National Development Workshop for the Cultural Industries in Fiji

Fiji Islands, 4–7 August 2014

Report of Meeting

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Overview

The ‘National Development Workshop for the Cultural Industries in Fiji’ was held at the Pacific Islands Forum Secretariat (PIFS) from 4 to 8 August 2014. The workshop was conducted under the EU-ACP funded project, ‘Enhancing the Pacific Cultural Industries: Fiji, Samoa and Solomon Islands’. The project, is managed by the Secretariat of the Pacific Community’s (SPC) Human Development Programme in collaboration with PIFS, the Fiji Department of National Heritage, Culture and the Arts, and the Fiji Arts Council.

The workshop focused on four main areas: 1) overview and assessment of the national state of cultural industries; 2) presentation by cultural producers, entrepreneurs and arts associations/councils of their achievements, constraints and needs; 3) public institutional and policy involvement in cultural industries; and 4) agreement on partnerships and initial strategic directions.

Day 1: Monday 4 August

1. **Summary of Presentations**

The SPC Cultural Adviser welcomed participants and invited the Deputy Director-General (DDG) of SPC to deliver an introductory address. The DDG highlighted the importance of the national development workshop as it represented a significant step in the development of cultural industries in Fiji. Through the workshop and the active participation of all stakeholders, the meeting provided an opportunity to develop a way forward and to recognise cultural industries as a social and economic asset. The meeting was expected to result in a self-defined strategy to address the short, medium and long-term objectives of cultural industries in Fiji. The DDG acknowledged the support of the EU for the development of cultural industries through their funding of the project, ‘Enhancing the Pacific Cultural Industries: Fiji, Samoa and Solomon Islands’.

2. The garlanding of the chief guests followed the DDG’s presentation.

3. In the opening address, the Deputy Head of the European Union Delegation for the Pacific reaffirmed the EU’s recognition of the growing importance of creativity in the contemporary world and expressed their pleasure to be partnering with SPC in sponsoring the initiative. He
noted that culture is identified as one of the pillars of the 2020 Europe Strategy with recognition that creativity thrives where there is dialogue between cultures. He highlighted the possibility of a cluster around arts, adventure and aspirations developing in the Pacific alongside the development of education and training institutions. This would provide students with the required skills, while promoting creativity, twinning between designers, artists and small producers and boosting innovation through adopting e-commerce tools, which are some ways to promote and grow the region’s cultural industries. The protection of intellectual property rights to provide a regulatory framework to sustain growth as well as seizing opportunities for international trade are recognised as other ways to promote and protect the industry.

4. The EU together with the African Caribbean Pacific (ACP) Secretariat is funding the Pacific project mentioned above with a focus on the arts, crafts, visual arts, fashion and performing arts. It is hoped that through the sharing and celebration of commonalities and an appreciation for each other’s uniqueness, talents and creativity, the EU will continue to bring Europe closer to the Pacific and vice-versa.

5. The Deputy Secretary for the Ministry for Education, National Heritage, Culture & Arts expressed the apologies of the Minister who was due to open the meeting but was unable to, due to unforeseen circumstances. He highlighted two important resources Fiji is blessed with – its people and its cultural heritage. There is often a failure to recognise the importance of cultural and heritage resources in sustaining the lives of people and contributing to national development.

6. While areas of cultural industry exist in Fiji, they have largely remained unrecognised with a lack of a policy mechanism, the proper infrastructure, market and investment to ensure that the skills and talents available locally are enhanced and maximised to the fullest. Fiji has seen a number of major national events implemented by individuals, groups and organisations at their own expense and with the support of the Department of National Heritage and Culture, which celebrate the contribution of cultural industry players and practitioners to national development.

7. He acknowledged the contribution of Creative Arts NZ and SPC in the formulation of the way forward for the Fiji Arts Council and highlighted the Fiji Made initiative by the Ministry of Industry and Trade as an opportunity to promote local creativity and innovation and allow

(L-R): Mr. Peni Cavulagi - Director, Department of National Heritage, Culture & Arts, Mr. Suliasi Turagabeci- Deputy Secretary for the Ministry for Education, National Heritage, Culture & Arts.
authentic Fijian made products to be exported overseas and also sold locally to visitors and interested buyers.

8. The opening address expressed concern around piracy and misappropriation of creativity and works of art by artists. The Fiji Intellectual Property office was established to ensure that these areas are addressed, with copyright protection an essential condition for the continued strengthening of cultural industries. The Government looked forward to continuing to facilitate the outcomes of the workshop and the development of the cultural industries in Fiji.

9. The SPC HDP Culture Adviser thanked the Government for setting the tone of the meeting and acknowledged the support of the EU towards the project, which has allowed them to hire the services of a Cultural Officer who was present at the meeting. The support of the Pacific Islands Forum Secretariat as a partner in the project was also acknowledged.

10. PIFS recognised the progress that has been made in the cultural sector in the past few years, and highlighted the concerted effort to ensure constant engagement with all stakeholders in the design of the cultural industries strategy for the Department of National Heritage, Culture and Arts.
Session 1: Contextualising the Fiji Cultural Industry

11. The Director of the Department of National Heritage, Culture and Arts presented the Government’s vision for a sustainable cultural industry. He highlighted the establishment of the Department of Culture as a reflection of the Government’s direct involvement in the sector. The Department has two broad objectives to safeguard culture and heritage for current and future generation while recognising the potential the sector has for addressing national issues such as unemployment, poverty alleviation, income generation, etc. While the Department was currently small with only eight members of staff, there are hopes that one day it will become a fully fledged Ministry.

12. The Government is committed to the development of the cultural sector through high-level commitments such as the Sustainable Economic and Empowerment Development Strategy 2008–2010 (SEEDS), the Roadmap for Democracy and Sustainable Socio-Economic Development 2009–2014 (RDSSED), the Green Growth Development Strategy Framework 2014 and sector commitments such as the Ministry of Education Annual Corporate Plan 2014, the Department of National Heritage Culture and Arts Business Plan 2014, the Draft National TK and EC Legislation for the Protection of Traditional Knowledge and Expression of Culture and the Made in Fiji and ‘buy Fijian made products’ initiatives. Fiji was also a part of a number of regional cultural initiatives and the Department was working hard to ensure that the regional initiatives were implemented at a national level.

