matariki Observance Day to take place on 24 June this year. She explained the significance of Matariki Day and how it recognises and celebrates *Te Ao Māori*, and the embracing of Aotearoa New Zealand's history and future as a modern Pacific nation, and the cultural wellbeing of its peoples.
94. The representative from PIFS discussed the Pacific Aid for Trade Strategy (PAfTS), which identifies regional trade policy priorities that will help ensure that regional projects are member-driven. Members have identified several priority topics, including critical services (transport, finance, telecommunications and tourism), e-commerce, connectivity, trade facilitation and good quality infrastructure. PIFS noted that all these priority areas affect the cultural and creative industries and assured ministers that PAfTS will support the sector.
95. PIFS also discussed how COVID-19 has amplified the need for a greater uptake of ICTs and digitalisation, particularly in the cultural and creative industries. PIFS also discussed the Pacific Regional E-commerce Strategy and Roadmap and its priorities, outlining how all of these are key and part of enhancing the business competitiveness of Pacific cultural and creative industries.

96. PIFS then drew attention to the Regional Kava Development Strategy and the Kava Working Group, and how the work on intellectual property and geographical indications for kava is being undertaken in parallel to the development of the strategy. This includes:
- developing a regional agreement amongst the Pacific Island countries defining denomination “Kava” – its qualities, geographical delimitations, production standards, etc.; and
  - ways to communicate and promote its cultural diversity, values and safeguards to old and new consumers, as well as provisions to avoid potential cultural abuse.
97. PIFS also discussed the Pacific Islands Private Sector Strategy and some key considerations, concluding with discussing the forward agenda and the need to:
- contribute to policy development;
  - form business clusters to enhance business competitiveness and promote collaboration amongst SMEs in CCI; and
  - explore business agenda advocacy – for business start-up, production issues (supplies, markets) and employment opportunities.
98. A representative from the United Nations Economic and Social Commission for Asia and the Pacific (UNESCAP) outlined two key celebrations in 2021. The first was the World Creativity and Innovation Day on 21 April and the second was 2021 as the International Year of the Creative Economy for Sustainable Development. He also emphasised key UNGA and UNESCAP resolutions related to culture. In discussing sustainable development pathways, UNESCAP discussed how the creative economy can further stimulate economic growth and development within Pacific small island developing states to bring about inclusiveness, resilience and sustainability.
99. On peer learning opportunities, UNESCAP encouraged Pacific countries to work together to:
- promote learning from other SIDS economies on the best approach to developing a creative economy and industries; and
  - exchange views and knowledge on the experiences of countries in Asia (e.g. Thailand, Indonesia, Bangladesh).
100. On strengthening the national policy ecosystem, UNESCAP outlined how the creative economy can create an enabling environment where practitioners within creative economies and industries can reach their full potential. Ministers heard the need to consider:
- building institutions and regulatory frameworks;
  - expanding the scope of collaboration among creative groups and entrepreneurs;
  - harnessing potential alternative development financing schemes such as social impact bonds, impact investment, grants, R&D and crowdfunding; and
  - building and nurturing innovation and entrepreneurship, including women’s entrepreneurship, and digital access.
101. UNESCAP also discussed the need to build statistical information, outlining how creative economy policy and planning must build information bases in the Pacific regional architecture by:
- investing in collecting statistical information;
  - setting up a database of artists, performers and other creators and entrepreneurs; and
  - monitoring and evaluating the contribution of the creative economy to GDP, jobs creation, trade and socio-economic development.
102. UNESCAP further highlighted how to stimulate durable post-COVID-19 recovery, with opportunities for reform, regeneration and resurgence of the creative economy sectors in the Pacific, while ensuring economic prosperity, social inclusion and environmental sustainability.

