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**REGIONAL MEETING OF MINISTERS OF CULTURE  
(Noumea, New Caledonia, 16 – 18 September 2002)**

**REPORT OF MEETING**

**NOUMEA, NEW CALEDONIA  
2003**

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## I INTRODUCTION

The first Pacific Island Regional Meeting of Ministers of Culture was held at SPC Headquarters in Noumea, New Caledonia, from 16 – 18 September 2002. This was a historic occasion as it was the first ever gathering of Ministers of Culture of the Pacific region.

The meeting was jointly organised by the SPC Cultural Affairs Programme, the Pacific Islands Forum Secretariat (PIFS) and the United Nations Educational, Scientific and Cultural Organization (UNESCO).

The Cook Islands Minister for Cultural Development was Chairperson and the Vice Chair was jointly shared by the Vice-President of the Government of New Caledonia, responsible for Culture, Youth and Sports and the Minister for Culture and Tourism for Papua New Guinea.

The meeting provided an opportunity for Ministers to gain knowledge of the role and activities carried out by the major cultural development bodies of the region and to provide reports on the situation in the Pacific Islands in regard to cultural heritage preservation, promotion and participation.

A key item on the agenda was the formal presentation and subsequent endorsement of the Regional Framework for the Protection of Traditional Knowledge and Expressions of Culture. This framework comprises Model Law and Explanatory Memorandum for the legal protection of tangible and intangible heritage in the Pacific Islands. The draft SPC/ForSec Regional Implementation Plan detailing priorities and activities to assist enacting countries were presented by SPC and PIFS.

Handicraft and cultural industries discussions provided an opportunity to assess the current level of handicraft production as well as constraints, opportunities and future technical assistance needs. Clear priorities for handicraft production in the Pacific Islands were developed.

Ministers reviewed the regional priorities for cultural development adopted by the Council of Pacific Arts in 1998. The Festival of Pacific Arts was discussed by Ministers and the founding principles of the Festival formulated by Pacific Island leaders at the Conference of the South Pacific Commission in 1969 were re-confirmed.

At the end of this first Regional Meeting of Ministers of Culture a Declaration on culture was adopted, emphasising the importance of culture to Pacific Islanders and its integral role in the development of the Pacific region.

## II. AGENDA

### OFFICIAL OPENING

1. Elections
  - a) Chairperson
  - b) Vice-Chairperson
  - c) Drafting Committee
2. Working Hours
3. Adoption of the Agenda
4. Reports by Governments on the current situation in the Pacific Islands in regard to cultural heritage preservation, promotion and participation
5. Regional Institutions for Cultural Development
  - a) The Council of Pacific Arts
  - b) The SPC Cultural Affairs Programme
  - c) The Pacific Islands Museum Association (PIMA)
  - d) The Regional Pacific Office for UNESCO
6. Regional Activities for Cultural Development
  - a) The Legal Protection of Traditional Knowledge and Expressions of Culture
  - b) Handicraft Development and cultural industries
7. Regional Priorities for Cultural Development
  - a) Review and elaboration of Council of Pacific Art priorities
  - b) The Festival of Pacific Arts
  - c) Ministerial Statement (Recommendations for cultural development in the Pacific region)
8. Other Business
9. Consideration and Adoption of Report

### III. SUMMARY OF DISCUSSIONS

#### OFFICIAL OPENING

1. The opening ceremony of the first Regional Meeting of Ministers of Culture of the Pacific Islands was held in Noumea, New Caledonia, at SPC headquarters on 16 September 2002.
2. The meeting started with a traditional custom ceremony and an exchange of gifts with the representatives of the traditional chiefs and landowners of this area and with the *Sénat coutumier* (New Caledonia Council of Chiefs).
3. The opening prayer was delivered by the Representative of Tonga.
4. The Director-General of SPC welcomed all the participants to SPC headquarters. She stressed the importance of this meeting and alluded to the establishment of the Council and Festival of Pacific Arts and the SPC Cultural Affairs Programme. Highlighting the place of culture in regional development in the face of modern challenges, she noted that the agenda included very important items such as the model law on preservation of culture, the place of handicrafts in economic development and the identification of regional priorities on culture. Her opening remarks are attached to this report as Annex 1.
5. The representative of the UNESCO Pacific Office provided a brief overview of the UNESCO programmes. He referred to the partnership with SPC and PIFS in implementing cultural activities in the Pacific and particularly in developing the model law presented at this meeting. He flagged the importance for this meeting to address how to turn traditional heritage into viable and sustainable social and economic activities. His address is attached to this report as Annex 2.
6. The Representative of PIFS stressed that every aspect of culture must take into account the value of culture and that everyone must share responsibility to protect culture from increasing exploitation. In this respect, she emphasised the importance of the model law to the region and invited the meeting to consider how to put it to use. Her address is attached to this report as Annex 3.
7. The Vice-President of the Government of New Caledonia, responsible for culture, gave the keynote address. She stressed the urgency to discuss the important issues included on the agenda of this meeting. She provided an overview of the provisions of the Noumea accord and its implications on cultural preservation and development activities in New Caledonia, highlighting priority areas that were currently being addressed. In conclusion, she invited the meeting to adopt a clear and common resolution with a view to adopt regional priorities in culture. Her keynote address is attached to this report as Annex 4.

#### ELECTIONS

8. The meeting appointed the representative of the Cook Islands as Chairperson, with the representatives of New Caledonia and Papua New Guinea as vice-chairpersons.
9. The meeting appointed a drafting committee composed of the representatives of Fiji Islands, New Zealand and Solomon Islands, and chaired jointly by the representatives of New Caledonia and Papua New Guinea as vice-chairpersons of the meeting.

He informed the meeting that the Department of Culture and Heritage in Fiji Islands has now moved to the Ministry of Fijian Affairs, directly under the Prime Minister. He also indicated that steps were being taken to incorporate the model law into Fiji legislation, with a view to adopting it in 2003. His full statement is attached as Annex 7.

17. The representative of the Cook Islands indicated that Maori culture is a fundamental aspect of his country. He alluded to the various acts adopted and covering culture and the roles of the various institutions such as the national archives, national library and museum. With respect to intellectual property, he noted that the Copyright Act needs to be amended and that a proposed amendment is currently in Parliament. The Maori Language Act is being enabled and local dialects are being recognised as teaching mediums on outer islands. Oral history and wisdom are being recorded on film and considered a valuable resource in assisting formulation of policies on diverse topics such as weather patterns. The cultural industry, in conjunction with tourism, is contributing to revenue generation of the country and needs to be consolidated further for its sustainable development. Although there is an increased growth of the handicraft sector, with a shift towards market development and small business enterprise, there is a need for formulation of a formal pricing policy and the country is seeking assistance to that effect. His full statement is attached as Annex 8.

18. The representative of Australia offered the apologies of her minister who had been unable to attend because of a very busy agenda. She highlighted Australia's interest in the legal framework for protection of traditional knowledge and in the Festival of Pacific Arts. Australia welcomed the framework and was happy to have participated in this process. Australia also acknowledged the contributions of other participants such as WIPO, SPC and PIFS in producing a model law that was simple, well-structured and useful. With respect to the Festival, Australia considers that it serves a useful function in preserving Pacific Island arts and culture and in showcasing them to the world. Australia will continue to take part in the Festival of Pacific Arts and to be strongly supportive of it. Her full statement is attached as Annex 9.

19. The representative of Wallis and Futuna Islands stressed that culture is what bonds together the people of his islands, and that culture must adapt to the modern world without losing its role. Custom authority is held within their kingdoms by the Kings of Wallis and Futuna, as recognised under French law, and their cultures are both rich and diverse. There is currently a legal gap in the protection of traditional heritage and Wallis and Futuna therefore welcomes the work done by SPC to produce the model law and is considering adapting it to its need. He mentioned a number of areas of concern that are being addressed by the Cultural Commission of the Territorial Assembly, such as geographic heritage, religious heritage, cultural artefacts, and the need for a legal framework in preservation activities. His full statement is attached as Annex 10.

20. The representative of Vanuatu indicated that culture in his country is the responsibility of the Ministry of Internal Affairs. Culture also falls under the mandate of the national archives and the National Council of Chiefs. The main implementing agency is the Vanuatu Cultural Centre established by an act of Parliament to preserve and promote the cultural heritage of the country. He stressed that the Cultural Field Worker Programme of the Centre is being commended as a model for the region, with PIMA trying to encourage other countries to do the same and recognising the Centre as the leading training institution in this area. As part of this programme, community workers are trained at annual workshops to document, research and record Vanuatu's traditions on video. Infrastructure is a major need; buildings are being renovated and constructed for artefact preservation and funds sought for new buildings to house the extensive archives collection. Registration of historic and traditional sites is taking place and Vanuatu has ratified the World Heritage Convention. Activities are also conducted in the areas of handicrafts, mini festivals and promotion of cultural events, and Vanuatu recently hosted the second Melanesian Festival of Arts. His full statement is attached as Annex 11.

21. The representative of Tuvalu stressed that culture is people as it links the people to the land and to the supernatural. In the face of modern changes to Tuvalu's culture brought about by globalisation

26. The representative of Pitcairn Islands explained that legislation on culture only applies to the Polynesian rock carving of the island and to the Bounty relics. He provided an overview of daily life on Pitcairn for its 50 inhabitants. He highlighted in particular the importance and history of longboats in the local culture, as well as the way culture is expressed on stamps, through carving, weaving, leaf painting, bone carving and traditional harvesting and processing of arrowroot and sugarcane.

27. The representative of Papua New Guinea provided an overview of historical developments of legal acts and institutions since independence, culminating with today's Tourist Promotion Act and the National Cultural Commission Act, through institutions such as the Institute of Papua New Guinea Studies, the National Film Institute and the National Art Museum and Art Gallery. Under the organic law, culture operates at national, provincial and local levels. Because of its diversity, the country emphasises "cultures" rather than "culture" and focuses on traditional as well as contemporary expressions of culture. Papua New Guinea has embarked on manpower capacity building and infrastructure development, has successfully fostered in the past the creation of theatrical production blending tradition and the modern world, and maintains a registry of cultural groups throughout the country. Exploitation of its rich and diverse traditional heritage by unscrupulous people is a problem. The country has national copyright law but cultural heritage preservation is inadequate. The model law is therefore of great interest to the Government because of its potential. His full statement is attached as Annex 15.

28. The representative of Palau said that the need for economic development often takes attention away from cultural development. He emphasised the necessity to have adequate cultural protection tools in place. He mentioned new developments and measures in Palau such as collaboration of the Ministry with the private sector, incorporation of culture in school curriculum, development of linguistic tools such as a Palauan history textbook and Palauan language lexicon, the signature of the World Heritage Convention, support of the UN Resolution on the Year of Culture, and tackling the issue of intellectual property rights. He stressed that traditional leaders are still part of the governance system, with the Council of Chiefs acting as advisory body to the President on traditional matters and playing an active role in culture. He emphasised the importance of culture in Palau at the village and community levels through activities such as weaving and craftmaking. He highlighted cultural activities and national conservation efforts to protect the environment. In conclusion, on behalf of the President and people of Palau, he extended to all a warm invitation to attend the Festival of Pacific Arts in Palau in 2004.

29. The representative of Kiribati welcomed the opportunity for this cultural exchange. He indicated that Kiribati is guided by the Policy Code that covers culture. He highlighted areas in which Kiribati is endeavouring to sustain the level of development and achievements so far, including support to promotion of public awareness, facilitation and support of a review of legal principles in line with traditional customs, implementation and review of the structure to ensure the peace and well-being of the I-Kiribati and particularly of the young people. He concluded his intervention by stating that the cultural environment on Kiribati is precious and must not be polluted from outside.

30. The observer from Hawaii informed the meeting that Hawaii, as a US State, does not have a separate cultural ministry for Hawaiians, but that the subject of protection of traditional heritage is a crucial one to the people of Hawaii who are Polynesians still. She noted that the Hawaiian language is experiencing a new resurgence and that Hawaii is the only US State to recognise a traditional language as a State language. She explained that programmes targeting Hawaiians as indigenous people are currently being challenged in US courts and sought the support of everyone. She looked forward to the day when Hawaiians can sit at this table and speak for a recognised native government.

31. The member of the Australian delegation representing Norfolk Island alluded to the rich and unique culture of his people who originally moved there from Pitcairn Island. The songs, the laws, the language and the traditions of Norfolk continue today to reflect this heritage of the descendants of

40. The Representative of Solomon Islands emphasised that, as far as his country is concerned, PIMA is very relevant and useful and that funding is therefore necessary.

41. The meeting noted the establishment of PIMA, its role, objectives and its activities. It agreed that museums and cultural centers play a vital role in the protection, preservation and promotion of traditional knowledge and expressions of culture. It therefore endorsed the relevance of PIMA's activities in improving the capacity and standards of museums and cultural centres in the region and in ensuring that these become living entities for Pacific Islanders. The meeting encouraged funding support to PIMA and strongly urged Pacific Island countries to become members of PIMA.

42. On behalf of PIMA's Secretariat, the SPC Cultural Affairs Adviser invited all members still present in Noumea on 22 September to attend the PIMA Meeting held at SPC headquarters, with SPC facilitating its organisation.

#### **Presentation by the UNESCO Regional Adviser for Culture in the Pacific**

43. The UNESCO Regional Adviser for Culture in the Pacific presented a paper on UNESCO, its structure, membership, regions and fields of competence, and highlighting the role and activities of its Field Office for the Pacific. The paper is available from the Secretariat as Information Paper 3.

44. Responding to requests for clarification from the meeting, he explained that collaborative relations of the Office with other regional organisations are contained in the activity report. He also explained that National Commissions for UNESCO are the Office's points of contact in the Pacific and that UNESCO can only act in response to direct requests for assistance from members. Training of national Commissions is conducted in Paris upon request by member States.

45. The Representative of Vanuatu expressed his Government's appreciation to UNESCO for assistance it provided to in-country programmes in education and culture.

46. The Representative of the Cook Islands put on record the need for a regional organisation, such as either a new agency or substantial development and increase in the capacity of the SPC Cultural Affairs Programme, to oversee and coordinate all regional cultural activities in the various sectors, to allow cultural activities in the Pacific to be more focused and concentrated. In support of those, Cook Islands also listed some of the various agencies within and outside the region, and the many and increasing number of issues on culture that needed to be addressed.

47. The Representative of Samoa thanked UNESCO for the technical expertise and assistance it provides to the Pacific islands and expressed the wish that this should continue.

48. The Representative of Niue gratefully acknowledged the financial assistance her country has received from UNESCO for cultural activities, expressed the desire that this assistance should continue, and solicited additional assistance with respect to their museum, in order to make it a living entity for Niuean people.

#### **Presentation by the SPC Cultural Affairs Adviser**

49. The SPC Cultural Affairs Adviser presented some information on SPC as well as a paper on the establishment and role of the Cultural Affairs Programme. The paper is available from the Secretariat as Information Paper 4.

50. Responding to a request on whether there was any plan to coordinate and bring into focus cultural institutions such as PIMA in the region, the Cultural Affairs Adviser explained that SPC did not initiate PIMA but had supported it actively since its creation. SPC had first housed the PIMA



Model Law on the Protection of Traditional Knowledge and Expressions of Culture. The paper is available from the Secretariat as Information Paper 5.

**Formal Presentation of the Pacific Island Regional Framework for the Protection of Traditional Knowledge and Expressions of Culture, and the Regional Implementation Action Plan**

57. Fiji's Permanent Secretary for Justice, Mr Alipate Qetaki, member of the group of legal experts, provided an overview of the model law, and commended it for acceptance and endorsement by the meeting. The framework is available from the Secretariat as working paper 1.