13. The main role of the Department is to coordinate the work on culture nationally and to also advocate and present the importance of culture within the Government to ensure policy makers have an understanding of the sector and to bring culture to the core of Government development. It was noted that the Government needed a draft strategy on cultural industries to provide some direction for the development of the sector in Fiji. Challenges raised by the Director included the need for better coordination between different players engaged in the culture sector, the lack of statistics available to measure the impact of the culture sector and the lack of infrastructure in Fiji to present locally produced artwork. While discussions had taken place for the establishment of a National Art Gallery or Centre of Arts, the building that was initially allocated to the Department had not materialised. The Director outlined a number of ways forward for the Department including generation of political will for
the creation of a Ministry of Culture and Creative Industry, the formulation and implementation of Fiji’s National Cultural Policy and the ratification of related UNESCO conventions.

14. A representative from the Ministry of National Planning outlined the processes of Government and the links between the Government’s overarching development frameworks and international commitments, which are reflected in sector policies and Ministry Annual Corporate Plans and are linked to budget allocations. Key performance indicators are in place for sectors to report against. Government commitment to culture is clearly reflected in one of the goals of the National Development Framework, which aims to protect and promote culture and heritage for current and future generations. This is linked to developing and strengthening the Fiji Arts Council, Fiji Museum and National Trust of Fiji to increase their effectiveness, to assist cultural agencies in the enforcement of their development policies and strengthen coordination of their work, and to promote conservation and cultural resource development that emphasises partnership with local resource owners and institutions.

15. Under the Green Growth Framework, the Government has made a short-term commitment to finalise the National Cultural Policy by 2014, enhance cultural industry activities that are environmentally friendly, and emphasise sustainable use of local resources by 2016, develop natural heritage sites for ecotourism in partnership with the private sector, and conduct complete Cultural Mapping of Traditional Knowledge and Expression. The Government recognises the pivotal role that culture plays in the socio-economic development of Fiji. As such the protection and promotion of cultural and creative industries remains high on the Government’s development agenda. He reminded participants that a concerted effort is required by all stakeholders for sustainable development of Fiji’s cultural and creative industries.

16. A representative from ANZ Bank presented an overview of the ANZ Micro Finance and Rural Banking service, a mobile banking service for rural and remote communities. Through the service, ANZ has established a relationship with over 300 villages/communities, 200 schools and 3 settlements. The mobile banking service provides the full range of ANZ banking services to the community. The product aims to strengthen and facilitate income generating programmes in rural areas and the informal
Providing an overview of the bank’s financing of cultural industries through micro-finance, ANZ highlighted that its lending portfolio for micro-financing totals between $2 million and $3 million, with 25% of the portfolio going to handcraft projects. The presenter shared some case studies of successful micro-finance projects that had been supported by the bank and highlighted the need for financial literacy training and the need to better understand the informal sector.

17. In the discussions that followed, the need for improved coordination and collaboration among the different departments of Government involved in cultural industries were highlighted as a key concern in preventing duplication of services. It was noted that the Fiji Arts Council currently has 78 producers licenced to sell Fijian crafted products and there was a need to link with the Department of Women who were also working with artisans and craft persons. It was also noted that there is a lack of support for the development of visual arts and contemporary arts in Fiji. While the preservation of iTaukei indigenous art is paramount, there is a need to also support the art forms of other ethnic groups in Fiji. Other issues raised by artists included the lack of markets for craft with a need to up-skill traditional landowners and integrate them into development. Literary artists present expressed their concerns at the lack of support and spaces for the expression of literary art such as short stories, poetry, etc.

18. The meeting discussed the need for access to case studies of successful arts businesses and for effective sharing of information around cultural industries. The Department of Culture provided further information on the Cultural Arts Grant available to artists, with a guideline available for those who wished to access more information on accessing the grant. The Government’s recently introduced Green Growth Framework draws on linkages within the various sectors of Government and should serve as a mechanism to stop duplication. The framework will draw from the national cultural policy, which should outline links to other sectors.

19. The Fiji Arts Council noted Government support for the development of Women’s Resource Centres around the country through the Department of Women, which provides assistance for income generation projects such as weaving etc., and the need for stronger partnerships to expand the use of the resource centres.

20. It was recommended that the Department of...
Culture consider integrating into the national cultural policy a requirement that all new tourism initiatives are required to allocate a quota of their purchases to locally produced art and design.

21. The requirement for a National Art Gallery was reiterated in the discussions, with the recognition that Fijian artwork was being exhibited at galleries overseas but artists were not able to exhibit locally.

Session 2: Overview of the Fiji Cultural Industry Policies, Programs, Projects and Activities.

22. The representative from the Department of Culture, Heritage & Arts discussed the role of the department in the development of policy and legislative mechanisms for the sector. It was noted that there are no structure and protection mechanisms in place with the department currently engaged in a facilitative role in the development of frameworks for cultural industries and also in the development of a national cultural policy framework. While some protection mechanisms exist, such as the Copyright Act and the Patent Law, there are no mechanisms in place to protect cultural products and the workshop would therefore be instrumental in this regard. He highlighted some of the activities facilitated by the Department, which include cultural development workshops, community skills development, revitalisation of traditional knowledge, and working with teachers to build capacity in the arts as part of a Culture and Education Strategy. Other initiatives include work with PIPSO in product development, the development of a cultural infrastructure directory expected to be published by the end of the year and a Fiji Artists Directory.

23. A representative from the Soqosoqo Vakamarama Lau Group shared the experience of the group in the cultural industries sector, highlighting its role in promoting artefacts and craft for the women of Lau as a form of social and economic empowerment. The group has secured office space in Suva to sell products with the women from the 13 tikinas (areas) expected to assist in payment of the rent. The group has been involved in a number of fundraising drives and were able to advance by networking with Government ministries and departments. The group is focused on improving partnerships as a strategy to find markets and highlighted the challenges of lack of resources and geographical isolation.

24. The discussions raised questions around the identification of expertise to assist with capacity building initiatives, with this considered to be work in progress through a cultural mapping process undertaken by the Department. It was noted that there is a need to identify the capacity needs in the sector and to ensure the findings feed into a consolidated human resources plan for practioners, art managers and event coordinators. It was noted that bilateral agreements provide exchange
opportunities and a human resources needs analysis is expected to be conducted as part of the EU/ACP funded project.