103. SPC presented to the ministers the ACP-EU *Enhancing capacity for the sustainability of Cultural and Creative Industries in the Pacific Project* which aims to:
- support national and regional development priorities related to culture and the cultural and creative industries;
  - increase knowledge, research and learning in relation to capacity, programmes and policy;
  - enhance the skills and capacities of artists and cultural producers; and
  - provide financial support through a grant scheme.
104. SPC outlined the four themes of the ACP-EU project: high-quality goods and services, access to markets, visual literacy education and sustainable funding, with capacity strengthening a core component of the project. The ministers were briefed on the process of applying for grants, the number of expressions of interest received in 2021, and other details pertinent to the calls for proposals. Ministers heard that challenges faced included the COVID-19 pandemic and associated travel restrictions and working from home arrangements, which meant heavy dependence on virtual meetings and platforms, which were sometimes problematic given connectivity issues in the region.
105. In discussing lessons learnt, SPC noted that, across the region, the cultural and creative industries are at different stages of development. Countries (except Australia and New Zealand) are in what may be called infancy stages of growth. SPC clarified that this means that the internal capacity to successfully participate in and benefit from regional and international funding opportunities is often low or weak.
106. SPC then called the ministers' attention to a number of problems. Many cultural and creative producers and practitioners operate in the informal economy, which means that they are not registered. Many more do not have proposal writing experience or experience in successfully managing a project. These are basic needs when it comes to accessing funding opportunities. SPC also highlighted the lack of understanding by practitioners and producers on how their creative or cultural practice contributes to national level development and that many do not know who can assist them with their specific needs. SPC further highlighted the importance of local level coordination of the arts and culture sector so that those who are looking for some assistance in putting proposals together, for example, know who to talk to and who can support them. SPC also pointed out the need for basic statistics and data, including registries or listings of artists and cultural producers. Ministers heard that having these lists and clear focal points for communication makes it easier to share opportunities with specific target groups and country needs can be more easily identified and addressed.
107. The moderator concluded the session by encouraging ministers to consider the important points raised by the panel and the importance of prioritising investment for the cultural and creative industries. The chair thanked the moderator and panellists before closing the session.

## **Session 9 – Panel 4: Language, oceans and climate change**

108. This session was moderated by Ms Coral Pasisi, Senior Adviser to the Director-General at SPC. The moderator began by acknowledging the International Decade of Indigenous Languages 2022–2032 and the Decade for Ocean Science 2021–2030, both of which offer unique opportunities to focus much needed attention on the status of Pacific languages and on the cultural aspects of efforts towards climate change mitigation and adaptation, as well as work towards a safe, sustainable, healthy, and resilient ocean. The moderator introduced the session and the speakers. She explained that the USP representative was not able to remain for the full duration of the session and would therefore be invited to make their intervention first.