58. The meeting commended the legal experts for their excellent work on this issue. It thanked the Council of Pacific arts and its Executive Board for having taken this initiative, and the Cultural Affairs Adviser for seeing this project through. It expressed particular appreciation to SPC, PIFS, UNESCO and WIPO for their commitment and expressed gratitude to Professor Kamal Puri and Mr Clark Peteru for their valuable assistance. It noted that the Pacific had taken the leadership role in the world in this area.

59. The Representative of Australia stressed that progress on the model law at the June Working Group Meeting had been quite astounding, that the product was simple, workable and well-structured, could be implemented without conflict with national and international laws, and was an evolving model law. She stressed that a decision on enactment and implementation of the model law was the sole prerogative of the Island countries.

60. The meeting noted the following clarification from SPC, on the model law:

- the law as it stands is suitable only for national legislation. WIPO Member States did not support the examination of possible measures for the regional and international protection of expression of folklore, therefore SPC and PIFS will investigate the best way forward.
- Human genetic resources are not covered directly under this law but come under the TRIPPS Agreement.
- SPREP is currently developing methods for the Protection of Traditional Ecological Knowledge, Innovation and Practices that would cover plant genetics. The two laws have been developed in parallel although they have been kept separate, but the Model Law presented here has advanced more rapidly.
- SPREP and PIFS will be holding a meeting in the near future to discuss the issues of the separate model laws.

61. The Representative of New Zealand noted that it had been suggested developmental processes of the two model laws could be brought together to avoid unnecessary duplication of costs. New Zealand acknowledged that separate laws would ultimately be required. However, efforts were needed to minimise costs when enacting these laws, in order not to lose the benefits of these laws through a costly process. New Zealand stated that the legal framework was a significant achievement and addressed issues of real significance to Maori and Pacific Islanders and therefore to New Zealand. New Zealand would have to consider a range of approaches for dealing with collective ownership, including amending existing intellectual property laws. New Zealand offered to facilitate and attend a seminar on complementary approaches if this was sought by the Pacific Islands countries. Noting that the decision to enact the law rested with each country, New Zealand was happy to endorse the legal framework.

62. The Representative of Niue said that Niue would leave this meeting with confidence that it will apply what is necessary to its needs. She stressed however that the second part was to help traditional communities to understand their rights and the protection afforded by this law. Given its limited resources, Niue will need outside assistance to adapt this law to harmonise it with other laws on Niue, and to assist the country to coordinate the implementation of this model law.

that she would continue to work with SPC towards adopting this law in New Caledonia.

75. The meeting formally supported the programme of technical assistance developed in the Regional Implementation Action Plan.

### **THEME #3. HANDICRAFT DEVELOPMENT AND CULTURAL INDUSTRIES**

76. Written presentations and statements handed in to the secretariat on this theme are attached to the report.

#### **National perspective on the economic and cultural value of handicrafts and cultural industries in the Pacific region**

77. The Representative of Fiji Islands in his capacity as Regional Focal Point for the World Craft Council presented the national perspective on the economic and cultural value of handicrafts and cultural industries in the Pacific region, and spearheaded the discussion on handicraft development and cultural industries. His presentation is attached as Annex 18.

78. The Representative of Solomon Islands stressed that handicraft and cultural development had special significance on society. The rarer a craft, the more valuable it became. He highlighted that the value of his country's crafts bear a truer historical record than many pages of history books. He stated that promoting and enhancing the arts, culture and heritage of his people was very important for the present and future generation.

79. The Representative of Niue stressed the need to work together to preserve Pacific cultures and handicrafts in order to pass them on to the next generation. With respect to Niue, she emphasised the fine quality of women's handicrafts on the island, and particularly fine and complex pandanus weaving.

80. The UNESCO Regional Adviser provided clarification on the World Craft Council, explaining that current Pacific members were Fiji, Cook Islands, French Polynesia and Papua New Guinea. Applications for membership should be directed at Fiji as the regional focal point for the Council.

81. The Representative of Aotearoa/New Zealand provided an outline of handicrafts in New Zealand. She indicated that New Zealand preferred to refer to handicrafts as arts. She noted that there are specific organisations in New Zealand to support Maori arts and that Government support to the arts is channelled through Creative New Zealand. She alluded to the Maori mark of authenticity developed for the arts. She also stressed that New Zealand is also supporting Pacific arts, given the large communities of Pacific Islanders living there. Her statement is attached as Annex 19.

82. The Representative of Australia indicated that crafts in her country are also part of the wider arts industry. She referred to the three-tiered structure from local to State and Federal. Federal assistance comes through the Australia Arts Council, with crafts mainly falling under the Visual Arts and Crafts Board and the Aboriginal and Torres Strait Islanders Arts Board. The industry is fairly well developed in Australia after years of effort and Australia is keen to enter into partnership with other nations in the Pacific.

83. The Representative of Tonga indicated that it was difficult for Pacific countries to discuss the commercial value of handicrafts in such a forum, as these handicrafts have strong cultural value and meaning to islanders and are part of their daily life. He noted that the biggest market for Tongan handicrafts is Tongans living overseas who want to retain their Tongan way of life. This is a living market as opposed to a market specifically for tourists.

84. The Representatives of Australia and New Zealand explained that the situation was also very

- policy and authenticity of handicrafts,
- appropriate legislation,
- regional cooperation,
- gathering of information and statistical data.

#### **THEME #4. REGIONAL PRIORITIES FOR CULTURAL DEVELOPMENT**

96. Written presentations and statements handed in to the secretariat on this theme are attached to the report.

#### **Development Planning and Culture**

97. The meeting heard a presentation on development planning and culture by the Population Adviser of the SPC Demography Programme. His presentation is attached as Annex 22.

#### **Culture as a Sustainable Livelihood**

98. The meeting heard a presentation on culture as a sustainable livelihood by the Representative of the World Wildlife Fund (WWF – South Pacific Programme). His presentation is attached as Annex 23.

#### **Review and Elaboration of the Council of Pacific Arts Priorities**

99. The SPC Cultural Affairs Adviser presented a progress report on activities conducted by the Cultural Affairs Programme. These activities are based on priorities for cultural development in the region adopted by the Fifteenth Meeting of the Council of Pacific Arts. The paper of her presentation is available from the Secretariat as Information Paper 7 to this meeting.

#### **The Festival of Pacific Arts**

100. The Chairperson of the Council of Pacific Arts, in the capacity of host of the next festival of Pacific Arts, presented a discussion paper on the Festival available from the Secretariat as Information Paper 8 to this meeting. She also spearheaded the discussion on the Festival, alluding to the benefits accrued from hosting the Festival in terms of infrastructure and tourism. She indicated that the 2004 Festival had given Palau reason to build a new national museum. She hoped that New Caledonia, as previous host, would assist Palau. She also addressed the question of transport and stated that Palau would hold discussions on this matter with participating countries that have their own airlines or who can fly military aircraft to Palau for transporting delegations to the Festival. She confirmed that Palau would be able to accommodate 2000 participants to the Festival.

101. The Cultural Affairs Adviser noted that the Council had recognised that, if the Festival continues to grow, it will limit the ability of smaller Island countries to host it. The Council's Executive Board had established a list of priorities for the host country, the Council and the Festival members, including limiting the size of delegations; this would be discussed further at the meeting of the Council of Pacific Arts held back-to-back with this ministerial meeting.

102. The Representative of Niue placed on record Niue's need for financial assistance to attend the 2004 Festival of Pacific Arts.

103. The Representative of Vanuatu supported the priorities outlined in the document. He concurred that host countries accrue a number of benefits from Festivals. He shared with the meeting Vanuatu's experience of hosting the recent Melanesian Arts Festival, in terms of reviving old dances that had almost disappeared and in relation to tourism and economic benefits.

## **DECLARATION OF THE PACIFIC ISLANDS MINISTERS OF CULTURE**

We, the Pacific Ministers of Culture, recognize that culture is the fabric of Pacific society and is a source of our identity. We urge pride in, and assert ownership of, our rich and diverse traditional knowledge and culture, as this defines and invigorates society. Traditional knowledge and culture reflects the balanced relationship between people and their changing environment.

2. We appreciate the opportunity to meet and discuss the issues we, the Pacific island countries and territories, are facing in promoting and preserving our traditional knowledge and expressions of culture – including music, language, dance, ceremonies, handicrafts, musical instruments, painting, jewelry, costumes, design and architectural forms.

3. We urge governments of the Pacific Island countries and territories to give priority to the protection, preservation, development and promotion of our traditional knowledge and culture, noting both the depth of this and the threats it is facing. We recognize that significant efforts have been made in many countries and territories in these areas but believe more needs to be done.

4. We encourage governments to place a central focus on traditional knowledge and culture, rather than pushing it to the periphery. Traditional knowledge and culture supports social cohesion and economic development. Financial support from government is essential to the development and promotion of traditional knowledge and culture.

5. In exchanging information on traditional knowledge and culture, we recognize the common issues of:

- the impact of globalisation on Pacific Islands' traditional knowledge and culture: especially through urbanization, migration and improved communication technologies;
- the role of government institutions in protecting, preserving and promoting traditional knowledge and culture;
- the need for capacity building in cultural and heritage organizations and institutions, given the small size and limited resources in our island nations;
- the development of innovative and contemporary culture in the region;
- the importance of promoting an awareness of Pacific Island traditional knowledge and culture both within and outside the Pacific region; and
- the contribution of traditional knowledge and culture to their economies, including through job creation and tourism, and the need to balance this new demand with traditional usage needs.

6. We commend the following decisions for consideration by the Conference of the Pacific Community, as well as for the information of development partners.

### **Regional Institutions for Cultural Development**

- a) the role that awards of excellence, authenticity labels, and grading of crafts can play in improving the quality of handicrafts produced;
- b) that promotion of the continued use of traditional crafts skills and techniques can be enhanced through the identification of skilled artisans and promoting youth participation and training through the education system; and
- c) the domestic and export marketing of crafts needs to be based on reliable statistics, market research and information.

18. We note the World Craft Council acts as a forum for exchange of ideas, skills, techniques and experiences and recognize the relevance of their 1999 recommendations. Pacific island representation on the Council is limited and we consider that Pacific islands would benefit from membership.

19. We recognize the need for a balance between the traditional and economic value of handicrafts and highlight priorities for the development and growth of the Pacific islands' handicraft industries as being:

- a) training and skills development, especially for women and youth, in creativity, design, marketing, business and promotion skills;
- b) marketing and promotion of handicrafts, including new opportunities and the issues of pricing policy and authenticity of handicrafts;
- c) implementation of legislation to protect traditional knowledge and culture;
- d) regional cooperation and appropriate partnering, and allocation of support funding, both by government and development partners;
- e) gathering of information and statistical data concerning the handicrafts industry in the Pacific islands.

#### **Regional Priorities for Cultural Development**

20. We note the priorities for cultural development identified by the Council of Pacific Arts and confirm these as regional priorities which include:

- a) promotion of the establishment of legislation aimed at protecting the peoples of the Pacific Island countries and territories against the improper use of both tangible and intangible expressions of traditional heritage;
- b) empowerment of the peoples of the Pacific Island countries and territories to preserve and develop their traditional heritage through education and training;
- c) enhancement of communication throughout the Pacific cultural network notably through new technologies;
- d) promotion of new expressions of culture and encouragement of creativity; and
- e) promotion of sustainable and profitable cultural industries and undertaking market analysis.

21. We confirm the role and importance of the Festival of Pacific Arts as expressed by Leaders of the Pacific Island countries and territories at the 9th Conference of the South Pacific Commission in 1969.

22. We recognise the Festival of Pacific Arts as important in the preservation and promotion of Pacific Island traditional knowledge and culture.

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**WELCOME ADDRESS BY THE SPC DIRECTOR-GENERAL  
MS. LOURDES PANGELINAN**

It is truly a pleasure to welcome all of you to our headquarters here at the SPC. This is a very special gathering today in that it is the first-ever regional meeting of Ministers of Culture of the Pacific, a significant and historic meeting indeed. On behalf of the Secretariat of the Pacific Community, in particular Deputy Director-General Monsieur Yves Corbel and Dr. Jimmie Rodgers, and Ms. Rhonda Griffiths and her team in the SPC Cultural Affairs Programme, I am very pleased to say a few words of welcome at this opening session of the meeting that is bringing together quite a large and important number of Pacific Ministers of Culture. This meeting will tackle some very important issues, including that of protection of traditional knowledge and expressions of culture. I trust that you all have had pleasant journeys, having traveled great distances to be here in Noumea, and that you are well rested for the work that is before us in the next few days.

Please allow me to say just a few words in French to our French-speaking participants. *Comme vous le savez, la CPS est une organisation bilingue qui a l'anglais et le français comme langues de travail. Je tiens donc à souhaiter la bienvenue dans cette langue aux participants francophones. Je suis heureuse de vous accueillir à la CPS pour cette conférence importante, et je vous souhaite un agréable séjour et un travail fructueux. Je me réjouis toujours d'avoir l'occasion de m'exprimer en français, mais si vous le permettez, je poursuivrai en anglais.*

As the oldest regional development agency in the Pacific, the SPC has long recognized the great importance that culture plays in the development of our region. We recognize that there can be no development in the Pacific Islands without taking into consideration cultures, traditions and the arts.

As a Pacific Islander, I have grown up in the environment of the Pacific Community that has very rich and diverse cultures, traditions and talents and where there is great respect and recognition of the significance that culture plays. Regardless of whether this culture is tangible or intangible, it must be safeguarded and promoted.

Over the years, the Pacific has seen many changes: modernisation and new technology has transformed the way we think. Money and profit plays a large role in today's society, but wealth is not only money and poverty is not just the absence of money. True wealth includes cultural richness and social well-being and we must play our part in taking responsibility to protect it.

It was in 1969 at the Conference of the South Pacific Commission, as we were then called, that our Pacific leaders first decided to organize a Pacific Festival of Arts, bringing together all countries and territories in the region to promote traditional customary practices. Over thirty years later, the Festival has continued to grow and now plays a major role in the transmission and revitalization of Pacific Island culture. From the Festival of Arts was formed the Council of Pacific Arts, the body that guides the Festival as it grows and that plays an increasingly important role in the assertion of Pacific peoples identities. To assist the Council, the SPC established its Cultural Affairs Programme in 1996, with voluntary funding from France and New Caledonia.

It is appropriate that today, thirty years later, our Pacific leaders, the Council of Pacific Arts and the SPC Cultural Affairs Programme meet and together in this new millennium forge a common path for the future. In organizing this meeting, we are joined by our partners from the Pacific Islands Forum Secretariat and the United Nations Educational Scientific and Cultural Organisation. As you know, meetings such as this are major undertakings that require support from agencies that work collaboratively with the Pacific Community to benefit the region.

**ADDRESS BY THE REPRESENTATIVE OF UNESCO  
MR. MALI VOI, UNESCO REGIONAL ADVISER FOR CULTURE IN THE PACIFIC**

On behalf of the Director General of UNESCO, Mr Koichiro Matsuura, I bring warm greetings from UNESCO Office for the Pacific States based in Apia, Samoa.

UNESCO, as I will present in more detail, has three fundamental missions. These are: *International Intellectual Cooperation*; *Development Cooperation*; and *Ethical Action*.