Session 3: Panel Discussion on Building a Sustainable Cultural Industry

25. A representative from the iTaukei Trust Fund discussed the function of the Fund as one of the iTaukei Institutions with the responsibility of providing funding for initiatives that preserve iTaukei language and culture. The representative shared some of the projects currently supported by the Fund, which include the study of Fijian language at the University of the South Pacific (USP), support for the Ministry of Education to ensure that those teaching Fijian vernacular in schools are qualified in Fijian language studies, training in traditional leadership skills, the establishment of a publishing house to raise the quality and standard of published material in the vernacular and writing workshops. There is a weakness in marketing Fijian vernacular publications with the Fijian language bible and hymn book the biggest sellers.

26. A representative from the National Trust of Fiji presented an overview of the organisation and the cultural aspects of the national heritage sites under their mandate. The Trust is working to educate local communities in understanding the significance of the heritage sites and is also looking for resources to maintain the sites.

27. A representative from Pasifika Voices outlined the objective of the collective of artists based at USP, which is to inspire, empower and educate. He highlighted the interdisciplinary nature of the collective with innovative performances leading to international recognition and performances at a range of cultural events. There was a move towards creating a degree programme for the visual arts to create more opportunities for performing artists. The Arts Management component is an important part of cultural industries in terms of providing management and support to the artists.

28. Participants were briefed by a representative of the National Centre for Small and Medium Sized Enterprises (NCSMED) on the role and function of the Department which provides business mentoring services and business training to a range of communities and institutions. NCSMED was trying to initiate and promote the establishment of SME Promotions and Sales Centres around the country to encourage one avenue for selling products to ease the burden of sourcing markets for SME producers. While there were intentions to launch the Sales Centres before the elections in September, it was unlikely that this would happen.

29. A representative from the International Labour Organisation (ILO) outlined the employment and labour perspective for cultural industries, highlighting that the informal nature of the sector meant it could be unstable, with people having to deal with its uncertainty. ILO is working
with different organisations to try and assist artists to find markets and to place a market value on their products. Other activities conducted by ILO are the promotion of green jobs for promoting, maintaining and supporting the environment and helping young artists make products more marketable through engagement at the SIDS Conference in Samoa in September.

30. The Fiji Intellectual Property office representative provided an overview of the challenges of trying to protect intellectual property when there were major businesses and corporations out to exploit original works. He highlighted the role of the Law Enforcement Agency in prosecuting those found to be infringing the Copyright Act and related decrees but said this was not taking place. Other options are to withhold business licences from businesses that were duplicating or pirating original works but key measures needed to be put in place to enforce the law in this area.

31. In the discussions that followed, the processes followed by performing artists who worked with traditional dancers to seek permission for the use of various dance forms were highlighted as an example that could be followed by other artists. It was noted that traditional motifs and designs and dances were not owned by one individual but by villages and communities and it was important to consider the traditional governance structures and the different players when seeking approval for the use of traditional material. The Fabricating Fashion workshop conducted in partnership with USP was identified as a positive way of linking product development and the marketing of products. It was noted that FIT had incorporated a market research component into its Fashion Design course and NCSMED was teaching people how to do market research, how to understand the buyers, and how to design products that are marketable.

32. The participants questioned the role of the middle people who facilitate trade between producers and markets and discussed whether there was a need to cut out the role of the middle buyer to ensure maximum benefit for the artist. Caution was expressed against cutting out the role of the middle person and suggestions the Government could play the role of the middle person through NCSMED. This could create non-sustainable market channels with artists still expected to sustain their supply to the markets without the middle person, who often plays an important role in market facilitation and market feedback/research.
Session 4: Round Table – The Realities of the Playing Field

33. Sector representatives from the various areas of cultural industry provided the meeting with some of the realities encountered as artisans and producers. These include the unavailability of markets or outlets to display and showcase creative works, the lack of respect for the various art forms, the issue with copying or duplicating works of art and the difficulties with transferring skills due to generation gaps, with the younger generation not as willing to create and design. The artists noted the need for a central storage facility for original pieces of art to address the issue of copying or duplicating original art forms and a need for improved communication between all those involved in the cultural industries sector as well as the need for a central comprehensive database. There also appears to be an issue with mentoring and monitoring the next generation of visual artists. This was done a few years ago through skilled lecturers training artists at FNU but is no longer available.

34. The artists spoke of challenges in finding relevant markets, spaces or outlets for their art and the urgent need for a national art gallery or exhibition space. It was also noted that artists often require immediate payment for their artwork, which is not always possible due to the limited markets currently available to them. Within the Literary Arts sector there is no avenue to publish short stories or other forms of creative writing, with a need to develop a culture of appreciation of libraries in order to build this sector.

Day 2: Tuesday August 5th

Session 5: Guiding Frameworks

35. The Trade Development Officer from the Pacific Islands Forum Secretariat welcomed the participants to the second day of the workshop and opened the floor to participants who wished to provide some feedback or reflections on the first day’s proceedings.

36. The feedback reiterated some of the issues raised on day one. It included the need for a comprehensive database of cultural industry players, the usage of unused Government land and the potential for the development of an Arts village, the need for an ongoing publication to keep people informed about developments in the arts sector, and the recognition of social media as a great tool for disseminating messages on the arts.
37. A representative from the Department of Heritage, Culture and Arts provided information on the scope and process of development of the Cultural Policy with funding support from SPC. The Department has had to take into consideration Fiji’s multicultural position while also working towards the preservation and showcasing of Fiji’s indigenous culture. The process of development has been participatory in an effort to incorporate the needs of the artists and also the needs of the sector, while also considering the role of the private sector and government agencies. A specific effort is being made to localise the policy. Participants were advised that a public forum will be held when the draft has been finalised to allow stakeholders to provide feedback.

38. The representative noted that through the development of the policy, the Department was also looking at governance structures and learning from the processes adopted by various collectives such as the Fiji Performing Rights Association and the Fiji Fashion Council. Through the cultural mapping process, which is on-going, the consideration for Prior Informed Consent is being mapped out through the identification of owners of various art forms. The policy is also taking into consideration the marketing of art products, and the development of heritage sites.