109. The representative from USP, Dr Fiona Willans, acknowledged that language is inherently connected with culture, heritage, knowledge and wellbeing. She stated that language also links to education, and that there must be a stronger commitment to understanding how languages affect educational achievement. She emphasised the importance of language as part of the integration of culture into the curriculum. Dr Willans explained that it is about ensuring that children learn to read and write effectively, and that they understand what is happening in the classroom. She provides an overview of USP Pacific language programmes. These programmes are grounded in indigenous knowledge and worldviews and are also relevant to 21<sup>st</sup> century issues, such as technologies, terminology development, and the connections across diaspora populations.
110. Ministers heard that USP offers seven languages that can be studied for certificates or diplomas, or as part of degree-level majors or secondary teaching subjects, but they are not all active. They also heard that the Fijian language programme has been established for many years and has recently established the first Pacific language postgraduate programme. Two other active programmes include Cook Islands Māori and Vagahau Niue, which were introduced in 2018 in direct response to lobbying from the respective communities to USP Council. These programmes are funded by student fees but topped up, where necessary, by national funds. The first cohort has graduated from both programmes, and further cohorts are in progress.
111. Ministers heard that, while Hindi was also established many years ago, it does not currently have an equivalent body to the iTaukei Trust Fund, and there is no clear community backing for the programme. USP explained that the online Rotuma programme ran briefly, mainly through popular social classes, but the programme has suffered from the same problem as Hindi, with no source of sustainable funding that would enable USP to pay for even part-time staff. Tongan and *Niufo'ou* languages were launched in 2018 and the first cohort has already graduated after a very successful programme, but uncertainty about funding has meant that the campus is unable to open for a new cohort. Finally, ministers heard that the Vanuatu Language Studies programme has yet to be launched, despite the fact that the programme was designed to complement the new national curriculum and help develop vernacular literacy materials, standardise the writing system of Bislama, train teachers to support the new curriculum and also promote the learning of French.
112. USP emphasised that the lesson learned is that these programmes can be extremely successful if they are proposed by the communities and if they have high-level support at both the planning stage and once the courses start running. Ministers also heard that students themselves need to see that qualifications in these languages will be taken seriously in their own countries.
113. Dr Willans also noted the integration of technology and media in the language classes and that the short-term priority is to maintain the current programmes and welcome new languages into the academic space if other countries are keen to start that conversation with USP.
114. She highlighted the next steps to be taken, which include reaching out to more students in order to stabilise funding and ensure that they build up their teaching capacity. Ministers heard that most of the programmes rely on the expertise of a very small number of people, which highlights the need to bring through a group of younger staff to at least master's level who can build the future of these programmes.
115. American Samoa commended the work done by USP and stated that they would reach out for support.
116. Cook Islands thanked USP for the presentation and noted that, with the rapid global changes, there are countries in the Pacific which have a huge gap in terms of translation, particularly for new terms and concepts. Cook Islands has established a commission that aims to address those barriers.
117. Hawaii noted that it would be amazing to offer countries in the Pacific the opportunity to enrol in these Pacific language courses, and congratulated the USP team.



118. Dr Willans confirmed that there is a translation course that aims to address the concerns raised by Cook Islands, but it is still in the infancy stages and does not yet cover everything.
119. The moderator thanked Dr Willans and resumed the panel discussion by inviting PIFS for their intervention.
120. The PIFS Office of the Pacific Ocean Commissioner (OPOC) began by emphasising that OPOC has supported members in recognition of the role that traditional knowledge plays in terms of stewardship of the oceans, as well as ensuring proper recognition and protection is accorded to IPLC – Indigenous Peoples and Local Communities. OPOC discussed the applicability of the UN Intergovernmental Conference on Marine Biodiversity in Areas Beyond National Jurisdiction, as well as the other international instruments such as the Convention on Biological Diversity, the Nagoya Protocol and the Paris Agreement. Mr Peni Baselala Suveinakama concluded that traditional knowledge should and must be recognised as complementary to contemporary science as opposed to being treated as a subset, that free prior and informed consent should be the underlying condition for any access to traditional knowledge and, finally, that equity must at all times be on the table in terms of the added value that traditional knowledge brings into ocean stewardship and management.
121. The SPC Pacific Community Centre for Ocean Science (PCCOS) presentation began with an overview of the aim of the centre, which is to help Pacific Island governments and communities easily access the ocean science, knowledge and expertise needed to make informed decisions and to protect and sustainably manage ocean resources. Dr Katy Soapi provided a timeline of events beginning from the United Nations Convention on the Law of the Sea (UNCLOS) in 1982 to the Fiji National Ocean Policy of 2021. Ministers heard that an analysis of National Ocean Policies shows that there is inclusion of the principles of and aspiration towards the implementation of Integrated Ocean Management. PCCOS shared Pacific solutions to save the ocean which included an integrated ocean science programme towards a healthy Blue Pacific Continent to sustain future generations.
122. SPC confirmed that traditional knowledge is a cross cutting priority that is embedded in all PCCOS ocean activities. PCOSS recognises and articulates TK as an important and complementary knowledge system with regional benefit for ocean governance. Dr Soapi also noted that there are established guidelines for integrating and mainstreaming TK. She highlighted the need to co-create an integrated Pacific Ocean Science and TK Action Plan that drives solution-focused mechanisms and supports community-led science initiatives, as well as to co-design and enhance tools and services that integrate and facilitate use of data, and information including the social, cultural, environmental, and economic characteristics of the ocean. She concluded by noting the support that PCOSS has provided to countries such as Vanuatu, Fiji and New Caledonia.
123. In their presentation, UNESCO affirmed the significance of climate change as the defining issue in the Pacific. UNESCO recognised that the grave climate emergency, rapid loss of biodiversity and other forms of environmental degradation have contributed to this multifaceted crisis, and has affected efforts to safeguard humanity's cultural and natural heritage, including its intangible cultural heritage. Culture is a fundamental pathway to enable the shift in mindsets required to meet the planet's climate and biodiversity crisis and other environmental challenges. Through their work on culture, UNESCO recognises and promotes the importance of cultural knowledge and diversity, with cultural heritage and diversity as crucial drivers for the societal transformation and resilience needed to respond to climate change and promote sustainable development. Ms Ellen Lekka explained the concept of intangible cultural heritage and the UNESCO 2003 Convention for the Safeguarding of Intangible Cultural Heritage. UNESCO also outlined that a new project funded by Japan has been launched on ICH: Safeguarding in Emergencies in Pacific and Caribbean SIDS, namely Fiji, Tonga and Vanuatu.