These three missions are generally combined in any action undertaken by UNESCO even though, depending on the requirements of the moment, one or other sometimes predominates without overshadowing the rest. In recent years, there has been a renewal of intellectual cooperation and ethical action in a bid to achieve the inseparable goals of peace and equitable and sustainable human development.

This piece of work, a Draft Regional Model Law for the protection of Traditional Knowledge and Cultural Expressions in the Pacific, has taken many people many years and hard work. It is indeed an example of UNESCO's International Intellectual Co-operation and Ethical Action undertaken collaboratively with the Secretariat for the Pacific Community and Pacific Islands Forum Secretariat in association with the World Intellectual Property Organization (WIPO) and various member states and territories that SPC serves.

UNESCO is proud to be associated with the two important regional organisations following a strongly worded recommendation from the Council of Pacific Arts Festival that Traditional Knowledge and Cultural Expressions ought to be protected. A brief history of it has been outlined by SPC under whose leadership the project has materialised.

No offence to the Director-General of the SPC and as well as the two officers here, but allow me to take the liberty of naming the two staff whose perseverance has made it possible to have this piece of work completed. These staff are Mr Yves Corbel and Mrs Rhonda Griffiths - to both of you, thank you. The Pacific has a Regional Draft Model Law.

These are two other colleagues of mine who I would like to make a special mention from Paris, UNESCO headquarters. They are Mr Salah Abada and Mrs Noriko Aikawa, who backed this project right from the beginning right up to now.

More than that under the leadership of Mr Koichiro Matsuura, who is even ardent for the protection of traditional knowledge and cultural expressions - we have the *Intangible Heritage and Sustainable Human Development policy*. This policy raises even greater collaborative work under the International Intellectual Cooperation between UNESCO, UNESCO Member States and the Civil Societies.

Honourable Ministers, Regional Organisations, Diplomatic Missions, Ladies and Gentlemen, UNESCO has signalled yet another challenge to the Pacific. That is:

**How can you turn intangible heritage into viable sustainable activities for the people of the Pacific?**

I have distributed a limited number of copies of a report of 'Artists in Development' a Unique Workshop which was conducted in Vanuatu last year.

The principle is you process development from the strength of what people have: the Pacific people have skills and plenty of natural resources from which to start sustainable living. Their intangible

**ADDRESS BY THE REPRESENTATIVE OF THE PACIFIC ISLANDS FORUM  
SECRETARIAT  
MS. EMMA FERGUSON, ECONOMIC ADVISER**

I am privileged to deliver this statement, at this special meeting, the very first for the region's Ministers of Culture, on behalf of the Pacific Islands Forum Secretariat.

Today is an important day as it marks the beginning of what is hoped to be a regular event for Ministers of Cultures - to meet, discuss and direct the future progress of issues concerning a subject that is very close to our hearts - Pacific culture.

Cultural identity is of great significance for the development of any country. Every aspect of development must take into consideration the culture and values of the community for it to be successful and appropriate. Pacific Islanders today have inherited a wealth of tangible and intangible cultural resources. These resources are often fragile and non-renewable and the responsibility for safeguarding this wealth is a responsibility that we all share.

The Pacific Islands Forum Secretariat's involvement in this process can trace its roots to the Forum Trade Ministers' meeting in June 1999. That year, amongst the other issues raised, our members expressed concern with how their indigenous intellectual property rights or traditional knowledge and genetic resources were increasingly being exploited and patented overseas without any compensation or benefit accruing to them. Traditional knowledge is not protected under any of the international agreements but in recent years has been the subject of continuing exploitation as competition for developing new products intensifies. Similarly it was felt that since there were no protective laws for cultural expression and related traditional knowledge - Pacific arts, crafts, designs and other expressions of culture, were exposed to the risk of exploitation without compensation.

Noting this, the Trade Ministers, mandated the Forum Secretariat to work with other regional organizations to assist members develop regional guidelines and legal mechanisms to protect their traditional knowledge and expressions of culture.

In November 2000 the Forum Secretariat, the SPC and UNESCO collaborated to develop a framework which comprised regional policy guidelines and a Model Law to protect traditional knowledge and expressions of culture. The following year, in February 2001, together with SPC and UNESCO, the Forum Secretariat organized a workshop in Noumea where the framework on the regional guidelines and the Model Law was presented to cultural policy officers from the region and legal experts, for their consideration. Later that year, in June 2001, the Model Law was presented to the Forum Trade Ministers Meeting having taken into account the views highlighted by the cultural policy officers and legal experts in the earlier workshop.

The Ministers received the model law and mandated the Forum Secretariat to work with the SPC, UNESCO and WIPO to undertake further development to the draft framework with the view of national and regional application and taking account of the international context. The Model law was submitted to the World Intellectual Property Organisation, whose comments assisted in the revision of the text to reflect the international context. In June of this year the Forum Secretariat, SPC and UNESCO sponsored a legal experts meeting here in Noumea to incorporate WIPO's comments to the draft framework.

You will have noticed from the agenda that amongst other important issues that you will be deliberating over the next few days, your discussions will include the Model Law for the Protection of Traditional Knowledge and Expressions of Culture. We are confident that you will find the law an important milestone to redressing the problem that was formally brought to the Forum agenda, in

**KEYNOTE ADDRESS BY MRS DÉWÉ GORODEY  
VICE-PRESIDENT OF THE GOVERNMENT OF NEW CALEDONIA  
MINISTER FOR CULTURE, YOUTH AND SPORT**

As the member responsible for culture in the Government of New Caledonia, it is both an honour and a privilege for me to address this first regional conference of culture ministers, organised by the Secretariat of the Pacific Community, the Pacific Islands Forum Secretariat and UNESCO. Indeed, in the light of the global events tending today to break down and destroy the cultural values that make us what we are, that make Pacific Island people what they are, it has become urgent for us to sit down together, as cultural leaders in our respective countries, to assess the action that we are conducting to conserve and promote the cultural heritage.

As regards New Caledonia, I would first of all, for your information, like to advise you that we operate under the 1998 Nouméa Accord that set out our country's institutional framework for a 20-year period. This is a political agreement between the French Government, the 'Rally for New Caledonia in the Republic' (RPCR) and the Kanak and Socialist National Liberation Front (FLNKS). The Accord introduces a decolonisation process within which the French Government is committed to the gradual and irreversible transfer of responsibilities to New Caledonia, except for the five 'reserve' powers that are those of sovereign states: defence, currency, justice, law and order and international relations, the devolution of which will be subject to a referendum between 2013 and 2018.

The preamble of the Accord, which is included in the French Constitution, recognises the Kanak identity and describes how it will fulfil itself. It also commits the Kanak People and the other communities in this country to forging a new form of citizenship and a common destiny. Also, the Accord provides for a special agreement between the French Government and New Caledonia on cultural development in New Caledonia. This agreement was signed on 1st January 2002 for a seven-year period and contains provisions on:

- The protection and development of the heritage and especially the Kanak cultural heritage;
- the development, dissemination and teaching of native languages;
- teaching, curricula and artistic practices;
- the Kanak cultural development agency (ADCK);
- artistic creation and dissemination and the circulation of works.

On the heritage issue, I have asked for French Government support for the objectives of a multi-annual scientific and technical programme called 'Protection of traditional knowledge and expressions of indigenous culture', in response to a project launched by the Pacific Community, UNESCO and the Pacific Islands Forum for the legal protection of traditional knowledge and expressions of culture, which we will be addressing as a topic tomorrow.

To some other, in the above-mentioned areas, the Government of New Caledonia has been working on:

- The hosting and organisation of the 8th Festival of Pacific Arts in 2000 and the participation of New Caledonia in the arts festival in our neighbouring country last month;
- the establishment of an Academy of Kanak Languages with the Customary Senate; also addressed in the Accord, is a project for producing an inventory and obtaining the repatriation of the dispersed Kanak heritage;
- protection of authors' rights and artists' status;
- the participation in the drafting of the model law for the protection of traditional knowledge and expressions of culture to make it applicable in this country.



**OPENING STATEMENT BY THE GOVERNMENT OF NIUE  
HON. VA'AIGA TUKUITOGA, MINISTER FOR EXTERNAL AFFAIRS**

*Fakaalofa lahi atu!*

Niue is the largest uplifted coral island in the world. It is isolated and unique. Unique, in that most countries in the region and in the world are over populated. Niue presently has a population of 1700. Our problem is Under population. Many of our people have chosen to migrate to New Zealand. This trend continues to the present day. We are New Zealand citizens and we move freely in and out of New Zealand. This factor over the last 40 years has gradually brought about our numbers to its present level.

We have fourteen villages located around the coastal area of the island. Each village is represented by an assemblyman or assembly woman in the *Fale Fono*.

History records that our forefathers had originally come from Tonga, Samoa, and Pukapuka. We speak a language that is neither Tongan nor Samoan. Our traditions and cultural practices had passed down by word of mouth from father to son. The first official records did not begin until 1901. The missionary period began in 1846 and much of what was recorded were the observations of these European and Samoan contacts. Nothing much was recorded for the period prior to outside influence.

### **Cultural Heritage Preservation**

The Niue Cultural Council Act 1986 once passed, had Government appointed a Cultural Council to be responsible for the preservation and promotion of all aspects of work connected with the natural history and material culture of Niue.

It is crucial for us to preserve our cultural heritage if we are to retain our identity. The preservation of language, song and dance; preservation of places of historical significance needs the concerted effort of our people who live on Niue. Many of the traditional forts, look outs, places of worship, and burial caves have been destroyed haphazardly as we bulldozed land for development. Many of the old people had passed on; and many changes had taken place. The people who moved to New Zealand speak the language and sing songs and perform dances from their experiences. Over time, these are taking on the change of their new environment and their new way of life.

For these reasons, it is compelling for us that our culture is preserved.

Because of the small population, we have some advantages and disadvantages. Some ways of preserving our culture is through living and practicing traditional ways. Our participation in cultural festival in Church or community, our participation in village projects for youth or women activities are good ways of preserving and promoting our cultural heritage. As we participate, we share knowledge, and enjoy the language that describes the arts of fishing, planting, cooking, carving and weaving.

### **Education**

We have one high school and one primary school and both have good cultural programme with the performing arts, language, oral traditions and crafts. The students are able to take part and learn their culture in the classroom.

Each year the High School hold speech competitions, cultural sports, traditional dances and singing. The costumes utilizes skills in creation and crafts.

I would like to share with you some light philosophical comment to emphasize the importance of this conference.

At one time when I was a cultural teacher at Niue High School a very prominent parent came to me to complain about the culture programme taught in the school. The parents words were, "I send my children to school to study academic subjects like maths, science and English, not Niuean culture. I want my kids to learn those things that will give them good jobs in the future". I tried to reason with him that one important aspect of culture was identity and heritage as a Niuean. His firm response was "You can't eat culture or identity" After a short pause, I said to him "You might be right, but you will be hungry without it". Ironically, several years later, one of his daughters, became a social science teacher at Niue High School teaching among other things, Niuean Culture and history.

Areas of Concern: we need to work on recording and documentation and restoration of some historical sites. Most of the sites are on private land therefore we need to work closely with landowners and families.

Therefore we are very thankful for being invited to this first Regional Meeting for Pacific Island Ministers of Culture, as indigenous peoples of the Pacific, unity must be a priority in serving our people and our countries. We must be responsible to all people in our region to foster the protection of cultural heritage. Together we must have a collective voice to cultivate global awareness and appreciations of Pacific Arts and Culture. We as Niueans are very much aware of our size, and our survival as a Small Country.

*Fakaaue lahi.*

settlers and other migrants from the Pacific, Europe and Asia who have come in the last two hundred years, by our Pacific geography and our relationship with the rest of the world.

Cultural heritage and the traditions of creative expression - such as the Maori performance art of *kapa haka* explicitly supported by the Government - are indispensable to the continuity of culture between generations.

We believe that our culture and heritage warrant specific support - and at the same time, must be integrated effectively into our society. They are not things that happen 'over there', in a special place on a special occasion, every now and then.

In this context the protection of traditional knowledge takes on a particular importance.

- We are amending our Trade Marks Act to prevent the inappropriate registration of trademarks that contain Māori text and imagery.
- We have encouraged the development of *Toi Iho* - the Maori Made Mark - that identifies products made by Maori and that are of particular quality.
- We support the international work which focuses on protecting traditional knowledge, for example in the context of WIPO (World Intellectual Property Organization), and in our own neighbourhood, the work in the Pacific to develop a draft model law on the protection of traditional knowledge.

More broadly, we have significantly increased funding to key heritage institutions such as Te Papa, our national museum, and the New Zealand Historic Places Trust, which helps protect culturally important buildings and sites in New Zealand. This funding has been part of a Cultural Recovery Package that has enhanced the cultural infrastructure by providing extra support to a range of important cultural and heritage organisations, including the arts funding body Creative New Zealand; the New Zealand Symphony Orchestra; and the New Zealand Film Commission.

This year we are starting a nine-year project to develop an on-line Encyclopaedia of New Zealand and will commence publication. It will provide a guide to the natural environment, history, culture, economics, institutions, peoples and social development of New Zealand.

We believe that an increased awareness of cultural and national identity contributes to the broader, and sustainable, development of our country. In my years as an advocate for the culture and heritage of my country - and this role is one I held long before I became Associate Minister in 1999 - I have not found it difficult to convince people that cultural and heritage activities not only have cultural benefits - they bring benefits in the areas of national identify and social cohesion too.

New Zealanders have been more sceptical, perhaps, about the economic benefits of culture and heritage. They have tended to see cultural activity, in financial terms, as a cost, not an asset.

This view is short sighted, and we have now set about proving the sceptics wrong. For the first time, a New Zealand government is recognising the economic potential of culture and heritage, and that potential is huge. Cultural activities provide a foundation for the development of creative concepts, products and services that can offer economic advantages for New Zealand in global markets.

The creative sector's contribution to New Zealand's GDP increased from 2.7% in 1996 to 3.1% in 2000 - 01. Employment in the creative industries grew faster than the economy as a whole over the same period.

**OPENING STATEMENT BY THE GOVERNMENT OF FIJI  
MR ALIPATE QETAKI, PERMANENT SECRETARY FOR JUSTICE**

**Introduction**

This report presents to participants at the Cultural Ministers meeting a background information of our positions in terms of the preservation, promotion and participation of the Culture and Heritage Sector in Fiji.

The concept 'culture' is used in many different senses. For the purpose of this report the shared understanding of culture promoted by UNESCO is used. The first of these covers the diverse manifestations of human intellectual and artistic creativity, past and present, i.e. both the cultural heritage and living forms of cultural expression. Together with the persons and institutions responsible for their transmission and renewal, these constitute the 'cultural sector'.

Our culture and heritage sector, as an integral part of development, as been for far too long being neglected. In Fiji, extensive consultations with major stakeholders identified that a Department is established to lead the development of the culture and heritage sector at a policy level.

For development to be sustainable it must take into account crosscutting issues such as culture, gender and environment. The promotion, development, preservation of cultural and heritage is imperative for the protection of indigenous culture. This is of particular relevance given the oral nature of indigenous culture and heritage. National unity and social cohesion can be forged and achieved through the development of the cultural and heritage sector.

**Overview of the Government Machinery on Culture**

The Fiji Constitution recognizes that Fiji is a multicultural society and affirms the contribution of all communities to the well being of that society and the rich variety of their faith, traditions, languages and cultures. There are two fundamental reasons for government involvement in this sector. They are:

- Preservation, conservation, protection and development of Fiji's rich Indigenous and diverse cultural traditions are fundamental to its identity and development as a nation.
- And the culture and heritage sector has enormous potential for employment creation and income generation.