39. The Department was working with other Government agencies to ensure recognition of cultural industries, update cultural statistics, improve coordination with sector practitioners and minimise plagiarism. They were also working together on strategies to increase funding.

40. A representative from the Department of iTaukei Affairs, Language and Culture division provided an overview of initiatives for the maintenance of traditional knowledge and expressions of culture. The Cultural Mapping Program has gone through a preliminary phase, which included visits to 14 provinces. Forms have been designed to be completed by owners of cultural assets as a means of obtaining Free, Prior and Informed consent before the mapping process. From the period 2004 – 2014, 10 provinces have been covered with a verification process done in the 10 provinces from 2013 to 2014. A challenge has been the loss of informants between the time the mapping was done and the verification process.

41. The Department has also conducted a number of workshops on Free, Prior and Informed Consent and the Access Benefit Sharing Framework, and has come to the realisation that they still lack areas such as genetic resources.

42. The Director shared some information on the Traditional Knowledge and Expressions of Culture model law. The cultural mapping process is a component of the model law, which also includes religious practices before Christianity and protection for creators and artists.
43. The Director of the Fiji Arts Council (FAC) discussed the status of the Arts sector in Fiji and provided briefs on the role and function of the FAC and its management structure. He highlighted the sectors with the greatest potential including handcraft, visual arts, the music industry and dance. FAC was in discussions with the Ministry of Trade for a Fiji Festival in 2015 and was currently waiting on the election of the new Government. There was a lot of potential for overseas markets to be developed and these were not fully utilised in marketing FAC products and programmes. Agreements with China had enabled this to happen and discussions were currently taking place with Russia.

44. FAC challenges include the lack of infrastructure, high competition from imports and the low quality of supply of local products as well as artisans not being able to keep up with the high demand. FAC needed a Project Officer and a Desk Officer for all art genres with only $122,000 allocated to FAC to run the sector.

45. FAC noted its biggest impact was the partnership with the crafts society and getting them on board as well as the branding of Fijian crafted products under the Made in Fiji banner. There were also successful partnerships with Fiji Missions to market FAC and sign MOU with other countries. While there was still room for improvement, the FAC was doing what it could within the limited financial and human resources at its disposal.

46. The President of the Fiji Fashion Council provided a brief history of Fiji Fashion week and how this led to the development of the Fashion Council, which has worked to merge the creativity of the sector with the functionality of fashion and the manufacturing industry. Through support from the EU, the Council has been able to grow its membership and develop a Strategic Plan, which outlines the vision, mission, values and strategic priority areas. The Council was working in groups to deliver
activities under the priority areas and has an M&E (monitoring and evaluation) framework in place to help track progress. A key challenge was finding a space to establish the Council secretariat where members could discuss their issues.

47. The subsequent discussions allowed the Fashion Council of Fiji representative to further elaborate on the processes followed to establish a formal group. There was also discussion around audience development in Fiji and the sustainability of creative shows, given the unpredictable Fiji audience. It is recognised that the Fiji audience is one of the most difficult audiences to predict with many internationally recognised artists cancelling shows in Fiji due to non-sales of tickets. It was noted that the long-term answer to this issue is through art education to encourage appreciation of different types of art at a very early age, which would then be sustained through a lifetime. The importance of understanding the market and pitching the product to suit the demand was stressed during the discussion.

48. Following morning tea, the participants were given an opportunity to further these discussions in groups representing the various art forms currently visible in Fiji. The five groups formed represented dance, carvers and weavers, art and craft, painters, musicians, and literature and language. They were also asked to identify specific roles and responsibilities in relation to the guiding frameworks that had been shared by the preceding speakers.
49. The SPC Cultural Adviser said the purpose of the session was to highlight the linkages between culture and tourism and to hear from tourism officials on the impacts of culture on the tourism industry and to establish a dialogue between tourism and culture industries.

50. A representative from the South Pacific Tourism Organisation (SPTO) highlighted its role as the mandated body for tourism sector development in the region. SPTO has 18 country members and private sector members. A key inclusion in the SPTO membership is China, which is now a growing development partner. Fiji is noted as having a 42.2% share of tourism in the region.

51. SPTO developed the Pacific Tourism Strategy 2015 – 2019, which sets the strategic framework for marketing and development of tourism at a regional level for the next five years. The framework was developed in consultation with 16 member Pacific Island countries (PICs) – governments, NTOs, CROP agencies, the private sector, and industry associations. It identifies four strategic objectives for sustainable tourism development:

- Increase visitor arrivals and economic benefits of tourism
- Conserve our natural environment and our cultures
- Promote coordination and participation between public, private and local community stakeholders
- Ensure the best visitor experience – a safe, pristine and friendly environment

52. SPTO also received funding from the EU under the SPEITT Program, which aims to improve PACP economic integration through strengthened national systems and institutional frameworks to develop trade capacity, increase private sector competitiveness and increase international market access, particularly in the primary industries and tourism sectors. SPTO developed the Pacific Regional Tourism Capacity Building Programme under SPEITT to strengthen productive capacity in the development of a sustainable tourism sector.

53. In discussing cultural heritage tourism in the Pacific, the SPTO representative noted that this is built around people and their way of life – but this is a relatively small niche within the wider global cultural heritage segment with key markets being North America, UK and Germany. Papua New Guinea is noted as the most popular destination for cultural heritage holidays in the Pacific. Other destinations include Fiji, Cook Islands, New Caledonia Vanuatu, Samoa, Tahiti, and Tonga. SPTO activities under this sector include an in-depth study on Culture & Heritage Tourism in the South Pacific, the incorporation of culture in international promotions and events, and training support for development and management of cultural heritage.
54. It was noted that culture and heritage is an important tourism segment in PICs, with their rich and diverse culture offering untapped potential for economic benefits for Pacific Island communities. SPTO is committed to continue to work with partners such as IUCN, SPC, and SPREP to develop and harness this important tourism segment. A number of recommendations were highlighted for the development of culture and heritage within the tourism sector. These included the promotion of the concept of a Regional Culture and Heritage Consumer and Trade Show in partnership with other regional/international organisations and private sector companies, and the promotion of side events to include cultural diversity and heritage at major events such as the World Parks Congress, Olympic Games, Commonwealth Games, etc.