124. UNESCO stated that, in terms of recognising the Decade on Ocean Science, they are cooperating with the Ocean Decade Heritage Network (ODHN) in line with its work on protection of underwater cultural heritage. They aim to raise awareness of the UN Ocean Decade within the cultural heritage community and coordinate the community's response to improve the integration of archaeology and cultural heritage management into marine science. In recognising the Decade of Indigenous Languages, UNESCO has ensured a multi-stakeholder and inclusive approach in the development of a global action plan for the decade.
125. UNESCO concluded by making the following calls to action to ministers drawing attention to the need to:
- ensure a strong Pacific voice at the Mondiacult Conference, both on a national level and through a coordinated regional engagement, spearheaded by SPC, to highlight a culture-centred approach to climate change and response to natural hazards, and the use of culture to mobilise and drive climate action; and
  - carry out studies and research aimed at better understanding the environmental knowledge recognised by communities as part of their intangible cultural heritage.
126. The chair thanked the moderator and panellists and closed the session.

## General discussion

127. Fiji asked OPOC to elaborate on the Pacific Ocean Alliance (POA) and the planned work around traditional knowledge. OPOC responded by noting that there is a challenge in the BBNJ in terms of convincing non-Pacific state actors to see and understand the Pacific perspective. OPOC stressed that the progress at the global stage will require a stronger, regionally coordinated set of efforts. OPOC further confirmed that the POA is akin to a forum for agencies who have an interest in oceans work and that the alliance is currently looking at consulting with regional agencies on furthering the discussion on ocean knowledge. OPOC also noted a recent decision to establish a traditional knowledge working group to support regional efforts and to ensure a coordinated approach to oceans work.
128. Aotearoa New Zealand asked about the links between the Convention on International Trade and Endangered Species and Pacific realities, and reflected on their many travels around the world that require them to carry cultural artefacts, many of which are prohibited under international transfer. Aotearoa was interested in how the work of partner agencies connects with this. The moderator and panellists recognised that this was a collective problem for many in the Pacific and that more work needed to be done in this area.
129. Fiji inquired about the intended outcome of the MONDIACULT conference. UNESCO responded by clarifying that the main objective is to integrate culture into the Sustainable Development Goals, and to portray culture as a solution, noting that different areas of culture are linked to the SDGs.
130. New Caledonia expressed their keen interest in participating alongside the ministers. They thanked the panellists and wished to get even more involved in the global fora of conversations around culture so that, together, they can enter a framework for collaboration where they can find technical solutions for the Pacific.
131. The moderator concluded the session by reflecting on the issue of climate change and the current loss and damage discussions in the lead up to COP27. The moderator noted that the Pacific needs to mobilise resources to help build resilience in that space, and that there is an important role for traditional knowledge and technologies to help with resilience building. The chair thanked the moderator and panellists and closed the session.