The sector contributes to poverty alleviation through employment creation and income generation in the formal and in particular the informal sector. Its link to the tourism industry cannot be overemphasized.

The potential for job creation and income generation can be realized through a comprehensive cultural mapping project for systematic development of the country's diverse cultural and heritage resources, and the development of a national cultural industry strategy. This will underpin all future programs and efforts by Government.

The address by Fiji's President in 1999 announced that a separate department of cultural affairs is to be created to co-ordinate national undertaking.

In 1997 a cultural mapping exercise to document the different organisations involved in the sector was undertaken. Major finding includes:

protection and successful management of these resources for future generations. Major initiatives over the next decade includes:

- Repatriation of cultural objects removed from Fiji during the period of colonialism in the last century.
- Development of a field worker Programme, which will encourage rural communities to record and document their own sites and history with technical expertise and support being supplied through the Museum.
- Regional Center Providing Expertise and Training, for the management of cultural heritage. The museum's size and professional capabilities put it in a position to share expertise with other less developed museums and cultural centers in the Pacific Region. This assistance is understood as key to the protection and promotion of arts and culture in the South Pacific. The Secretariat of the Pacific Island Museums Association (PIMA) is currently based at the Fiji Museum. PIMA regularly organizes training programs for heritage management professionals in the region.
- Cultural Awareness. The rapid rate of economic development and change has had a major impact on traditional cultures. As the official guardian of the country's material culture, the museum is responsible for reminding the community and leaders of the country, of the integral role arts and culture play in the successful and balanced development of the nation.
- Cross-cultural Understanding. Considering Fiji's pluralistic community, the museum recognizes one of its key responsibilities is to promote greater cross-cultural understanding. This is managed through the coordination of special non-formal programs, such as regular exhibitions, and the use of the mass media -radio broadcasts, television, and newspaper articles.

### **National Trust of Fiji**

The National Trust is actively involved in the conservation, protection and management of Fiji's cultural and natural heritage including rare and endangered flora and fauna. Since the designation of Sigatoka Sand Dunes as Fiji's first national park in 1989, an effective legal and professional framework for the Trust's mandate and cooperation with national and international conservation organisations have been boosted.

In April 1996, through Cabinet approval, Fiji's "national policy for the Protection, Preservation and Management of Fiji's Heritage became effective". In September 1998, the Amendment Bill to the National Trust Act was passed in Parliament.

The Trust manages several heritage sites in our country and the processes for the registration of Fiji's National Heritage Sites is being carried out, as a requirement of the National Trust (Amendment) Act, in conjunction with the Fiji Museum and Department of Culture and Heritage.

The Trust is the national agency for the coordination of the preparatory process for the nomination of specific national Heritage sites in Fiji to the UNESCO World Heritage List. It undertakes a range of local, national and international public program activities to promote heritage conservation.

### **Fiji Arts Council**

(FAC) coordinates national programs and activities across all art form as well as traditional and contemporary craft. In expanding from its original role as a coordinating body for the presentation of overseas artists, the Council is playing an important role in the preservation, revitalisation and promotion of living heritage and arts.

of Scholarship and the enhancement of cultural programs. However, there is little work carried out on the cultural side.

### **Non government Organisations**

Many non-government organisations, Women's clubs and committed individuals contribute to the preservation, promotion, and development of craft. Some organisations that play an important role in craft development include those that have a geographic focus e.g. Western Arts and Craft Society and the Oceania Centre at the University of the South Pacific which takes a more of a regional focus in keeping with its role as a regional university. Soqosoqo Vakamarama, Fijian Women Society the largest Women Organisation has promoted handicraft production through competitions for the different provinces with the aim of improving design and quality of the craft.

World-Wide Fund for nature (WWF) has also been contributing to craft development through a project applying customary knowledge of use and practices to support sustainable use and protection of community forests. Workshop at village level has documented local knowledge of kuta, weaving techniques, and the use of mats in meeting traditional obligations. Handicraft training to produce saleable products from kuta off-cuts was also held.

The following NGOs that effectively contribute to the preservation and promotion of culture and heritage are worth mentioning;

Wainimate, SPACHEE, Dance Theatre of Fiji, Foundation for the Indigenous Fiji Musicians Associations, Foundation for the Indigenous People of the South Pacific, Fiji Performers Rights Association, Western Arts & Crafts Association, Native Land Trust Board, Fijian Affairs Board, University of the South Pacific.

### **Support Programs**

A further analysis of the sector in Fiji has identified that a number of these cultural organisations are active and demonstrate a high level of commitment but they lack Programme driven grants. Innovations, pilot project development, forward planning and target development of programs for sustainable cultural development.

Our government has been approached through our budgetary discussion process to introduce cultural grants in the year 2003 to be administered by the Department. These grants will support further work in conservation, preservation, continuation and promotion of all forms of cultural and heritage development.

The Fiji Government is currently providing grants to the Fiji Museum, National Trust and the Fiji Arts Council and strengthened these agencies in the preservation promotion and protection of our culture and heritage.

These three institutions together with the assistance of the Department maintains a collaborative partnerships between government, non government and the private sector agencies to generate income and attract investment for the culture and heritage infrastructure and targeted development projects

### **Festivals**

There are several advantages seen in the development of a Fiji festival and events strategy. Festivals and events are occasions that will provide opportunities to promote Fijian artists and their crafts, performances and other arts forms they could become critical for cultural tourism promotion. Fiji is committed to strengthening cultural exchange programs whereby traditional and contemporary artists and crafts people from overseas visit the country and Fijian counterparts travel overseas.

**OPENING STATEMENT BY THE GOVERNMENT OF COOK ISLANDS  
HON JIM MARURAI, MINISTER FOR CULTURAL DEVELOPMENT**

**BACKGROUND**

The Maori Culture of the Cook Islands is a fundamental aspect of the current and future development of the Cook Islands.

It is so important that a stand-alone Ministry of Cultural Development (MOCD) was established under the 1990 Ministry of Cultural Development Act.

Currently just about all aspects of the community and sectors of the Cook Islands can look to the economic downturn and upheaval of 1996, and subsequent years of reform from then onwards as being some sort of turning point. The resulting lay-off of half of the public sector workforce and the displacement of hundreds of the population overseas drastically affected every community and sector in the Cook Islands. The 'cultural sector' was no different as it lost much of its 'cultural personnel, experts and artisans' overseas.

However the country as a whole is in a state of recovery and so too for the 'cultural and arts' sector.

At the recent Ceremonial Opening of Parliament, in the Speech from the Throne by the Head of State the Queen's Representative, the section on 'Culture' read,

*"The Ministry of Cultural Development will endeavour to realise the overriding principles in its Budget Policy Statement, and to quote; preserving traditional knowledge, protecting intellectual property and promoting the dynamics of our culture which makes for national pride and identity, while recognising its important commercial value".*

**MINISTRY OF CULTURAL DEVELOPMENT (MOCD)**

Mandated to 'Develop the Maori Culture of the Cook Islands the MOCD consists of various Divisions, some of which administer other Acts which exist and are related to their programme of activities. Some of these Acts are still Bills and are in the process of being developed and enacted.

These divisions are now accorded Outputs under the new Public Sector Management Regimes adopted by the Cook Islands Government after 1996.

These Divisions, Outputs and relevant Acts are listed as:

- Output 1. NATIONAL ARCHIVES: To ensure the safekeeping and to implement a dissemination programme for archival material Administers the 1967 Public Records Act - needs updating.
- Output 2. NATIONAL LIBRARY: To develop a comprehensive National Collection to enable efficient and effective access by the general public to library resources. Developing the Legal Deposit Act.
- Output 3. NATIONAL MUSEUM: To collect, care and promote the material culture of the Cook Islands and to ensure the appropriate environment in which to display, and store the nation's movable cultural heritage. Administers the Antiquities and Artefacts Act.

#### National Archives:

- The renovation and upgrading of the National Archives has been the priority activity of the MOCD for the last two years, and it is deemed to be the same for the next three years.
- This involved the total removal of the archival collection from an old storage, dusting, fumigation, repacking and moving into currently renovated new storage.

#### Cultural Industry:

- It is now clearly apparent that the whole of the Cultural and Art Sector, in relation with the Tourism Industry is contributing significantly to the economic and revenue generation of the country.
- There is now a very real prospect that the whole of the Cultural and Art Sector can be consolidated and developed into a feasible and sustainable industry.
- This Ministry have a vision of accomplishing this within 10 years.

#### Handicrafts

- Previously mainly the domain of women, and incorporated into the 1995 Cook Islands Policy for Women, under the Women's Division, Ministry of Internal Affairs.
- Post 1996 Transitional Programme sought to increase the involvement of both men and women in local small and cottage-type industries in all sectors with Handicrafts becoming an effective important one because of the readily available raw materials.
- In 1997 the building of the Punanga Nui Cultural Market in Downtown Avarua as a venue for Handicraft as well as local food vendors added to the increased growth of the Handicrafts industry in the Cook Islands.
- This has seen a marked shift from an industry that was totally dependent on the involvement of Government via the Women's Division to one that is now more market oriented with private sector marketing and selling outlets involved.
- The Women's Divisions is now mainly involved with the formulation of Policy and Training.
- This Division brings into line the 'business training capacity' of the Small Business Enterprise Centre (SBEC) especially set up to foster small businesses.
- The major issue facing this sector now, especially requested by the outer islands, is the formulation of a Pricing Policy in order to obtain a 'fairer and more equal pricing structure and adhered to by marketing outlets on Rarotonga.
- There seems to be a slight misunderstanding or a suspicion of Rarotonga based private outlets in terms of fairer pricing, profit margins, transportation, tax and other 'hidden costs'.
- Therefore any assistance on this issue would be most welcomed.

#### Sustainable Development, Oral History, Orators and Historians

- With the issues of environmentally sustainable development now at the fore on both the global and local agendas, history and especially local oral history is now a valued resource in formulating national and local developmental policies.
- Orators and historians are now utilised by the Environment Services to unveil much of the traditional wisdom of our people with respect to seasons, weather patterns, wave patterns and water levels for low-lying areas, etc.
- Some islands have or, are now in the process of raising and assembling their traditional oratory houses/*Are Korero*.
- The MOCD is now working with the lower house of traditional chiefs, the *Koutu Nui* to catalogue much of the traditional history and wisdom kept by it's members.
- This is emphasised by the Oral History Preservation Project under the Anthropology Division as submitted to UNESCO.

#### Maori Language Act (M.L.A.)

- The Cook Islands is now in the process of enacting the MLA to establish and ensure the preservation of our *Maori* language.



**OPENING STATEMENT BY THE GOVERNMENT OF AUSTRALIA  
MS. DENISE FISHER, CONSUL GENERAL, AUSTRALIAN CONSULATE**

I am representing Australia at this meeting as the Minister for the Arts and Sport, Senator the Hon. Rod Kemp, was not able to attend the meeting because of his parliamentary commitments.

Areas of interest to Australia for discussion during the meeting include:

- The Regional framework for the Protection of Traditional Knowledge and Expressions of Culture; and
- The Festival of Pacific Arts.

**The Regional Framework for the Protection of Traditional Knowledge and Expressions of Culture**

Australia welcomes the development of the Regional Framework for the Protection of Traditional Knowledge and Expressions of Culture, in recognition of the importance Pacific Island Countries place on protection of their traditional knowledge and expressions of culture.

Australia was pleased to have the opportunity to participate in the development of the Regional Framework, especially as a participant in the Working Group for Legal Experts on the Protection of Traditional Knowledge and Expressions of Culture in June this year.

Australia acknowledges the contribution of the other Working Group participants; Fiji, New Caledonia, New Zealand, Palau, Papua New Guinea, Tonga and Vanuatu. WE also acknowledge the contribution of the World Intellectual Property Organization (WIPO), the Secretariat of the Pacific Community (SPC) and the Forum Secretariat. The Workshop was very effectively chaired by New Zealand.

Australia believes that the Framework is a simple, well structured and workable model law. Decisions on implementation and enactment of the model law are, appropriately, the prerogative of the Pacific Island countries.

**The Festival of Pacific Arts**

Australia, through the Commonwealth's arts funding body, the Australia Council has been, and continues to be, strongly supportive of the Festival of Pacific Arts.

Australia believes that there are many benefits from the Festival, including that:

- It assists indigenous cultures of the Pacific to preserve, maintain and develop their artforms;
- It provides a means for indigenous peoples of the Pacific to showcase their arts and cultures to an international audience; and
- artists are able to establish new contacts and renew existing ones, exchange ideas, and share their knowledge.

Australia has been an active participant in the Festival of Pacific Arts, including as host nation in 1998. In recognition of the on-going benefits of the Festival, the Australia Council will organize a delegation of artists to the 2004 Festival in Palau.

protection of historical sites and monuments and conservation of cultural property. The draft law we are being asked to address and formalise today shows how urgent it is for us all to take part in discussion on the future and conservation of our common heritage and more specifically on the individual heritage of each country.

This draft a legislation to assist the owners of traditional knowledge and forms of cultural expressions is therefore an essential step forward in the legal protection of indigenous peoples rights and, in the current period, represents an essential tool for protecting traditions against the vagaries of the modern world.

The idea of culture in our islands is that of the 'shared space' and has been for some 20 years now with its symbolic scope, which is the corollary of custom. Custom is represented in institutions, which are taking an important place in our islands.

The heritage of our territory is made up of tangible and intangible cultural property.

### **Tangible culture**

1. Archaeological material: archaeological sites, fortifications, dwellings, burials sites, old road networks, pathways, refuge areas, springs and wells, sanctuaries, old irrigated taro fields, adzes, pottery shards, bracelets, etc
2. Ethnographic material: kava dishes, tapas, gatu, old artifacts and various manufacturing tools.
3. Religious heritage with baptism registers, genealogical documents, churches, etc

### **Intangible culture: stories, legends, histories, oral tradition, genealogy, kava ceremonies, dances, music, etc**

4. The lack of regulations. No official legislation. Resolution on the protection of cultural monuments and natural sites dates back to 1967.
5. Natural protection by the traditional leaders: e.g. the chiefs manage land rights.

There is no official legislation in force on the Territory to protect cultural property. The draft resolution of the Territorial Assembly on the protection of cultural and natural monuments and sites in the territory of our islands was drafted in 1967. For many reasons, it has still not been officially approved by the Territory.

As for traditional customary authority, it remains a natural form of protection for our cultural expressions. Traditional chiefs manage land rights, for example.

These remarks are not comprehensive. In any case, the Territorial Assembly culture committee will be working on this issue in conjunction with all stakeholders and the SPC recommendations will be useful and necessary to make progress on it.

We wish to thank the Community in advance for anything it may be able to do to respond to the many requests we shall no doubt be making in the days to come.

- 2) The organisation of national and international cultural and arts festivals, workshops and conferences;
- 3) The sponsoring and co-ordination of programmes of cultural research in the country;
- 4) The provision of national library services, including a role as the national book depository;
- 5) The maintenance of a collection of all literature written about Vanuatu in the 'Vanuatu Collection' of the national library;
- 6) The identification, survey and protection of sites of cultural and history significance and the maintenance of a register of these sites;
- 7) The collection of rare and important pieces of material culture for storage and display in the National Museum;
- 8) The identification and repatriation of cultural heritage collections held overseas, including obtaining copies of early photographs and films;
- 9) The recording and documentation of the history and traditions of the country, mostly on audio tape;
- 10) The recording on video of aspects of the history and traditions of the country, including customary performances, rituals and historic events;
- 11) The provision of video recording services to record miscellaneous events at the request of the public;
- 12) The production and publication of informational and educational materials in literary, audio and audiovisual formats;
- 13) Generally, responsibility for the management of the cultural heritage of the country.