55. The Director of Sales and Marketing from the Warwick Fiji Resort represented the Fiji Tourism and Hotel Association at the meeting and highlighted the way in which cultural tourism created a local distinctiveness in the face of globalisation. In Fiji, this is built around people and their way of life. Key markets for culture tourism are the USA, UK and Germany. Fiji had a range of cultural experiences to offer including Fijian village visits and the Sigatoka Sand Dunes National Park. He highlighted a number of market segments they had defined including motivated cultural tourists, whose main reason for travel is culture, and the grey market, i.e. older travellers with disposable income to spare and high expectations, and empty nesters.

56. Challenges include the limited literature available on cultural tourism, the perception of Fiji as only being a tropical ‘sun, sea and sand’ destination, lack of trade knowledge, the accessibility of some appealing sites, the lack of well trained guides, and limited accommodation in more remote rural areas. There is a recognised need for more strategic engagement between the cultural industry and the tourism sector.

57. The discussions that followed highlighted the need for cultural product development as part of the cultural tourism sector. There was potential to develop this as part of the overall area of SME development, where there has been some training around bure building, etc. There is also potential to link this to a database/pool of non-traditional actors. A recommendation was made for cultural producers to work with the Tourism Association on a national level and possibly with chapters of the association as well; for example, the Coral Coast Chapter could work with the Potters of Nakabuta, etc. Producers were cautioned against using cultural shows just to attract the tourist dollar, with the risk of watering down traditional values as a result.

58. A representative from Leleuvia Island Resort shared some of the ways the resort has been working with local artists in support of cultural
industries, highlighting tourism as a powerful economic development tool. The resort went through a major renovation and contracted eight villages in Moturiki to build bures. As a result $400,000 was injected into the Moturiki community with the resort still receiving fresh fruit and vegetables and fish occasionally from the village today. It was noted that the traditional bure making skills were almost lost, with only a handful of older men still with the skills. A few young men who worked alongside them are now working full time at the resort. Through working with a group of artists, the resort has become the host of the Waisiliva Art Initiative, which is collective of 16 artists. An art gallery has been set up at the resort with a series of exhibitions to date and a website has been developed on the art for sale with the artists’ profiles. It was noted that cultural heritage tourism is vital to small communities and a source of pride for the villagers of Moturiki and surrounding areas.

59. A representative from Talanoa Treks, which has introduced a trekking experience in the highlands of Viti Levu, discussed their approach to working with the communities and the valuable experience of the Fijian lived culture. The trekking guides are local villagers and trekkers are introduced to mountain climbs, amazing views, forests, wildlife and fantastic history. A concern is the impact that tourism can have on the village way of life and the impact of commercialisation with a possibility of things changing for the worse if not managed well. A key aspect of the business is managing tourists’ expectations and recognising that while villagers can be flexible to ensure tourists get a good experience, the tourists can also be flexible and just need to be advised properly.

60. A representative from tour operators Pacific Destinations shared the company’s experience of partnering with the arts and culture sector to add value to their services as an inbound tour operator. The company has introduced 100% Fijian made pendants and beads strung on vau (pandanus) with a description of the piece and its origins printed on recycled paper. They use local suppliers promoting unique products to supply gifts and presents for VIP agents who return to their respective countries with small gifts, uniquely crafted in Fiji. The company has also been instrumental in using cultural talents to showcase the multicultural heritage of Fiji and in packaging experiences that provide authentic Fijian experiences.

61. Some of the challenges for cultural partnerships are the accessibility of areas with unique cultural experiences, which can be a lot more difficult to get to. The sustainability of services and entrepreneurial initiatives are also a challenge as is communication. To move ahead, it is important to build lasting relationships with local partners, research the untapped tourism belts and encourage training and capacity building to ensure the sustainability of cultural services and products.
62. From the artisans’ perspective, it was recognised that partnerships with companies such as Pacific Destinations have many spin-offs. Managing time was recognised a key challenge, especially when large orders are given with very little prior notice. Some key artists are recognised as leading the way in this area and they could be used to mentor other upcoming artists trying to enter the arena. Contractual arrangements are important for artists. These should be in place before they start the production process to avoid producing items that are then not sold.

63. With changes in the global trends for tourism, stakeholders were encouraged to consider using interactive cultural experiences to teach tourists how to make cultural products, while also educating them on the different processes followed to produce a piece of art. This could bring about a different appreciation of the value of art products.

64. The need for standards for cultural products was raised. The Fiji Arts Council noted that guidelines were in place for groups it worked with, and said the FAC was open to suggestions on how these could be improved. There was also a key challenge in monitoring the quality of performances, with a noted drop in the quality of costumes and performances in some resorts. Companies like Pacific Destinations were working to improve the entrepreneurial skills of these performers and to improve the cultural product.

65. The session concluded with the recognition of the need for national standards for the various art forms and for identification of the criteria that the national standards will follow. There was also a need for more collaboration between providers, source markets, cruise ship operators and organisations such as SPTO and the Fiji Tourism and Hotel Association to serve in an advisory role in these collaborations.

66. Representatives from the various groups were given an opportunity to share their discussions on their respective roles and responsibilities and where they fitted in relation to the presentations made by the Fiji Arts Council and the Department of Heritage, Culture and Arts.

67. The visual arts group noted there was no specific category for visual arts under the Fijian made label – they had expressed this concern to the FAC. A representative from the fashion sector stressed the need to recognise the authenticity and value of their designs and to ensure that this was not taken advantage of. The visual artists were excited that four visual arts exhibitions were planned for next year by FAC and these were also scheduled to be held outside Suva.
68. The crafts group noted the role of FAC in supporting income generation projects for makers of crafts, and highlighted their role in advising craft makers to register as such under FAC. This could lead to their being invited to showcase their work at art festivals, or to capacity building activities conducted by FAC. FAC needs to also link to the cultural mapping process conducted by the Department of iTaukei and to work towards reviving traditional art skills that are dying out. In the area of arts education, the group will advocate for children to be taught traditional dances at a young age and for schools to support the development of traditional dance as opposed to the more contemporary dance forms taught in preparation for the dance festival, Tadra Kahani. They will also advocate for more collaboration with stakeholders and efforts to increase awareness amongst villagers on how to present their cultural products to tourists and outsiders.