## Session 10 – Other matters

132. The Honourable Minister Mr Mickaël Forrest, Minister for International Tourism in New Caledonia, was given an opportunity to address the meeting as per the earlier request.
133. The minister thanked the chair and began by addressing the responsibility to change the world for the better. He noted that countries in the Pacific have linguistic and heritage relations to the land and the sea and they must give meaning to that. He noted the severity of climate impacts on New Caledonia having had to deal with five climate-related events recently. He expressed an interest in hosting the 14<sup>th</sup> Festival on behalf of Melanesia and confirmed that New Caledonia would have closed consultations with other Melanesian countries before moving forward with the formal bidding process. He said that it would be a wonderful opportunity for New Caledonia as they had last hosted FestPAC in 2000. He ended by noting that 1982 was the last pro-independence government for New Caledonia, but now, decades later, they have an FLNKS government in place and it is with that significant context that they offer a sincere bid to host the 2028 festival.
134. The chair thanked the minister for the expression of interest before presenting ministers with the item regarding the extraordinary meeting proposed to take place at the end of the year to discuss three items:
- the report from the PRCS working group on updates and to receive the resource mobilisation plan;
  - the report from the FestPAC Working Group on the FestPAC Review Report recommendations; and
  - formal bids for the hosting of the 14<sup>th</sup> Festival in 2028.
135. The chair called for ministers to move the motion supporting the hosting of an extraordinary one-day CPAC meeting and one-day culture ministers meeting later in the year. **Fiji moved the motion, and Tonga supported it.**
136. The chair then noted the calls to action made by partner agencies and read them out as follows.
- Ministers are encouraged to participate in the upcoming UNESCO MONDIACULT World Conference on Cultural Policies and Sustainable Development that will take place in Mexico in September this year.
  - Ministers are asked to support the prioritisation of cultural statistics, culture research and cultural policies.
  - Ministers are asked to strengthen national level advocacy and awareness about the role of culture in sustainable development to improve culture-sector funding.
  - On climate mitigation and disaster risk reduction, ministers are called on to consider culture as a means to mobilise and drive climate action and to strengthen a culture-centred approach to climate change and response to natural disasters.
  - On youth and education, ministers are called to support youth mobilisation and place a stronger emphasis on integration of culture in education, including, for example, cultural heritage, traditional knowledge, and climate change.
  - Ministers are called on to support the protection of artists' rights and cultural rights and the safeguarding of indigenous knowledge.
  - On traditional knowledge and intellectual property, ministers are asked to encourage culture sector practitioners to sign up for WIPO's practical skills development and support programmes for indigenous and local innovators, creators, and entrepreneurs and for culture-sector practitioners.

- On cultural and creative industries, ministers are asked to consider the benefits of using an enterprise and employment lens to progress the priorities of these industries.
- Ministers are asked to support the formalisation of creative associations and creative enterprises, particularly micro and small enterprises, and to strengthen the connections between creative associations with national employers and private sector or workers' organisations.

137. The following countries noted their support for the calls to action.

- American Samoa
- Australia
- Cook Islands
- Fiji
- Guam
- Hawaii
- Kiribati
- New Caledonia
- Niue
- Aotearoa New Zealand
- Norfolk Island
- Tonga
- Wallis and Futuna

138. The chair thanked the ministers for their endorsement and opened the floor to any other concerns or issues that needed to be addressed.

## General discussion

139. Fiji raised the issue of the call for more prominent inclusion of culture in the 2050 Strategy and noted that their Ministry of Foreign Affairs chairs the 2050 Blue Pacific Strategy and that they are of the view that there is no need for a separate thematic area on culture.

140. PIFS clarified that, in the current strategy, culture is reflected across all six thematic areas. Cultural values and traditional knowledge are also reflected across these thematic areas. PIFS further stated that, following 18 months of consultation, this is the product of the 2050 Strategy. PIFS requested that ministers consider amending the language around their recommendation.

141. Cook Islands raised their view that the existing text in the outcomes document with the inclusion of culture is sufficient.