The Cultural Centre's funding comes from 3 main sources: an annual grant from the national government; revenues it receives; and grants received from foreign governments and international organisations (AusAID, UNESCO, the French Government, NZODA, the Canada Fund, UNICEF).

### 3. The Cultural Centre's Fieldworker Programme

Vanuatu is unique in the region, and perhaps in the world, for its cultural fieldworkers programmes, which is widely seen as a model for community participation in cultural heritage management. The Pacific Islands Museums Association (PIMA) has been trying to encourage other institutions in the region to use this model to develop more direct community participation in cultural heritage management - a workshop with Pacific Island museums was held in Vanuatu in 1999 for this purpose.

The fieldworkers programme was set up in the mid-1970 at the Cultural Centre. People within the local community are selected as fieldworkers to represent different areas, and receive training in using notebooks, tape recorders, and still and video cameras to record cultural information. Basic ethnographic fieldwork techniques such as dictionary-making and the recording of genealogies are also learnt, as are the more general aims and methodologies of cultural heritage preservation and development. This training takes place in annual two-week workshops held at the Cultural Centre's head office in Port Vila. At this time each fieldworker present their research findings on a particular topic identified for that year's workshop, and learns of the corresponding *kastom* in other areas of Vanuatu from the reports of other fieldworkers. These presentations are recorded, thereby preserving this important information. Fieldworkers also learn in the workshop of the programmes fieldworkers from other areas are developing to encourage the maintenance and revival of cultural traditions. Some of the more experienced fieldworkers have been involved in major initiatives of cultural research and revival in their respective areas, often with very little support from outside.

While the fieldworkers network has been comprised solely of men for much of its existence, in 1993 the first workshop for women fieldworkers was held. There are now over 60 men and over 40 women fieldworkers of the Cultural Centre. Funding allowing, the aim is to have one fieldworker for every cultural group in the country. This is seen as the best solution to the problems of (a) dealing with cultural diversity from within our national institution and also (b) effecting genuine community participation in the management of their own cultural heritage.

**OPENING STATEMENT BY THE GOVERNMENT OF TONGA  
MR. VILIAMI TAKAU, DIRECTOR OF EDUCATION, YOUTH, SPORTS AND CULTURE**

**Introduction**

The protection of traditional knowledge and expressions of culture is endorsed internationally. The capability of a small fragmented island nation, heavily dependant on foreign assistance and remittances, high unemployment, subsistence reliant, competing air and sea carriers, pre-announces the environment the Kingdom of Tonga envisages in the year 2000 and beyond.

The protection of traditional knowledge and expressions is heavily outweighed by financial burden. The risks traditional value experiences are difficult in light of the current issues concerning crimes, drugs and high unemployment. However, the progressive policies the Kingdom of Tonga endorses internationally and locally is due to, consistent attempt to fulfil it's moral and traditional obligations. The current experiences that I will briefly show continues to prove that Tonga is a traditional Polynesian society progressing into the new century with traditional values and expressions intact.

**Kingdom of Tonga**

The Kingdom of Tonga is independent and predominately Polynesian. Considered one of the very few island nations to adopt a written constitution in 1875. The population of the Kingdom of Tonga is 100,000, with an even greater foreign resident in Australia, New Zealand and United States of America.

The constitution of Tonga was surprisingly advanced in 1875, for the traditional element of the Tongan hierarchy was retained. The values of the traditional system, was retained intact and the customary owners were made aristocracies. The values of Tonga today is hereditary, flexible, clearly identified and customary orientated.

The constitution also outlines, the benefits of modern government, in which the traditional leader is retained. The sacred and temporal leader is the King of Tonga, who is also the head of state. The King presides over the Privy Council, executive arm of government, judiciary to promote peace and harmony and parliament to authorize annual budgets.

**Traditional Role**

The traditional benefits are considered invaluable and strongly associated with Tongan national pride. Traditional dancing in Tonga remains highly regarded and practiced consistently. For instance, the *Fola'osi* of Kanokupolu, *Lornipeau* of Lapaha and Tatakamotonga are practitioners of traditional *lakalaka*. The villagers practice four to five months for a single performance. Three live practices weekly allow singers and performers to participate in the preparation of hand movements, voice, singing and male movements too.

**The Year 2000 and Beyond**

The Year 2000 and beyond is internationally recognized as the information era, an era reliant on swapping information. Unfortunately, the information era and vision is limited to a very small privileged few, and they dwell in the northern hemisphere of the equator, in north America and Europe. Asia, South America, Africa and Oceania fall outside the American and European economic constituencies.

To put it bluntly, Tonga is categorized as underdeveloped and very poor economically.

### **Endorsement of cultural preservation**

Local institutions such as the Tonga Traditions Committee contribute towards preserving historic sites, enhancing *lakalakas*, and closely record traditional ceremonies. Ministry of Culture promotes cultural activities for primary and secondary schools. Tonga Visitors' Bureau promotes international awareness using cultural assets. Ecotourism is a new form of encouraging Tourism to Tonga. TVB utilizes local environment and historic sites as an alternative income earner for local residents.

### **Pacific Arts Festival**

The Pacific Arts Festival remains a common ground for small island nations to convene and express their cultural identity using performances, singing, attire and customs. Astronomical financial burden places small and weak island nations under stress to host the festival. Consequently, the exercise of convening the arts festival on one island, for a week, is intentionally and highly humanitarian in value. Financially, it remains excessive and financially draining on island nations' budgets.

### **Intellectual Property Rights**

The governance of Intellectual Property Rights carried out by the Tongan Ministry of Justice and Ministry of Labour, Commerce and Industries, is an attempt to retain and control movements of intangible culture by legitimate means. The financial benefits by commercial piracy is recognized today, yet difficult to endorse.

The introduction of the model law in Noumea may assist the island countries. The problems of commerce has briefly been made known but, without legal endorsement, the development and control of traditional and cultural expressions would remain in the hands of others.

### **Tangible Heritage**

The Tonga Traditions Committee is the authority in traditions and culture, checks and permits traditional artefacts to pass out of Tonga, with an assurance of conditional return. The greatest problem arises when artefacts are smuggled out of the country. Usually, artefacts are sold cheaply to visitors in exchange for financial relief. With the introduction of the legal module the actions of the traditional owners and the commercial returns could be complimented well.

### **Cultural Heritage Academy**

The greater Polynesian context categorizes Tongan identity alongside Hawaiians, Tahitians and Maoridom. Cultural history, academically taught in foreign countries, such as New Zealand, Australia, United States of America and United Kingdom. The only means of receiving tertiary education is through foreign scholarship and assistance. Thus, the academic studies of local cultural knowledge is obtained through a foreign institution. The cultural identity of a Tongan is nurtured by a foreigner, in a foreign institution, with minimal input from the indigenous people.

The only regret of the above is that foreign lecturers and institutions are often quoted as professionals in Tongan studies. Their (foreigners') views are often represented in international politics as indigenous views. The local indigenous residents of Tonga are seldom consulted due to their geographical distances and language barriers.

### **Conclusion**

**OPENING STATEMENT BY THE GOVERNMENT OF THE SOLOMON ISLANDS  
HONOURABLE ALEX BARTLETT, MINISTER OF CULTURE, TOURISM AND  
AVIATION**

I would like to express my gratitude for those who have organized this first Regional Meeting for Pacific Ministers of Culture. I would like to thank in particular, the Secretariat of the Pacific Community, the Pacific Islands Forum Secretariat and UNESCO.

At this juncture, I wish merely to give a brief general overview of the situation in the Solomon Islands regarding cultural heritage preservation, promotion and participation.

Solomon Islands as you all know has a population of approximately 480 000 people with very diverse cultures and languages. However, any endeavor to preserve, promote and enhance the various aspects of the cultures and languages is a huge task indeed especially at this time when the country is facing economic problems and inadequate trained cultural specialists and manpower.

Since the country gained political independence from Great Britain on July 7, 1978, the emphasis on cultural heritage preservation, promotion and participation has been minimal and inconsistent. This has come about due to the lack of the country having no national cultural policy in place and not enough trained manpower to implement the different cultural heritage policies and plans put together by various governments either in the past or up until now.

The present government has indeed put together a cultural policy aimed at strengthening the already existing institutions such as the National Museum and the National Art Gallery responsible for the cultural heritage of the nation. As a result of this policy, the National Museum has embarked on a new project involving the construction of a new building to be used by the youth as a cultural and language Training Centre. Groundwork has already started early this month on the building site and it is expected that the building should be ready for use in February 2003.

IN Solomon Islands, cultural participation is expressed at three levels; (a) the village or community level; (b) the Provincial Government level; and (c) the National Government level.

It is often stated that 85% of our people live at the village or community level and it is in villages or communities that the different cultural components are still maintained and practiced and the languages are still being spoken daily by the people. At this level, the preservation, promotion and participation in the cultural heritage are done informally either within the nuclear and extended family circles or amongst members of one particular language group.

The second level where cultural heritage preservation, promotion and participation are encouraged is in the Provincial Centres that are the Political and Administrative Centres encompassing wither different language groups living on one particular island or several groups of islands. So far there are nine Provincial Centres found throughout the whole country and each of them organizes annual cultural events to mark the individual Province's Second Appointed Day. During these events, different cultural activities are performed and organized for the general public to participate in them and enjoy. Such expressions of the cultures are preserved and promoted during these events.

Some of the Provinces already have in place their own individual policies or legal mechanisms to assist them preserve, promote and protect their cultural heritage.

**OPENING STATEMENT BY THE GOVERNMENT OF SAMOA  
HONOURABLE ULU VAOMALO U. KINI, MINISTER OF YOUTH, SPORTS  
AND CULTURAL AFFAIRS**

The Independent State of Samoa covers 9 islands and lies 2,600 miles southeast of Hawaii, 1,800 miles from New Zealand and 2,700 miles from Sydney, Australia. The total land areas is 2,842 square kilometers. The population counted at the recent census was 176,848 people. Additionally, over 100,000 Samoans live and work overseas (New Zealand, Australia, USA) and contribute with their remittances to Samoa's economy.

There are two larger islands, Upolu and Savaii. Upolu is the most developed and densely populated island with a population of 132,358 people. The capital Apia is located here. Savaii is the largest island and next most populated (42,824 people). Samoa has one large international airport and three other airports servicing inter-island traffic and travel to American Samoa.

Samoa's parliamentary system incorporates some aspects of its traditional chiefdom structure. Except two special seats, all parliamentarians have to have chief titles. Until 1990, only persons with chief titles could vote for these parliament members. Village life is regulated by the village chief council, who also have the legal right to impose fines and bans on villagers. The chief as head of an extended family also manages the family customary land; customary land ownership covers 80% of Samoan land. Other traditional groups with strong influence in the village are the Women's Committee and the untitled men.

Samoa cultural activities are an integral part of every day living. The cultural and family links are also very strong to the overseas Samoan communities. Cultural education is supported by government and other special initiatives; however, much of it is also taking place informally in the village community and family. A main aim of cultural programmes has to be the strengthening and preservation of this transfer of tradition. This is especially important with the influence of globalisation and foreign influences through the media, overseas goods, overseas travel and visitors. These new challenges have to be taken up -not only as a threat to the integrity of our traditional culture, but also as opportunity to nurture and develop our identity as Samoans with new skills, knowledge and media.

*Recent Development in Samoan Government*

The vision for the Strategy for the Development of Samoa 2002 -2004 by Government is: 'For every Samoan to enjoy an improved quality of life premised on a competitive economy with sustained economic growth, improved education, enhanced health standards and strengthened cultural and traditional values'. (*Strategy for the Development of Samoa 2002-2004 p.1*).

Preservation of Culture is not specifically mentioned as priority in this Strategy Plan. However, the integrity of the Samoan culture is confirmed to be vital to the achievement of several of the nine priorities in this Strategic Plan. The nine priorities are:

1. Stable Macroeconomic Framework
2. Improve Education Standards
3. Improve Health Standards
4. Improve Private Sector Development
5. Enhance Agricultural Opportunities
6. Strengthen Social Structure: "The *faaSamoa*... Samoa culture is recognised as key factor in achieving and maintaining social harmony within the Samoan society. It is valuable social security system providing cohesion in the community. '(Strategy for the Development of Samoa 2002-2004 p.19).

### **Preservation and Promotion of Material Cultural Heritage**

The Museum of Samoa has been established by the Ministry of Youth, Sports and Cultural Affairs (MYSCA) in 1999, providing information for Samoans and visitors about life, culture, history and environment of Samoa and the Pacific. The museum is situated in three rooms in the former Government Building in Apia.

MYSCA is also responsible for the Archives Project. A room has now been established in cooperation with the national library. This project will mainly cover Government records from the last 100 years. There is also a plan to register and preserve old historical buildings, a project initiated by the Lands, Survey and Environment Department.

However, the most important way of preserving material cultural heritage is the passing on of skills and knowledge to the new generations. This is also a main aim of many cultural programmes and projects, such as vocational workshops by Women Affairs and MYSCA, teaching weaving, carving and bark cloth making. Samoan handicrafts are promoted and marketed through the Women in Business Foundation. This non-governmental organisation also revived the art of weaving, spliced fine mats and other precious traditions, through training and the opening of market opportunities.

### **Intangible Cultural Heritage -Promotion and Participation**

Oral traditions are being collected in written form in the Samoa *Nei Galo* legend collection, through hearing protocols at the Land and Titles Court, through research by local and overseas anthropologists and students, and by private groups and individual writers. Some of these records have only very restricted access, such as the court files, due to the traditional confidentiality of genealogies and family history. The taboo on disclosing certain oral traditions can also restrict research opportunities.

The transmission of oral traditions can only be successful if the Samoan language skills are also transferred to the young people. Samoan Culture and Language is a subject in Samoan schools recognised also on School Certificate and PSSC level. The National University and a private institutions also offer Samoan degree studies. Additionally, special Samoan culture and performance activities are included in the school calendars. The urgent need for some Samoan language and culture teaching material is presently being addressed. The Curriculum Development Unit has published several books for teaching use, including a Samoan grammar for students. MYSCA is developing the first mono lingual Samoa dictionary. The Government encourages the official use of Samoan, e.g. by accepting Cabinet submissions only for discussion if they are written in Samoan language.

Other intangible heritage, such as dances and songs, are kept alive through competitions on national and school level, such as the Independence Celebrations, the Teuila Culture Festival, the National Youth Week, the Samoan participation in the Pacific Festival of Arts and other international festivals, in local performances and fundraising by churches, schools and village groups, and through extensive broadcasting. A major role in promoting Samoan culture is played by the local media, especially the local television and radio stations. Samoan performances and music are a daily part of their programmes, special cultural events are extensively covered.

### ***Culture and Development***

Young people are experimenting with new forms of expression, including also the use of modern instruments, modern materials and work with the computer. In many of these creative endeavors, traditional elements, designs and mythology are integrated. There are two contemporary art schools in Samoa, a modern dance and performance school and several groups and clubs. An especially active sector is the music industry.

### ***Recent Cultural Training Opportunities:***



**OPENING STATEMENT BY THE GOVERNMENT OF PAPUA NEW GUINEA  
HONOURABLE ALOIS KINGSLEY, MINISTER OF CULTURE AND TOURISM.**

The Culture Service in Papua New Guinea dates back into the Colonial era – when PNG was under the then Australian Colonial Administration.