69. The music and literary arts group made comparisons between the two art forms in Fiji and noted that the music sector was significantly better established than the literary sector, which was considered elitist due to its origins and early development within universities. The group identified as their role the creation of content based on originality and authenticity, maintaining a concrete and meaningful relationship to culture and heritage (personal and institutional) and the development of the sector through identity (brand) creation and management to advance toward sustainability.

70. They identified as their responsibility the need to carry out a situational analysis of the music and literary arts sector and to formalise the collective for the literary arts through registration and legal processes. The music sector is a lot more advanced in this regard through the establishment of FPRA. There is a need to establish standards and rules of practice and engagement, identify space for exhibitions and associated activities, empower emerging generations of artists, manage communications and knowledge, build partnerships and networks for
funding sustainability, and strategically and aggressively advocate for the development of finer arts that can compete on the global platform.

Day 3: Wednesday 6 August

Session 7: Protection and Promotion of the Diversity of Cultural Expressions

71. The SPC Culture Advisor highlighted the day’s focus on the protection and promotion of the diversity of cultural expressions, with presentations from UNESCO, the Ministry of Trade and Industry, the Ministry of Foreign Affairs, Jacks of Fiji (representing the retail sector), as well as from Government stakeholders contributing to the development of cultural industry. All participants were invited to be part of a visit to the National Women’s Expo organised by the Ministry of Social Welfare, Women and Poverty Alleviation at the end of the day.

72. The UNESCO Programme Specialist for Culture in the Samoa office gave participants an overview of the Cultural Diversity Convention or the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The Convention is a legally-binding international agreement that ensures artists, cultural professionals, practitioners and citizens worldwide can create, produce, disseminate and enjoy a broad range of cultural goods, services and activities, including their own.

73. The Programme Specialist provided an overview of the background to the Convention, the objectives, the guiding principles, and the scope of its application, definitions, and measures to promote cultural expressions. The Convention has been ratified by 130 countries. In the region, Pacific countries including Fiji pledged to join the convention during the Festival of Pacific Arts and Culture in Honiara, July 2012.

74. Countries that have ratified the Convention have access to the International Fund for Cultural Diversity, which supports projects and activities that aim to foster the emergence of a dynamic cultural sector in developing countries. The maximum amount granted is USD 100,000 with USD 4.6 million in funding for over 70 projects in over 40 countries granted since 2010 to various projects from mapping to business models of cultural goods. All developing countries can apply for assistance under the grant. Examples were given of projects funded from Cambodia, Laos and Tajikistan. The meeting was advised that there are no obligatory
financial contributions required before signing up to the Convention, with all financial contributions voluntary.

75. Following the presentation, the SPC Culture Advisor drew attention to the six conventions related to culture, four of which relate to the arts and two to creativity. These include the Hague Convention, the World Heritage Sites Convention, the Underwater Heritage Sites Convention, the 2003 Intangible Cultural Heritage Convention and the 2005 Cultural Industries Convention described above. It was noted that every four years, countries have an obligation to report back and this provides guidance for implementation at national level. The importance of being party to these Conventions was stressed as they hold Governments accountable for their commitments. It was noted that the uniqueness of culture has also been a contributing factor to the development of conventions to protect the trade of cultural goods.

76. A representative from the Ministry of Industry and Trade shared the intentions behind the Fiji-made campaign as well as the institutional framework put in place to support its development, with the intention of decreasing imports and allowing Fiji-made products to fill the gap. The Ministry had registered right brands with 188 companies using the brands on a total of 878 products. In the handcraft sector, there is informal manufacturing taking place with a number of producers and manufacturers not registered. However, numbers are expected to increase through the association with FAC.

77. The Ministry was aware of the need to upskill and train handcraft producers and most of the businesses were recognized as SMEs. As a result there are no registration fees imposed at the moment, with assistance provided for basic business training and creating market linkages for businesses at a national and international level. While it was recognised that the current eight sectors did not represent all aspects of art in Fiji, discussions were continuing with FAC on how to integrate performing arts, visual arts and music under the Fiji-made branding banner.

78. A representative from the Ministry of Foreign Affairs provided an overview of the Government’s policy on culture and arts, the role of the Ministry in promoting them and some of the challenges faced. Fiji has a total of 18 foreign missions with eight new foreign missions opened in the past few years as a result of Fiji’s Look North policy. The Ministry adopts a soft diplomacy approach and it is under this approach that Fiji promotes cultural goods and services. Under this approach, Fiji is a friend to all and foe to none.

79. Missions are outfitted with cultural artifacts demonstrating Fiji’s culture and Fiji representatives give cultural goods as gifts. Some of the challenges encountered are the lack of coordination within Government, with several ministries involved in the promotion of cultural industries.
This leads to the duplication of projects and proposals for funding activities. There also is no clear demarcation of roles and this contributes to the under utilisation of bilateral/multilateral agreements. The Ministry of Foreign Affairs would like to see better coordination with stakeholders in order to progress some of the agreements in place. The cultural industries sector was also encouraged to be more proactive in advancing Fiji’s interests and to identify what the sector’s needs are and seek solutions, as opposed to waiting to be offered training and capacity building opportunities by development partners.

80. The discussions that followed identified the possibility of including a commitment to visual arts and other art forms in Fiji’s foreign policy, currently under review. Promotion of culture has occurred on an ad-hoc basis with attendance at the workshop and the discussions opening up potential to develop partnerships in these areas. A joint working group to be led by the Department of National Heritage, Culture and Arts was identified as a possible way forward. The Ministry of Foreign Affairs has been working with the Department to promote Fijian art and culture during the opening of Fiji’s new embassies abroad and there are opportunities to formalise these working relationships through the signing of an MOU.

81. A representative from Jacks of Fiji outlined the partnerships and associations built by the retailer with artisans/crafters and other retailers in the promotion of authentic art and craft. The promotion of the Fiji-made brand has led to increased loyalty amongst Fiji citizens in supporting local markets and Fiji’s unique cultural products. As retailers, Jacks strongly supports the local market and currently has 300 direct and indirect suppliers who rely on Jacks for their livelihood. The quality of the products meets Australian and New Zealand standards and Jacks provides a pack and post service including ensuring fumigation certificates are available for customs clearance.