142. The representative from Tonga confirmed that they were content with the current wording and reiterated that this is a separate process from the 2050 Blue Pacific Strategy consultation process.

143. The vice-chair sought clarification in relation to Session 6, that the ministers endorsed that the working group would continue on their designated responsibility as recommended by CPAC and, following this, would present the outcomes of their work to ministers at that extraordinary meeting. Aotearoa New Zealand confirmed that they supported the text. They noted, however, that SPC as secretariat should be included in the recommendation.

## Session 11 – Outcomes of the 5<sup>th</sup> Pacific Culture Ministers’ Meeting

144. The Drafting Committee presented the Outcomes and Recommendations document<sup>2</sup> which was followed by an opportunity for discussion.

### General discussion

145. Australia asked if the Drafting Committee could remove the reference in 6.1 that cites them as ‘not signatories’ to the Vemoore declaration and instead capture text noting Aotearoa New Zealand and Australia as *partners*.
146. UNESCO requested that the wording of natural disasters be changed to natural hazards.
147. New Caledonia thanked the Drafting Committee and confirmed that they would be able to use the text in the draft outcomes to pitch their bid to host the 14<sup>th</sup> FestPAC.

### Closing remarks

148. The chair closed the session and called on the vice-chair as SPC, Director for HRSD, to deliver the closing remarks. The vice-chair congratulated the ministers on the many important decisions made. He made particular mention of the endorsement of the Pacific Regional Culture Strategy and the decision to move forward with the findings and recommendations of the FestPAC review. He noted that the PRCS provides numerous entry points to further enhance sustainable growth in the culture and heritage sector, as well as in areas where culture plays a critical cross-cutting role. Mr Young reiterated that the recommendations for FestPAC are about ensuring this iconic regional event is sustainable in the long term and delivers even greater value for Pacific Island countries. He acknowledged New Caledonia’s willingness to host the 14<sup>th</sup> FestPAC, and expressed appreciation for the richness of the conversations, the active engagement over the two days and the support of the secretariat team.
149. In closing, the chair thanked the ministers and country delegations, observers and presenters for their contribution to the success of the meeting. The chair noted the resilience of Pacific people to continue to work through challenges, as evident in the way the people of the region responded to the COVID-19 crisis. The chair urged the delegates to always consider the way that the ocean surrounding the countries of the Pacific united the region and that the people of the Pacific would continue to love and value each other in the spirit of *aloha*. The chair ended the meeting with a prayer.

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<sup>2</sup> Outcomes and Recommendations to be annexed.

# ANNEX 1: Outcomes of the 5<sup>th</sup> Meeting of Pacific Ministers for Culture

27–28 April 2022

The fifth meeting of the Pacific Ministers for Culture, hosted by the Pacific Community (SPC), was held virtually on 27–28 April 2022. The ministers' meeting was preceded by the 35<sup>th</sup> meeting of the Council of Pacific Arts and Culture on 13–14 April.

Meeting participants included representatives of twenty Pacific Island countries and territories: Australia, American Samoa, Cook Islands, Fiji, French Polynesia, Guam, Hawai'i, Kiribati, Nauru, New Caledonia, Niue, Aotearoa New Zealand, Norfolk Islands, Papua New Guinea, Palau, Republic of the Marshall Islands, Samoa, Solomon Islands, Tokelau, Tonga and Wallis and Futuna. Participants included the Council of Regional Organisations in the Pacific (CROP) agencies,<sup>3</sup> and international and regional non-governmental and development partner organisations. An apology was received from Tuvalu, which did not participate in the meeting, due to the untimely passing of Hon. Katepu, Minister for Local Government, Culture, Waste Management and Agriculture.