The earliest institution to be established in the then Territory of Papua New Guinea was the Museum, which was established under an Ordinance which was enacted to protect the material culture of the “natives” of the territory. This was the same legislation which was later developed to be a main instrument for the protection of cultural properties of the indigenous peoples’ of Papua New Guinea. Today the National Museum and Art Gallery operate under the National Museum and Art Gallery Act 1987. Coupled with this main body of legislation are two pieces of legislation; the National Cultural Property and Preservation Act and the War Surplus Material Act, which are administered by the National Museum and Art Gallery.

In 1974 Government enacted the National Cultural Development Act 1974. Under this legislation the National Cultural Council was established, with a number of national cultural institutions under its auspices. These were; the National Center for Creative Arts, the Institute of Papua New Guinea Studies and the National Theatre Company. The National Museum and Art Gallery was also brought under this same legislation together with its relevant legislation. The establishment of the Council and its associated institutions was made possible by an initial grant of \$5 million from the Australian Government, which was part of its Independence gift to Papua New Guinea. From then on the PNG Government itself had to maintain these institutions.

The National Cultural Development Act 1974 was the main instrument for cultural preservation, protection and development at the time when PNG attained political independence and for some time after. This legislation remained in place for the next eight years but its properly functioning years were only the first six years. In the remaining two years it became almost dysfunctional because at various times it was merged with different organizations. Finally the National Cultural Development Act 1974 had to be repealed.

After the repeal of the 1974 Act, the National Culture Service fell into disarray for a number of years. The core of the Culture Service were the four national cultural institutions; the National Museum and Art Gallery, the Institute of Papua New Guinea Studies, the National Creative Arts Center and the National Theatre Company. While these institutions existed, they had no legislation which would have given them the required mandate to perform their functions. In the mid-1980s the institutions were subsumed under a Department of Culture and Tourism, but with no clearly spelt out functions. In the main the culture component in this arrangement became an adjunct to tourism activities. This arrangement lasted only a few months, after which the Department was abolished and brought under the Department of Civil Aviation. The Culture Service remained in kind of situation, going from one Department to another, without any clear legislative mandate. In the late 1980s, the Service began to disintegrate; the National Museum went off on its own under its own separate legislation, the current one, the National Center for Creative Arts was merged with the University of Papua New Guinea to later become the Faculty of Creative Arts and the Institute of PNG Studies was merged with the National Research Institute. Only the National Theatre Company remained to constitute the National Culture Service. The Company was a small band of actors and other artists under the leadership of PNG screen actor William Takaku. Otherwise, for all intents and purposes, the National Culture Service had come to an end.

In 1992 the National Parliament enacted the Tourism Development Corporation Act 1992. Under this Act the Tourism Development Corporation was established. As the name suggests, this body was to be mainly responsible for the development of tourism, and this was clearly stated in the functions of

preoccupied with for some time now, at least for the last ten years. Given the patchy history of the culture service in PNG as outlined above, we need to ensure the existence of sustainable cultural institutions. This requires clear and rigid legislation on the one hand and on the other hand, adequate manpower capability. The current national legislation have been in place for ten over ten years now, so there is at least some stability ensuring continuity here. Gradually we are embarking on manpower capacity building. This becomes difficult in the face of the current economic climate, but we hope we will press on with this.

Infrastructure development is something we are also involved in. At present our main vision for the near future is for the culture service to have a major facility in the middle of the capital, Port Moresby. We have plans and are seeking funding for the development of the 'Heritage Park' near the National Parliament. This will be a one-stop facility for the national cultural service.

One of the main functions of the national culture service is the maintenance and development of indigenous cultures. This comprises the mainstay of the activities of the National Cultural Commission. In the last few years the NCC has fostered the development of platforms or arenas on which traditional indigenous cultural forms can be placed in the modern-day. Among these are the theatre Workshops which have been held in the Provinces, resulting in theatre productions which have either become Provincial productions or have been taken on by the NCC as national productions. The idea here was to take indigenous forms of cultural expressions, whether they be song, dance, mime, costuming or body decorations and then to put it on a modern performing arena. This has been very successful but had to be suspended due to budgetary cuts. Apart from this the NCC runs and supports number of festivals and shows in different parts of the country. There are over forty cultural shows and festivals listed on the NCC's Calendar of Cultural Events. At the same time it maintains a register of performing cultural groups from all over the country. These groups receive support from the NCC in the form of funding and in other ways such as publicity.

The protection of PNG's cultural resources, both pre-contact and modern, are important to us today. In this day of rapid advances in the development of modern means of information technology, our cultural resources, both tangible and intangible are at risk of being either lost, stolen or abused for monetary gain, by unscrupulous people other than the rightful owners. As pointed out earlier, the National Cultural Property and preservations Act and War Surplus Material Act have been in place for some time now. However, for a long time our intangible properties, mainly the intellectual cultural property of our people continued to remain under threat. Beginning in about 1998, for a number of years the NCC was preoccupied with the development of the 'Copyright and Neighbouring Rights Act 2000. Together with the Attorney Generals Department, this legislation was put together and finally passed by the National Parliament in July 2000. This is a standard Copyright and Neighbouring Rights instrument which is TRIPPS compliant and meets the requirements of the World Trade Organization. However to date we have yet to adequately cover the intellectual cultural property of our indigenous peoples. In addition to our continued participation in regional and international for a on this issue, we have made headways in gathering information from different parts of the country in preparation for the development of an instrument which would adequately protect our 'traditional knowledge. To date four regional Workshops have been held in the four regions of the country to obtain information and also to publicise the issue. The 'Model Law' to be produced by SPC, WIPO, UNESCO and the South Pacific Forum are of great interest to us.

Today we realize the great potential that culture can have for us in the way of tourist attraction. While we realize that what the culture service is doing is in the main to serve the functions as laid down in line with cultural development, we are also aware that these can also be good for tourism. Our country is so diverse culturally, it is one of the most attractive in the world. The National Museum and the National Cultural Commission are working very closely with the National Tourism Promotion Authority to ensure maximum attraction is achieved.

Overall, 'cultures' in Papua New Guinea today are very vibrant. As much of the country continues to remain isolated and rural, consequently much of the country remains outside of the ravages of change

**PRESENTATION BY PACIFIC ISLANDS MUSEUMS ASSOCIATION  
MR LAWRENCE FOANA'OTA, CHAIRMAN, PIMA**

It is a great honour for me to be invited to speak to you this afternoon on behalf of all the Museums and Cultural Centres in the region as PIMA or Pacific Islands Museums Association Chairman.

The most asked question by people is "What is PIMA ?" I know that some of you present here today may be asking this same question right now. I hope that by the end of this short presentation, you would have a clear and better understanding of this very important organization concerned about the welfare of Museums and cultural centres in the region.

PIMA is the acronym from Pacific Islands Museums Association, a regional, multilingual, multicultural, non-profit organization that

- Assists Pacific Museums and Cultural Centres and peoples to preserve heritage;
- Develops community participation in heritage management;
- Brings together Museums and Cultural Centres in the Pacific Islands to develop the capacity of members to identify, research, manage, interpret and nurture cultural and natural heritage;
- Advocates the development of cultural resource management policies and practices facilitating training and forums to exchange ideas and skills; and
- Provides and encourages global linkages which supports heritage preservation.

**PIMA's Accomplishments:**

So far PIMA has organized and implemented the following programs:

***Director's Workshop***

1993-Preservation by the Museums of the Pacific Islands States;  
1993-Disaster Preparedness; and  
1999-Museums Management and the Community.

***Training Courses***

1994-Preserving Audio Visual Records;  
1996-Preserving Heritage Sites;  
1997 -Integrated Pest Management; and  
1998- Techniques of Preserving Pacific Heritage Collections.

***Meetings in Association with Partner Organizations***

1994-UNESCO Museum Directors' Workshop;  
1995-UNESCO/PREMO Workshop for Museum Curators;  
1997 -World Heritage Centre Global Strategy Meeting;  
1998-International Council of Museums Triennial Meeting;  
1999-World Heritage Centre Second World Heritage Global Strategy Meeting for the Pacific Islands Region: Identification of World Heritage Properties in the Pacific.

***Publications***

- Final Reports, Directors' Workshops 1993 & 1994.
- Final Reports, Courses 1994, 1996, 1997 & 1998.
- PIMA News 1994-1999 (Numbers 1-14).
- PIMA Directory of Museums and Professionals (1994-1999, updated annually).

***Funding:***

## CULTURAL AFFAIRS PROGRAMME FINANCES 2001-2002

INCOME		Donor	2001 *	2002 **
		Opening Balance	(24,907,387)	(18,305,516)
		Core Budget	0	0
		France	(11,070,391)	(14,416,700)
		France (unspent)	0	2,998,970
		New Caledonia	(3,000,000)	(3,000,000)
		New Zealand	0	(3,000,000)
		IP Australia	(3,369,605)	0
		Forum Secretariat	(1,025,153)	(1,125,719)
		Taiwan	0	(2,450,530)
		Unesco	(1,943,298)	0
		Miscellaneous	(896,408)	0
			(46,212,242)	(39,299,495)
EXPENDITURE	Project Code	Project Name		
	660101	xb-AFFAIRES CULTURELLES - GENL	17,300,036	11,455,819
	660104	x-PROT.JURID.PATRIMOINE (66F)	(3,732,649)	735,228
	660106	x-FESTIVAL DES ARTS (NZ-Taiwa)	4,341,002	718,355
	660109	xb-Legal Protection Workshop	9,998,337	1,161,055
	660111	xb-CULTURAL AFFAIRS - NZ	0	91,096
			27,906,726	14,161,553
		<b>Balance at end of year</b>	<b>(18,305,516)</b>	<b>(25,137,942)</b>
* Schedule 8 figures				
** to September 17th only for 2002				

communities and the potential of tourism to assist the handicraft and art communities and their strengthening.

### **Role of the Fiji Arts Council**

The Fiji Arts Council is the organization that focuses on craft development at a national level. FAC was established in 1964 and became a formal organization incorporated under the Charitable Trusts Act in 1982. With a Chairperson and members appointed by the Minister for Culture for a period of 2 years it draws on the expertise of craftspeople, artists, performers, educators and those in business.

The Fiji Arts Council (FAC) coordinates national programmes and activities to develop and promote visual, performing and fine arts as well as traditional and contemporary craft. This is a much broader role than that envisaged over 38 years ago when the FAC was first established. The original aim of the FAC, was to encourage and promote the practice and appreciation of the arts by coordinating presentations of local and overseas artists. Overtime the importance of the preservation, revitalisation and promotion of cultural heritage has been recognized and a new role has evolved.

### **Current Initiatives**

The revival and promotion of traditional indigenous art and craft skills occur through workshops in masi making, kuta weaving, and pottery making. A component of these workshops is the consideration of ways to improve the quality of products and provide a commercial outlet for products (if short term). The Australian High Commission has in the past sponsored kuta, masi and mat weaving workshops and the Fiji Museum provides strong support to these initiatives. FAC has also been encouraging the planting of traditional materials such as masi and kuta threatened by competing land use and cash crops. Regional and national craft fairs and exhibitions are held annually to promote traditional and contemporary craft. Craft sponsorship from corporate sponsors enables annual national craft exhibition and the annual National Art Exhibition possible.

FAC is working in close collaboration with the Fiji Hotel Association, the private sector, the craftspeople, NGO's and other government ministries and departments in attempting to address the issues of sustainability, authenticity, establishment of craft guilds, marketing, import substitution and protection of intellectual (indigenous/community) property rights. It is believed that through these (FAC) will contribute to employment creation and the establishment for income generating activities. The establishment of a database of arts, crafts and crafts people to facilitate linkages and national programmes has been set with initial assistance given by a Canadian Volunteer, under the CUSO scheme and an arts administrator volunteer under the Australian Expert Services Overseas program. However, human resource constraints have somewhat hindered progress in this important area.

An joint collaboration between the Fiji Institute of Technology and FAC has allowed that the artists and custodians of both traditional and contemporary art registered through the Fiji Arts Council have gained professional employment through the teaching of their skills at a basic level with to the student enrolled on the courses at the Local Institute. The Fiji Institute of Technology has recognized the need to diversify their courses to include the arts. And has now established a School of Arts, Culture and Design which both combines studies in traditional artforms, skills and includes traditional and contemporary music and dance. The graduates from these courses could well be the future teachers of the arts when an arts curriculum is introduced into the education system in Fiji.

The Fiji Arts Council is in the process of preparing a candidature profile for UNESCO's Proclamation of the Masterpieces of the Oral and Intangible Heritage of Humanity, and has identified the traditional Fijian house building skills as Fiji's proclamation for the candidature to the UNESCO International Jury.

For most practitioners the processes of Identifying possible markets, establishing links and maintaining communication and follow through is only possible by producing proposals which must meet the requirements for the appropriate funding agencies. This must coincide with the funders availability cycle is for some a time consuming, daunting experience.

For example to apply for funding assistance through a regional organisation one must get the approval through the Ministry of Commerce, Fiji Trade and Investment Board, Ministry of Foreign Affairs before reaching the funders and this would depend on whether the funding is available.

On the whole as reported by the Fiji Islands Trade and Investment Bureau profile report the linkages between producers of traditional handicrafts and buyers are weak. There is a small formal export of *masi* and *masi* products through established Jack's Handicrafts and Matenga's. Shipments have been to Hawaii, Tahiti, Cook Islands, Australia and New Zealand. There is also some trade in traditional Lauan *masi* to Tonga. Considerable scope for expanding formal exports of *masi* has been identified.

A lot of *masi* is exported in the 'suitcase of tourists'. Small pieces for wall hangings and tablemats are sought after as souvenirs by tourists, because they are light, easy to pack and face no quarantine restrictions. *Masi* is also exported as additions to contemporary craft items and in the packaging of soaps and other products. None of these 'suitcase exports' appear as trade statistics, but are likely to be significant.

A one stop shop for traders had been mooted but has not come about as yet.

### **Quality control**

Recommendations have been made to introduce measures for quality control. Issues concerning labels of authenticity and lack of formal measures of quality control or standards have yet to be set up and research or models need to be researched before implementation.

In the past for example the government handicraft graded *masi* and had the reputation for supplying the best quality, this is not the case today. There is no grading system and no price incentive to produce premium quality products. Thus quality has been adversely affected.(FTIB Handicraft profile )

The proposed Commission for Arts and Culture to be set up in Fiji could be the body which attempts to establish mechanisms for standard setting so as to monitor quality control of products, which is critical for export. Awards for excellence could be created. The promotion of indigenous arts and crafts needs to be considered. Authenticity labels for local arts and crafts should also be considered.

The establishment of economic enterprise section at the department of Culture and Heritage is to look at markets, resources, expertise and funding and to focus on this area to address the issue of quality control.

Offshore assistance would therefore be required in terms of technical expertise and funding.

Due to the unstable environment within the cultural sector and the many changes both nationally and within the sector. Once the situation stabilises. Plans to seek assistance to implement the recommendations need to be addressed. However, assistance is needed at national and regional level.

Ideally we would like to have Technical Advisors qualified and with experience in this sector to train local staff and mentor or conduct workshops at regional level with participants following through at National level.

### **The World Craft Council**

National entities to work with Bureau of stats to develop categories for provision of information on craftspeople, income, sales overseas and domestic.

Department/Ministries of Education to include crafts/arts in curriculum at Primary secondary school, and university level. Ministry of Education to integrate art and culture into curriculum.

Explore other methods of education and training eg establishment of craft zones and partnerships with museums.