82. From experience, it was recognised that the younger generation are not as interested in learning how to create cultural products and knowledge was not being passed down. There is also a shortage of locally made handcraft available for sale. In identifying ways forward, the representative from Jacks recommended increased support for SMEs and a greater promotion of Fiji-made/crafted products locally and internationally. There also needs to be consistency in quality and standards, with a need for monitoring and evaluation noted as necessary for continuous improvement in services and products.

83. In the discussions that followed, a number of participants questioned the representative from Jacks on the sustainability of programs, particularly with the replanting of Vesi hardwood used to make cultural products. It was suggested that these considerations needed to be included in cultural policy discussions. The meeting heard that Jacks was in the process of developing its corporate social responsibility strategy, which includes
consideration of intangible cultural heritage. Jacks advised the meeting that the company had a 70/30 policy with 30% imported goods for sale and 70% locally produced supplies.

84. A representative from SPC’s Biodiversity and Trade Program highlighted the role of biosecurity as a facilitator of trade and stressed the importance of the sector in eliminating hazards to avoid negative impacts on countries. Handcrafts are often seen as a risk as they may carry pests and diseases. The program has been working with SPC’s culture program to develop a guideline for the import and export of handcraft, which will give stakeholders key information in relation to biosecurity and trade.

85. Speaking on the role of the Fiji Revenue and Customs Authority in addressing the issue of counterfeit cultural products, a representative from FRCA told the meeting there was currently no relevant legislation in place. It was noted that genuine producers who do not register their patent or traditional/cultural product with the Registrar’s office were the ones at risk. While customs officers are trained to deal with counterfeit goods, the absence of guidelines to link products to various owners and places made this job difficult. Participants were told that if FRCA does come across counterfeit goods that are listed in the Customs Prohibited Imports and Exports Regulations, then such goods are NOT allowed across borders. Exemptions must have specific certification from various ministries, for example the Ministry of Forestry for transport of woods, etc.

86. FRCA has signed an MOU with the Fiji Intellectual Property Office (FIPO), which provides them with information on counterfeit and piracy. FRCA are open to other partners in this area and are also in the second stage of reviewing customs legislation, which will include cultural goods. It was noted that the review of the legislation was currently being conducted internally with the possibility of including other stakeholders from the forum when the consultations go public.

87. Discussing the Traditional Knowledge (TK) and Expressions of Culture (EC) Law that was drafted in 2007 and is currently with the SG’s office for vetting, a representative from FIPO (Office of the SG) discussed the background behind the drafting of the TK and EC Law, which is a model law adopted in 2002 by Forum Island Countries. The TK and EC Law is considered unique because it also extends to protection of genetic and biological resources. Within TK, there are controls on exploitation, access and utilisation by requiring

Senileba Levaci- Deputy State Solicitor, Solicitor General’s Office (Fiji Intellectual Property Office)
prior informed consent, which is linked to the cultural mapping process currently being undertaken. The mapping process will feed into a national/confidential register. With EC there is a right to fixation with the law, requiring a user agreement to be signed by traditional owners.

88. Sharing the experience of the Fiji Performing Rights Association, the Chairman acknowledged the importance of the convergence of the multi-directional approaches in promoting IPR taken in the establishment of the organisation. As Fiji’s only Collective Management Organisation (CMO), FRPA operates under the Copyright Act of 1999 and the Copyright Amendment Act 2009. The organisation has 624 members today and membership growth of around 12% annually. Activities include copyright awareness and promoting creativity and originality, with targets for the collection of royalties. The organisation has its own copyright management database. Other sectors at the workshop were encouraged to look at FRPA as a model for what can be done by collective groups.

89. During the discussions, the issue of fumigation of art products was discussed extensively with some concerns from artists that fumigation could lead to discoloration of products. There were suggestions for an alternative to fumigating tapa/masi.

90. The artists were encouraged to find out what patents are available to them for safeguarding and protecting their creative works, though the significant costs involved in registering a patent or trademark were noted. There were possibilities for all cultural artifacts to be placed on the restricted item list. This would allow Customs Officers to act as they can only act within the confines of the law.

Session 8: Promoting the Cultural Industries – Building Capabilities
The Fiji Curriculum – Arts and Culture

91. Introducing the panel, SPC’s Culture Advisor highlighted the focus on building capacity by looking at culture in education. The panel was made up of representatives from tertiary institutions, including the Oceania Centre for Arts, Fiji National University, USP and the Ministry of Education Curriculum Development Unit.

92. Representatives from the Ministry of Education discussed the curriculum-mapping project currently being undertaken to map content on cultural, traditional thematic areas and to review how to integrate it into the curriculum. It was noted that one of the three guiding principles of the National Curriculum Framework is Culture and Tradition. Charts for children have been developed relating to Cultural Expressions as Educators, Technicians and Performers and these materials are used in roadshows around education districts in Fiji. The MoE is upskilling providers who possess the required skills and knowledge and this is
where artists are expected to become a useful resource once the framework has been finalised to build the capacity of our students.

93. The Oceania Centre for Arts is recognised for its role in providing a space for artists and their equipment and a space where they can work with artistic integrity and also work together to ensure cultural sustainability. The Centre was always trying to balance cultural identity and the intermingling of Oceania cultures and it worked with dancers and artists to showcase their talents to the world, noting some dancers could earn a very good living. There have been discussions at USP about the possibility of a BA in Pacific Studies that incorporates art and culture, with art seen as a tool for political empowerment. Participants were encouraged to share their views on what they would like to see in the USP curriculum.

94. Representatives from Fiji National University highlighted the extensive work conducted through the College of Humanities and Education, which particularly related to the arts and culture sector. This work includes teacher training in arts and pottery conducted through the FNU teacher training institute, and teaching of music at the Rawai and Lautoka campuses in accredited courses. The School of Creative Arts and the School of Education have implemented popular courses that integrate TK and EC with the value of culture being taught.

95. Recommendations included the need for the Government to implement the teaching of traditional art and crafts skills through the Ministry of Education from primary to secondary school level. While this was already happening through the Curriculum Development Unit, more investment needed to be made in this area.

96. In the discussions that followed, the artists sought clarification from the Ministry of Education on how it was going to roll out culture units in the curriculum. They were informed this would be done through integration into subjects already taught, e.g. in Social Sciences, students would have
an opportunity to study how societies organise themselves and the cultural aspects of this.

97. A gap was noted in the documenting of all the great work currently being done by artists and also in the documentation of various cultural products from the outer islands. There was recognition that often this information was better documented in universities overseas through students who come into various villages and study the communities and their expressions of culture.