- 1.1 The ministers affirmed the integral value of culture in the Pacific, recognising that culture underpins and informs our Blue Pacific Identity.
- 1.2 The ministers acknowledged the continued progress towards national development goals related to culture, despite the challenges faced over the last three years.
- 1.3 The ministers commended SPC for their continued efforts in advancing culture as a focused area of work and as a cross-cutting development priority.
- 1.4 The ministers encouraged stronger recognition and inclusion of culture as one of the key thematic areas in the 2050 Blue Pacific Strategy, in addition to being incorporated as a cross-cutting issue.<sup>4</sup>
- 1.5 The ministers acknowledged the outcomes and recommendations from the 35<sup>th</sup> Council of Pacific Arts and Culture meeting.

## Pacific Regional Culture Strategy (PRCS)

- 2.1 The ministers endorsed the PRCS, its MEL Plan and Communication Plan and acknowledged the broad scope of the PRCS and the flexibility for countries to self-identify those areas that they wish to focus on. The ministers noted the provisional endorsement from Australia and New Zealand. Ministers heard that New Zealand would require further consultations with national stakeholders on the MEL Plan and would provide an update to the ministers by June 2023. Australia will be in a position to advise on full endorsement of the PRCS, MEL Plan and Communications Plan after the federal elections due to take place on 21 May 2022.
- 2.2 The ministers agreed that the current PRCS working group continue to provide oversight for the finalisation of PRCS priorities and indicators, the roll-out of the PRCS Communications Plan, finalisation of the MEL Plan and development of MEL tools, and development of the PRCS resource mobilisation plan.

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<sup>3</sup> Council of Regional Organisations in the Pacific (CROP) present at the meeting: PIFS, STPO, USP, SPREP and SPC.

<sup>4</sup> The ministers noted that Australia was in 'care-taker' government mode and therefore not able to take a position in relation to matters detailed in paragraph 1.7. The ministers also noted that Palau requested more time to take a position in relation to matters detailed in paragraph 1.7.

## **Festival of Pacific Arts and Culture**

- 3.1 The ministers expressed deep appreciation for the in-depth consultations that informed the FestPAC Review Report.
- 3.2 The ministers:
  - noted the FestPAC Review Report;
  - endorsed the continuation of the FestPAC WG to work with the secretariat to consider the findings and recommendations of the report and to come to consensus on the way forward on the recommendations;
  - noted the WG will report to CPAC (on a date to be decided) on this work for CPAC's consideration and decision on the way forward on the recommendations; and
  - noted that CPAC will report to a specially convened ministers' meeting as soon as possible thereafter for the ministers' consideration and decision on the way forward on the recommendations.
- 3.3 The ministers acknowledged the ongoing efforts by Hawaii, supported by the secretariat, towards the hosting of the 13<sup>th</sup> FestPAC in 2024 and welcomed the expression of interest from New Caledonia to host the 14<sup>th</sup> FestPAC in 2028.

## **Culture, sustainable development and COVID-19 recovery**

- 4.1 The ministers acknowledged the serious impact of COVID-19 on the culture sector and its industries and agreed to work with CROP and partner agencies towards recovery.
- 4.2 The ministers affirmed the importance of attendance at the UNESCO MONDIACULT World Conference on Cultural Policies and Sustainable Development that will take place in Mexico in September 2022.
- 4.3 The ministers affirmed support for the prioritisation of cultural statistics, culture research and cultural policies.
- 4.4 The ministers affirmed support for strengthening national level advocacy and awareness about the role of culture in sustainable development to improve culture-sector funding.
- 4.5 The ministers reaffirmed support for youth mobilisation and a stronger emphasis on integration of culture in education, including, for example, cultural heritage, traditional knowledge, and climate change.

## **Intellectual property and traditional knowledge**

- 5.1 The ministers acknowledged the importance of the protection of artists' rights, cultural rights and the safeguarding of indigenous knowledge.
- 5.2 The ministers agreed to utilise the expertise and technical support from the World Intellectual Property Organization and relevant CROP agencies in strengthening the protection and safeguarding of traditional knowledge and expressions of culture.