Examination of training support or information to enable craftspeople to be closer to the market – involved in selling and communicating with the buyer and thereby understanding the market better.

Fijian Government strengthen its role coordinating, collecting of art and craft from regional centres combined with higher profile marketing and promotional strategies.

Each country examines the most effective means of authenticating craft through labelling identification or certification schemes.

Each country examines accreditation /registration systems through mark/brand identifier schemes that establish quality standards.

Introduce the support programs/projects that seek to manage use of existing materials, regrowth of dwindling resources, and/or investigate the use of substitute materials.

### **Indigenous/Craftspeople level**

Form an organisation of craftspeople in countries where they do not exist to represent views and work towards the conservation and development of craft.

### **At regional level and national level**

Develop basic guidelines for physical conservation of craft (WCC, UNESCO)

WCC to recommend to UNESCO to appoint craft ambassadors to promote craft and craftspeople at the International level.

Document projects that increase status, income and education and training of craftspeople, and measure their results. Projects in India, Fiji, Samoa. Use documentation of successful projects to justify funding for further projects.

WCC to investigate ways of increasing funding support at each level i.e. International, Asia/Pacific and Sub-Region eg South Pacific in order to strengthen the role e.g. Registration of craft shops.

WCC Asia/Pacific Secretariat writes requesting that the City of Kyoto maintains the WCC International Website.

Circulate list of Conference participants and contact details to facilitate networking.

Document publish the “stories” of craft to provide information to consumers and promote the value of crafts.

WCC to raise sponsorship funds to complete regional project compiling database of imagery and items belonging to each Province/Country which can be used for promotional purposes. Australia and New Zealand to communicate regarding their databases.

## Networking

### International/Regional level

- WCC Asia/Pacific Secretariat writes requesting that the City of Kyoto maintains the WCC International Website
- Circulate list of Conference participants and contact details to facilitate networking

### National level

- Maintain database on craft organisations and individual craftspeople to facilitate networking

## Research

### International/Regional level

- Document and publish the “stories” of craft to provide information to consumers and promote the value of crafts

### National level

- Gather statistics on craft industry and use to provide research base to lobby Government for funding
- National entities eg FAC, Ministry for Women & Culture, to work with BoStats to develop categories for provision of information on craftspeople, income, sales OS/Domestic

## Education and training

### National level

- Departments/Ministries of Education to include crafts/arts in curriculum at primary, secondary school, and university level  
Fiji Ministry of Education should integrate art & culture into curriculum
- Explore other methods of education and training eg establishment of craft zones and partnerships with museums

## Marketing and tourism

### National level

- Examination of training support or information to enable craftspeople to be “closer” to the market – involved in selling and communicating with the buyer and thereby understanding the market better.

## Documenting Craft Treasures

### International/Regional level

- WCC to raise sponsorship funds to complete regional project compiling database of imagery and items belonging to each Province/Country which can be used for promotional purposes. Australia and New Zealand to communicate regarding their databases.

### National level

- Fijian Government strengthen its role coordinating , collecting of art and craft from regional centres combined with higher profile marketing and promotional strategies .
- Each country examines the most effective means of authenticating craft through labelling identification or certification schemes.

## Improving quality of crafts



- d. Language is a heritage and efforts to intergrate culture and heritage (arts & crafts) into the curriculum at primary, secondary and University level should be actively supported and promoted. Language being singularly the most important cultural attribute that exists as an instrument of communication for any society. The loss of any language, or part of , will contribute to the loss of knowledge of crafts and, crafts making and other traditional knowledge such as medicinal plants, etc.

**UNESCO workshop on Arts Education to be conducted in November 2002. in Nadi, Fiji for the regional countries.**

- e. Traditional knowledge and techniques in terms of cultural heritage cannot be sustained with the heightened problem of dwindling raw materials. Concerted efforts for the rehabilitation programmes of replanting, etc needs to be examined between relevant authorities.

**World Wide Fund for Nature, University of the South Pacific and Department of Environment have been coordinating the combined effort amongst government and non-government organizations in addressing this issue at a National level.**

- f. Immediately at the conclusion of the Meeting a committee to explore the need to establish and /or strengthen a national craft association met. This was attended by the FIT, SSV, Museum, FAC, Fijian Affairs, Small Business Enterprise, CML and crafts representatives with its first meeting held on 23rd November 1999.

**Two meetings were held but due after the political events in 2000 no further concrete actions were taken however, this is currently being revived.**

### **Constraints**

The political events of 2000 in Fiji delays the consultative processes amongst stakeholders. Fiji as the vice president of the World Craft Council for the South Pacific in conjunction with the secretariat of the South Pacific Community should be ensure the relevant mechanisms are further strengthened and implemented.

Inadequate Funding provisions to facilitate development and the political commitment towards the cultural industry is yet to be realised.

The delays in finalizing the policy framework for the cultural sector contributes to the lack of direction and the commitment from government and the support network required by the stakeholders.

Despite this Fiji as secretariat of the Pacific region is committed to the objectives of the WCC including concerted efforts towards increasing membership for the Pacific region.

### **Recommendations**

#### ***Short term***

An action plan to be made collectively at the regional level for priorities that can be addressed at National level.

Approach SPC and relevant bodies for funding assistance based on Each member country come up with an action plan to implement the recommendations.

**PRESENTATION ON NATIONAL PERSPECTIVES ON THE ECONOMIC AND SOCIAL VALUE OF HANDICRAFTS AND CULTURAL INDUSTRIES IN THE PACIFIC REGION**

**STATEMENT BY THE GOVERNMENT OF NEW ZEALAND  
HON. JUSITH TIZARD, MINISTER OF STATE  
ASSOCIATE MINISTER FOR ARTS, CULTURE AND HERITAGE**

In New Zealand a number of cultural traditions exist side by side, intersect at times and give rise to uniquely New Zealand forms of cultural expression.

*Maori cultural practices*

The Maori language has no separate words for art, craft or design. We prefer to describe the creative expressions of Maori - art, or cultural expressions - rather than craft or handicrafts. We consider all creative products whether they are woven, carved, plaited or painted, to be works of art.

The arts have a central role in Maori culture. They express and encapsulate the mana of Maori groups and individuals and link the past, present and future.

In the traditional Maori society creative activities were an integral part of daily life, as is true of other Pacific cultures. Traditionally, the products of Maori communities were valued for what they represented, for their beauty, the stories they told, their links to *whakapapa* (genealogies) and Maori spirituality. Maori have adapted, absorbed and resolved the new technologies, concepts and materials introduced by early visitors to New Zealand in the 18<sup>th</sup> Century to the new technologies of the 21<sup>st</sup> Century.

For example:

- The carving of a highly contemporary meeting house at Te Papa Tongarewa, the Museum of New Zealand.
- The design and production of jewellery using Maori symbols, made of silver, Perspex and silk cord.
- The increasing participation by women in the male-dominated craft of carving and tattooing.
- Information technology, digital imagery, film-making, CDs, videos and other elements of the creative industries.

Maori cultural structures that support the arts continue to grow in New Zealand. Te Waka Toi - the Maori Arts Board of Creative New Zealand - distributes \$2 million each year to support and promote Maori art. Organisations such as the Aotearoa Traditional Maori Performing Arts Society, and Toi Maori - a Maori artists' collective - exist for the benefit of Maori artists.

Maori art is an essential part of the New Zealand curriculum in schools and Maori art courses are offered in numerous wananga and tertiary institutions. The Maori performing arts known as Kapa Haka have recently become an official part of the New Zealand schools curriculum, alongside but separate from the general arts curriculum (which becomes one of the essential areas of learning from January 2003).

With the growth of an art economy that supports Maori artists, we developed the Maori Made Mark - *toi iho*. The launch of this mark is a major step forward in assisting Maori to retain ownership of their *taonga* (cultural expressions) as well as providing assurance to buyers of authenticity and quality artwork made by Maori. You will have found a pamphlet about *toi iho* in your pigeon hole.

a performance project entitled *Pasifika Diva* and an archival video compilation by Ole Maiava. I am very much looking forward to visiting this Triennial on my way back to New Zealand.

- \$6000 to Fatu Feu'u (Samoan) of Whenuapai, Auckland towards an art and cultural exchange between Kanak artists and six New Zealand Pacific artists in New Caledonia in September 2002.
- \$3920 to the Fijian Community of the Hutt Valley, near Wellington, for traditional Fijian costume-making workshops.

Creative New Zealand gives an annual funding grant to Tautai Contemporary Pacific Arts Trust, an organisation promoting contemporary Pacific visual arts. Its first annual grant of \$80,000 in 2001 meant the Trust was able to employ a fulltime administrator, increase its programme of activities and upgrade its website.

The Pacific Arts Committee administers the Cook Islands Artist's residency, and covers the costs of the airfares and materials, and provides a stipend. The Cook Islands Ministry of Cultural Development provides accommodation, studio space and other support while the artist is in the Cook Islands. The recipient of the 2002 Residency is Fatu Feu'u, one of New Zealand's best known Pacific artists. During the three-month residency from June to September, his aims were to create a body of new work exploring the traditional elements of tattoo, tapa and carvings of the Cook Islands, and comparing them with other symbols and patterns of the Pacific.

Every year around March, Pasifika, the biggest Pacific island festival in New Zealand - some say in the world - happens in Auckland, close to where I live. For one day, over 120,000 people come together, there are over three hundred craft and food sites, and eight 'villages' representing Samoa, Tonga, Aotearoa, Kiribati, Tuvalu, Niue, Cook Islands and Fiji.

As with the wider craft sector of New Zealand, there are some issues for Pacific craftspeople that need addressing, for example:

- Pacific craft practice is primarily kept within individual Pacific communities. This makes it difficult to provide an inclusive infrastructure that is also, able to deal with the different needs of each group.
- The need for authentic raw materials is a real problem. Creative New Zealand assists with some funds towards the importation of raw materials from the Pacific, but funds for this are of course scarce (although) this scarcity lead to innovation use of locally sourced materials).
- To date there has been little research done in the 'industry' of Pacific crafts in New Zealand, for example into what it contributes to the local economy. There is real potential to develop a stronger and more visible Pacific craft industry in our country.

I am fortunate, as Associate Minister of Arts, Culture and Heritage, to be also an electorate MP in Central Auckland, and previously in the eastern Auckland electorate of Panmure. Both areas are home to large Pacific communities with strong and vibrant craft traditions and contemporary practices of which they are justifiably proud.

- To mark a significant experience in their lives

#### **The Tourist**

- Purchased as a reminder of an experience or to “share” with others on their return.
- Usually purchased on location during a holiday experience as a souvenir or memento of a specific place
- As a gift
- As a type of proof – interesting experiences in exotic places, worldly traveller

### **Who Buys Handicrafts and Why?**

#### **Handicraft removed from the country of origin / cultural context**

#### **E.g Australia**

#### **The same item is viewed differently in terms of a different market**

Expected purchasers - currently targeted

Potential purchasers – opportunities

#### **Australian market for handicraft (indigenous or exotic) is driven by: -**

- taste (personal)
- fashion (prevailing)
- uniqueness or originality
- attractiveness or aesthetic appeal
- competitive price
- high demand gift giving periods
- cultural awareness

#### **Expected Purchasers - Collectors**

- Specific area of study or expertise
- Specific area of interest (anthropological, sociological, geographical)
- Specific type of interest (masks, carving, weaving)
- Often seek authentic / old pieces - issues associated with these handicraft items

#### **Expected Purchasers - Art Collectors**

- Cultural value
- Aesthetic value
- Unique qualities
- Innovation / contemporary

### **New Opportunities for Pacific Handicraft**

#### **Household Furnishings - Home wares**

- Significant market in home decor
- BUT very much at the mercy of fashion cycles (eg colour, "look").
- Fashion “seasons” - 6 month turn over  
*Note: Australia is about 18 months behind Europe and US in terms of fashion trends.*
- Functional items (eg have some use in the home - unique salt shakers, blinds, table runners etc.)

#### **Natural Fibres / Products**

- Push for environmental friendly products, natural or unusual fibres, timbers, shells etc.

**THE ACTUAL AND POTENTIAL CONTRIBUTION OF THE CRAFTS, BOTH ECONOMIC  
AND CULTURAL, IN THE PACIFIC REGION  
MR. JOHN ODGERS, CRAFT CONSULTANT, AUSTRALIA**

- How much money can the Crafts be worth (especially at grass roots level)?
- How can the role of the Crafts in the society and the economy be enhanced?
- The role of the Crafts in being supportive of the family & in strengthening social links?
- The importance of marketing (at local and national level), the role of new technologies for marketing the Crafts (eg Internet.)"

"Handicrafts are integral expressions of culture & identity to Pacific Island people and normally require less capital investment than other economic activities. It is often carried out in the rural sector, generating income and slowing migration to urban areas. (Identify) key issues affecting the handicraft industries, and identify priorities to strengthen, sustain and economically value cultural industries."

**VALUE CHAIN OF THE CRAFTS**

*Domestic value - income earned – sales – purchases – from Hans Gulberg “The Arts Economy”, & from “Art & Craft Purchases” 1997 (DoCITA study)*

*This paper looks at the potential value of the crafts sector in the domestic and export markets. It uses statistics from the Australian experience which may be pointers for the Pacific nations.*

The existing, actual contribution of the Crafts sector to the (Australian and Pacific) economy is, I believe, underestimated, and the potential contribution in financial terms, as well as in cultural, social and spiritual ways is not properly recognised.

In this paper, I hope to be able to bring a focus to the economic value generated by the Crafts in Australia, and by inference, to the potential economic value for the Pacific nations. I will refer to a number of statistical studies carried out in Australia since 1984.

These Australian studies show that in 1984 1.83% of average household expenditure was on art and craft items. This had increased to 1.97% by 1994. The average spend per household on art and craft items was \$786.18 per annum in 1984, increasing to \$885.18 per annum by 1994.

By 1997, the purchases by Australians, of Australian made craft items alone, had increased to \$1,250 million per annum.

**Finding: Interest in and sales of craft items have risen dramatically over 2 decades.**

28% of these purchases by Australians were for gifts for others.

**Finding: Strong correlation between travel, tourism, gift giving, and the purchase of craft items.**

The most common types of craft purchases were pottery/ceramics (25%), garments/clothing (14%) and jewellery (13%).

In 1988, Aboriginal (Indigenous) art was sold at auction to the value of \$873,000. By 1997, this had risen to \$3,807,500 and by 1999 to \$4,500,000.

7.8% of visitors purchased wood items or furniture, spending on average \$6 on these items; 19% purchased handcrafted clothing, spending on average \$33.50; 12% purchased leather items, spending on average \$20 on these items; while 6% purchased ceramics or pottery.

A very interesting figure shows that 42% of visitors purchased Indigenous art or craft, spending on average \$41 on these purchases.

Total spending on Aboriginal art and craft by all visitors approximated \$78 million in 1997. (against the \$140 million spent on non Indigenous craft and the \$10 million spent on non Indigenous art).

Common places of purchase of art or craft items included: art galleries and specialist art or craft shops (38%), general stores and department stores (28%), artists workshops or studios, and marketplaces (32%).

We can see here a different trend, in terms of place of purchase, between domestic buyers and visitors from abroad.

There was especially strong interest by tourists who purchase art or craft in visiting Indigenous art centres or Indigenous communities.