## Culture and higher education

- 6.1 The ministers agreed that higher education plays an important role in supporting the culture sector and reaffirmed their support for the University of the South Pacific's Professional Certificate in Heritage Management and for the Bachelor of Arts Major in Pacific Studies, Heritage and Arts.
- 6.2 The ministers reaffirmed their support for the inclusion of Pacific studies, cultural studies, heritage studies and Pacific languages in national scholarship priority areas.
- 6.3 The ministers affirmed their support for the allocation of small-scale development funds to assist in the online development of the USP Pacific Languages programme.<sup>5</sup>

## Culture and conservation

- 7.1 The ministers recognise the inherent connection between natural and cultural heritage and the mutual relationship between culture and conservation and agreed that countries should consider becoming signatories to the *Vermööre Declaration: Commitments to nature conservation action in the Pacific Islands region from 2021-2025*. Ministers also noted that Australia and New Zealand are 'partner countries' not signatories to this declaration.

## Cultural and creative industries

- 8.1 The ministers urged countries to prioritise culture by:
  - diversifying the economy through strengthening the cultural and creative industries;
  - the use of digital platforms for trade and increased investments for cultural products; and
  - increasing annual national budgetary allocations to the culture sector in recognition of the value of culture to the people of the Pacific region.
- 8.2 The ministers affirmed the need to strengthen and support cultural and creative industries at the national and regional level to achieve sustainable economic and social development benefits.
- 8.3 The ministers recognised the benefits of using an enterprise and employment lens to progress the priorities of the cultural and creative industries.
- 8.4 The ministers supported the formalisation of creative associations and creative enterprises, particularly micro and small enterprises, and the strengthening of the connections between national employer and private sector or workers' organisations.

## Pacific languages, oceans and climate change

- 9.1 The ministers affirmed the need to safeguard language and to integrate culture and traditional knowledge into ocean and climate change mitigation.
- 9.2 The ministers agreed to consider culture as a means to mobilise and drive climate action and to strengthen a culture-centred approach to climate change and response to natural disasters.
- 9.3 The ministers acknowledged the different levels of oceans work taking place nationally, regionally and internationally and agreed that traditional ocean knowledge should be recognised as complementary to western ocean science.

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<sup>5</sup> The ministers noted that Australia was in 'care-taker' government mode and therefore not able to take a position in relation to matters detailed in paragraphs 3.1 to 3.3. The ministers also noted that Palau requested more time to take a position in relation to matters detailed in paragraphs 3.1 to 3.3.



## **Other matters**

10.1 The ministers agreed to an extraordinary one-day meeting for CPAC and a one-day meeting for culture ministers in November or early December of 2022 to discuss:

- the report from the PRCS Working Group on updates and to receive the resource mobilisation plan;
- the report from the FestPAC Working Group on the FestPAC Review Report recommendations; and
- the receipt of formal bids for the hosting of the 14<sup>th</sup> FestPAC in 2028.

*ENDS*

## ANNEX 2: Participant Listing

Country	Name   Title   Organisation   Email
American Samoa	<p><b>Tiāluga Seloti</b> Advisory Board Member <i>Arts, Culture &amp; Humanities</i> tiasel@yahoo.com</p>
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	<p><b>Julia Balkwell</b> Director, Private Sector Investment and International <i>Australian Office of the Arts</i> Julia.Balkwell@arts.gov.au</p>
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Federated States of Micronesia (FSM)	NOT ATTENDING
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Hawaii	<p><b>Hailama Farden (CHAIR)</b> Acting Chair of the 5th Meeting of the Pacific Ministers of Culture/ President of the Association of Hawaiian Civic Clubs <i>Hawai'i</i> hailamafarden@gmail.com</p>
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Nauru	NOT ATTENDING
New Caledonia	<p><b>Mickael Forrest</b> Minister for Culture <i>Membre du Gouvernement, en charge de la Jeunesse et du Sport, de la Culture, de la Solidarité, de la Protection de l'enfance, du Tourisme International, des Relations extérieures et du CESE</i> mickael.forrest@gouv.nc</p>
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Tokelau	NOT ATTENDING

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Vanuatu	NOT ATTENDING
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