**Finding: The Crafts are a significant potential income earner in their role in tourism shopping in Australia and this should hold also for the Pacific nations. There is also much potential in terms of “experiences for tourists by visiting craft studios, and Indigenous art centres.**

#### *Sales overseas, as part of export revenue*

There has been increasing interest and success in presenting and selling Australian art and craft overseas. The Craft export program, run through the Australian national craft organisation, has been in operation for a decade and has taken work of Australian craftspeople to the United States, Germany, Japan, and Singapore.

Sales have exceeded well over \$4 million over this period, just through the program run by Craft Australia, and there have been hundreds of Australian craftspeople represented through exhibitions in galleries and at art fairs, gift fairs and trade fairs. Australian craft has been represented at over 28 fairs through Craft Australia alone.

Export of traditional and contemporary crafts to well chosen markets, has huge potential both in terms of earning export revenue and to present the culture of the country to others.

#### *Where craft practitioners reside - movement to country, regional areas away from cities. Value this brings to local communities, local economies. Employment.*

It is important to understand the spread of where craftspeople live because it assists us in understanding the value they can bring to their local communities, be it through economic contributions, a sense of local identity, or through the social or family cohesion that the Crafts can bring.

The spread of the population of Australian craftspeople in each state of Australia approximates the spread of the population as a whole across Australia. For example, there are approximately 40% of the population living in New South Wales, and approximately 40% of the population of craft practitioners living and working in New South Wales, as well.

There is in Australia, a high incidence of crafts people living and working in non-urban areas, having moved away from cities because of various factors such as cost of living, and because of various other lifestyle factors. We note the gradual emergence of localities in Australia which are recognising the

Old techniques and knowledge can disappear - we have seen this clearly in Australia where we have lost or almost lost, among others, the craft of carved masonry and stonework, coppersmithing, timber fretwork, and decorative blacksmithing. Once traditional skills go they are hard to bring back.

So we should consider how to *maintain skill levels*. This requires assessment of training opportunities offered and what might be developed. This potentially can provide employment for existing skilled artisans in the local communities, as they can pass on their knowledge and skills in a formal way through master classes, as well as through teaching courses in institutions. Income from teaching has always been an important source of income for artists and craftspeople in Australia, supplementing their income from selling their craft products.

Training *in design* also assists the craftsperson to develop new items in their product range, ensuring that these new items are well thought through, and encapsulate the essence of the local culture. These products can also be well designed for domestic, practical use, or they can be for decorative purposes. These items can attract the local consumer as well as the tourist.

- **TRAINING** in business skills

This type of training is also vital, so that the craftsperson understands how to present their work, to sell their work, to keep accounts, to promote them selves, and how to use new communication and other technologies if suitable.

This includes training in skills relevant to a potential employer or to self employment and business skills

- **MARKETING**

This is a huge area in itself and I will only canvas it briefly.

Appropriate marketing programs include understanding and selecting the most relevant and appropriate markets for the local Craft products. These markets will include local buyers, as well as visitors, and overseas export markets.

Marketing programs will also include enhancing &/or making designs relevant to these contemporary markets – we might call this finding *contemporary designs for traditional techniques* .

Marketing programs will also develop audience awareness & responsiveness through education and public awareness campaigns. Here I would touch on the increasing use in Australia of the Internet for promotion and marketing. The Craft Australia website has been very important for a large number of craft practitioners who have received contacts, introductions, sales, orders and commissions through this site. Many individual makers are establishing their own web sites as an integral tool for their small businesses.

Marketing programs should be introduced for local, national & international level, and each of these will have a different focus.

- **ROLE OF GOVERNMENT**

Government support &/or intervention is required where there are market failures for any reason (eg due to distance, freight costs, lack of promotion, lack of infrastructure for display or for selling opportunities.)

The government can take a hands on role, for example through establishing craft centres where craftspeople are employed, or can take a broader and less interventionist supportive role through establishing legislation pertaining to copyright, moral rights, income tax incentives and subsidies.

**PRESENTATION ON EDUCATION, CULTURE, AND EMPLOYMENT PLANNING  
MR. ARTHUR JORARI, SPC DEMOGRAPHY/POPULATION PROGRAMME**

**The SPC Population/Demography Programme**

The Demography/Population Programme is part of the Social Resources Division of the Secretariat of the Pacific Community (SPC). The programme has a common goal with the Statistics Programme and contributes to the mission of the Social Resources Division, which is: *“to maximise the development potential of Pacific Island people in health, culture and information and enhance the empowerment of women and young people”*.

The Programme aims to strengthen the capacity of national statistical systems (NSSs) so that the region’s policy makers and analysts have a wide range of key population and social indicators to support their work. In particular, it aims to anticipate emerging regional needs for information and to help NSSs produce outputs that satisfy those needs. By ensuring that the outputs are relevant and of good quality, the programme is fulfilling a vital role in supporting regional decision-making about the lives and futures of people in Pacific Island countries and territories (PICTs), and in analysing the implications of trends.

**1. Population and Development Planning in the Pacific**

In March 2001, the SPC Demography/Population Programme hosted a “Regional Seminar on Population and Development Planning in the Pacific” here in Noumea. This seminar brought together Planners in the region to discuss progress in population and development planning and related issues since the 1994 International Conference on Population and Development in Cairo. The outcome of this Seminar was summarised in a report and published under a title *“Population and Development Planning in the Pacific”*.

*The following are extracts from the report of the Regional Seminar on Population and Development Planning in the Pacific, March 2001.*

***Pacific definitions of development...***

Development means capacity building. It must be sustainable and integrated, so that all factors affecting life need are considered. Sustainable development encompasses social, economic and environmental dimensions.

When development plans are designed and implemented they need to take into account cultural and traditional values, and traditional caretakers of the environment and society should be recognised. There is no single Pacific model of development, as there are many different cultures within the Pacific. Individual countries should develop models of development that are consistent with their own culture and with the diversity of cultures within their borders. Traditional and modern methods should be integrated to ensure that appropriate development occurs. Development should involve all stakeholders, including NGOs and the private sector as well as governments. Political stability is an essential precondition for development.... (Page 4)

**Culture and development...**

Culture can facilitate and strengthen the development planning process through the process of community decision-making. Culture should not be seen as a hindrance to development, but as a mechanism to facilitate development.

Sometimes culture may be an obstacle to particular development strategies. For example, culture can be an obstacle to family planning promotion, as it is taboo in most Pacific societies to discuss private



experiencing population growth rates in excess of 2% per annum, with their populations doubling in less than 35 years, while others are experiencing low growth or depopulation.

PICT governments/administrations need to know about population size, growth, composition and distribution to effectively plan to meet the future needs of their people, as well as to meet the demands on infrastructure, education, health and employment created by these population changes.

And an increasingly high concentration of people would mean a greater demand for relevant social, economic, as well as infrastructure services - at a time when many PICTs experience scarce financial resources. Accessibility to these services could also be a problem. PICT population are characterized by:

- Over 70% of people live in rural or outer islands.
- Many of these rural and outer island communities experience high birth and death rate compared to the national average.
- Many populations are growing at over 2 per cent a year, while others are declining as a result of immigration.
- Population is very young *in many* PICT and we have a large number of young parents.
- The incidence of teenage pregnancies and motherhood is high in many PICT.
- Many PICTs experience high youth dependency burden as a result of having almost 50% population below the age of 20 years.

And the list can go on... but many of these issues are well documented.

The increase in population size, immigration, population composition, and other characteristics of the PICTs indicate where increased demand for services will be. The demand will come in many areas including education, health, employment services, etc. The demand should also be met by the supply of these services – should governments deliver the services to the people (demand driven) or should the supply of services be in certain places only (supply driven). The supply driven service delivery/provision could lure/cause people to migrate to access these services. This type of migration aids in rapid urbanization.

The challenge is obvious:

*To keep pace with the demands of a young, growing population – many of whom live in rural areas or outer islands at a time of scarce resources, PICT governments/administrations have to find more effective, efficient and economic ways of service provision/delivery.*

### **2.1.2. The influence of culture, traditional values, and language**

Over 70 percent of PICTs live in rural areas or outer islands. While social organisation and culture have changed under the impact of modernisation, churches, education, and spread of government control, many people continue to live in isolated communities with little influence being experienced from the impact of national development endeavours. As a result of the relative isolation, cultural norms, values, and practices will continue to be a dominant influence in village life, and the pace of social change is likely to remain slow. Even if urbanisation continues at a steady pace, many PICTS will remain largely rural societies for some time to come.

Because PICT people's culture, traditional values, heritage and language are the bases for survival, development strategies in education, employment, etc. must be culturally appropriate. PICT governments/administrations and development partners must work with PICT people to develop programmes and services that express their culture. Doing this should not be a matter of taking

experience the benefits, PICT governments/administrations and development partners will have to work with the communities to create an environment conducive to change.

## **2.2. The influence of technology**

Although the majority of the PICT people live in rural or outer islands, PICT governments and administrations do recognize that these people will not remain isolated forever. Modern technology is changing the PICTs. In almost all countries and in many communities within countries, there are existence and use of satellite dishes, televisions, video machines, fax machines and computers that link the community to the rest of the world.

And this technological revolution will continue. Pacific Islanders can now search through several hundred channels to find TV Programs they want. But this communications equipment is only the tip of the iceberg. Technology is changing PICT people's lives dramatically and shaping their future, for better or worse.

This technological revolution also means that PICTs either cope with the change or be left behind by the rest of the world. How do the PICT people adapt to technological change and still maintain important cultural values and norms?

In terms of education, culture and employment programmes, there are three changes to note in particular - changes in the *nature of work*, changes in the *way people learn* and *globalization*.

### **2.2.1. The changing nature of work**

Over the past several decades' technology has been changing the way PICT people work. PICT, as a region is moving out of the technology "stone age" into the "high-tech information age".

Thirty years ago the economy of many PICTs was a primary producing economy, depending mostly on external assistance. Most people worked in primary industries for jobs - they produced goods that were mostly for export. Even now, many PICTs are continuing to do what they did thirty years ago, however, more use is made of technology in the work places now compared to that thirty years ago.

In many PICTs today, many people work in companies and businesses that provide information and services utilizing modern technologies. In addition, far more people now work in service delivery areas like health care and education than before.

PICTs still have to expand and maintain primary industries. But most new jobs will be in the service sector. The demand will be for managers, planners, teachers, nurses and other health care professionals, computer programmers, social workers, accountants and so on. *This is the case in many PICTs. Take a look at the jobs advertised in the papers of many PICTs. Most are service jobs and most are only in large urban areas.*

There is also a change in the kind of skills people will need. In addition to literacy and numeracy (reading, writing and math) skills, people will need a new set of fundamental skills: problem-solving skills, communication skills, creative skills, the ability to work effectively in project teams, the ability to take initiative and be self-directed, computer or IT skills and the ability to learn as they go so they can adapt to the requirements of new technology, and the list goes on...

### **2.2.2. Changing the ways of learning**

Technology is not only changing what people learn. It is also changing how they learn. Today, students in many PICT communities are hooked into an electronic education or other service providers that allow them access into worldwide communication networks like *Internet* to research and learn. Students of all ages can communicate with young people, adults and organizations

- A decline in world market price of coffee, cocoa or copra - and many Pacific Islanders can no longer earn a living producing coffee, cocoa or copra.

Technology has created the global village with its global market place; and it is the global market place that will determine the kinds of jobs today and in the future. For example, a child in Funafuti, Tuvalu has to learn the new skills (at a University of South Pacific Centre) to respond to this new technologically transformed world.

Technology is indeed changing what we learn, how we learn and how we will use our newfound skills - and for the PICT governments and administrations, and people, the impact of technology is enormous. It is already threatening cultural values and practices in many PICT communities.

### **2.3. Financial constraint**

Every PICT government/administrations and many throughout the world are facing the same problem: an increased demand for services and limited money to provide them. In addition, many PICT governments and administration have large deficits. Accumulated national debts are growing substantially every year for many PICTs. For example, PNG has a public debit of about 3% of the GDP and it has doubled in current terms since 1999.

Many PICT governments/administrations are trying to maintain their financial position, to stay out of debt, to operate within their means. No government or administration wants to pass the burden of debt they have created on to their children and the generation after.

With a growing population, increasing demands for services and limited resources, many PICTs are facing difficult times. To keep within budgets and control growth many PICT will have to find ways to manage costs. Governments should create an enabling environment for income generating opportunities and activities like provision of cheap credit schemes for small scale businesses (including cultural activities), subsidies for rural/outer island farmers/fishermen, market for trade within countries/region to enable the population to be economically active, self reliant, and self sustaining.

Priority therefore should be placed on programmes and services that are effective, efficient, economical, and involve people. And the PICT governments and administrations and development partners will have to deal directly with people's expectations - expectations that have been gradually increasing over a number of decades.

### **2.4. Decentralisation of power and authority**

One of the recent forces for change in many PICTs in programmes and service delivery is the transfer of power and authority to community or local bodies that are closer to the people. And as this happens, governments/administrations are reviewing their roles as service providers. In some countries, national governments are transferring over powers and responsibility on various service functions to provinces, or local authorities; the provinces and local authorities are in turn handing over responsibility to lower levels of authorities. An example of transfer of power and authority in Papua New Guinea is under the *Organic Law on Provincial and Local Governments*. By means of this law, the PNG Government is encouraging local bodies to assume responsibility for direct delivery of development strategies and services to the people. For this policy to work, the lower levels of authorities must be adequately resourced, and have the relevant skills, and knowledge to administer such policies, in close collaboration with communities.

The emphasis on self-government and on bottom up approach to planning and development is having, and will continue to have, a significant impact on the development of all strategies and services. It means more community ownership and control over the design, development and delivery of services.

## 2.7. Summary

People in PICTs have become part of the global village - impacted by many of the changes affecting people and governments everywhere. Technology, financial constraints, the changing role of governments, the changing nature of programmes and services are universal forces shaping the future of many things done in countries and communities.

But the PICTs are also unique. Pacific Islanders face forces of change arising out of the specific nature of our population, political developments, social changes already taking place, the characteristics of our geography, the places where our people live and work, our history, culture and traditions. Pacific Islanders find ourselves trying to preserve the best of the past - our uniqueness - as we move into the future.

But what does this all mean? It means that the future will be different from what we've always thought it would be. Together we need to prioritise and restructure programmes, services and systems.

And to succeed, we need to set priorities of education, culture, employment and learning, etc. to guide us. We also need good information system to provide indicators to plan, monitor, and evaluate progress.

It increases skills (business)  
It increases pride and self esteem

#### **Conservation and Sustainable Advantages.**

Reduces stress on the use of resources  
Increases awareness and knowledge on the sustainable use of resources  
It increases sense of responsibility  
Continually leaves sufficient resources for the future generation  
Social, cultural and economic values will continue

#### **Strategy of Promoting Cultural Arts**

##### *Macro Level*

Political Will.  
Laws enacted.  
Established Policies and Plans  
Resources commitment.

##### *Micro Level*

Realistic Plans with achievable targets set.  
Adequate resources (human & finance) to implement the plan.

#### **Involve other stakeholders.**

NGOs  
Private sector  
Chamber of commerce  
Informal sector.  
Communities

#### **Examples of some action areas.**

Encourage the establishment of national, provincial/district/ area associations and cooperatives.  
Encourage micro financing schemes for interested entrepreneurs  
Identify markets and potential buyers and link producers direct.  
Organize national, provincial or district shows.  
Provide information service  
Establish regional collaboration and networks  
Conduct ongoing training courses.

#### **Conclusion**

In conclusion I'd like to conclude with this prescription (Crocombe, 1987:67)

Live you own culture  
Enrich it where possible  
Incorporate the best from other technologies without identifying with cultures from which they stem.

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