98. The panel was encouraged to consider the re-introduction of art history as a core subject at university level as this would provide all students with a solid understanding of various art forms and also create more appreciation for art.

99. Clarifying the work being done on the cultural mapping process, a representative from the Department of iTaukei Affairs explained how the mapping process covers handcraft, herbal medicine, the history of trees, cooking and the way of life – in short, a large scope. The onus is on the people to keep their traditions and cultures alive and to live them.

100. The Director of the Department of National Heritage, Culture and Arts expressed his appreciation for the information shared by the panelists as it gave the department an insight into the work being done by FNU and USP. They have identified a lack of expertise in heritage management with no heritage architects available in the country. The department needed to work with tertiary institutions to try and plug these gaps through formal education.

101. Tertiary institutions were cautioned to carefully manage bringing traditional artists into the education system, as there has been a case of the artist not connecting with students but being solely focused on creating art products during the teaching session.

102. The SPC Culture Advisor thanked the panelists for the rich discussion and
adjourned the meeting to allow participants to attend the three-day National Women’s Expo, which coincided with the workshop.

**Day 4: Thursday 7 August**

**Session 9: National Strategic Priorities and Actions**

103. Welcoming participants to the final day of the workshop, the PIFS Trade Officer highlighted the focus of the final day on consolidating the information and discussion from the previous three days to come up with three to four strategic areas that the Department of National Heritage, Culture and Art could refer to and develop as a framework for the work on cultural industries. Participants would formulate this through a SWOT analysis of some key focus areas.

104. The SPC Culture Officer presented the cultural industries value cycle to participants and encouraged them to approach the SWOT by considering different aspects of the value chain, creation, design and development, production, promotion, distribution and consumption or participation. While this was a simplistic view given the extent of work going on in the cultural industries, the template can be useful in framing discussions.

105. The PIFS Trade Officer presented the building blocks of a strategic plan, which included the vision, mission, values, priorities, measurement, and operational planning. The participants were reminded of the need to identify four to five areas as the industry’s strategic focus areas.

106. Participants were divided into four groups with each group presenting what they identified as strengths, weaknesses, opportunities and threats within the various areas of cultural industries. The groups were encouraged to consider the whole cultural industries sector in their discussions as opposed to focusing on one art form and to also consider strengths and weaknesses as internal to the sector with opportunities and threats in relation to the external environment. They were also encouraged to think about their strengths as creators or producers and to consider ways in which they could focus all their energies on their strengths and develop partnerships to take care of other aspects of the value cycle.

107. Prior to the group work, discussions were held on the development of business training and the possibilities of engaging young people to look at market access through potentially an information desk at FAC. This was noted as a potential opportunity to manage cultural producers online and ensure they had access to markets nationally and abroad.

108. Participants were advised that NCSMED provides business advisory services and also Pacific Islands Private Sector Organisations (PIPSO) assisted by trying to encourage private development particularly for
micro and small enterprises. PIPSO shared information on its cluster project, a regional project of about FJD 3million from the EU ACP BizClim (through EDF 10) that works in four countries – Samoa, Vanuatu, Tonga and PNG – to develop pilot clusters. In Samoa, this assistance is going towards the coconut industry and virgin coconut oil producers. Tonga is looking at generic Team Tonga country branding. The project includes sub-clusters on agro-foods and product development (including cultural goods). Participants were encouraged to explore available networks through, for example, Women in Business, the Fiji Commerce & Employers Federation, and the regional women’s network in PIPSO. PIPSO has a development grant fund facility (the Business Development Fund), to which any business (mainly micro/SMEs) can apply for business support (see more information on the PIPSO website).

109. Following the group presentations, the SWOT findings were summarised with agreement obtained on the following.

110. STRENGTHS – The group collectively identified the talent and creativity of producers, the established cultural institutions, available raw materials, traditional culture and knowledge, and the uniqueness of the culture as key strengths of the industry. It was also noted as a strength that the cultural sector is receiving increased attention from the Government, and there are already high-quality cultural products being produced. The extensive use of social media in communications and the current documentation of practices and cultural resources through the cultural mapping exercise add to the strength of the sector.

111. WEAKNESSES – The poor enabling environment (policy, legislation, enforcement), the lack of infrastructure, i.e. spaces and equipment, the lack of appreciation and public awareness, and lack of dissemination of information and networking were identified as weaknesses. In relation to cultural products, participants noted the inconsistent and/or poor quality of products and the lack of diversity of products as issues. There are also weaknesses in departmental and institutional capacity including resources, staff and funding. In the private sector and business development, weaknesses emerge in the lack of business management skills, poor/low product development,
inability to realistically cost and price goods, lack of negotiating skills, and sector organisation. Weakness in the education system was noted with arts not considered highly in relation to other subjects. Art class times/periods are being reduced along with exposure to creative thinking and doing. Additionally, there are weaknesses in teacher skills, cultural industries have low value and there are limited career opportunities. The participants noted that the cultural industry is designed as an appendage to the tourism industry and as such there are weaknesses in terms of exposure, development and participation on a global scale. Weaknesses are also evident in the management of natural resources with the depletion of, and/or difficulty of access to, natural resources for raw materials, lack of access to raw materials, lack of skills transfer and the limitations of all major activities being centered in Suva. A weakness highlighted by the culture sector team included the erosion of traditional knowledge due to globalisation.

112. OPPORTUNITIES – Participants highlighted a range of external opportunities for the cultural industry sector including an expanding tourist industry in Fiji with the creation of niche markets, an expanding digital media population (technology and social media), expanding domestic market, an expanding expatriate market and the extension of government partners through the Ministry of Foreign Affairs with alliances with non-traditional partners. Opportunities are also available through established organisations, partnerships and networks, national, regional and international conventions and trade agreements, regional and multilateral support and international, regional and local festivals and shows. The review of the customs legislation also provided an opportunity to influence the existing Fiji-made branding, with a growing market interest in recycled and natural materials.

113. THREATS – A number of external threats were identified by the participants. All groups noted that climate change may have an impact on raw materials, that globalisation is eroding traditional knowledge, and mass imports of cultural products are creating increased competition. Additionally, management and enforcement of intellectual property rights were noted as a significant threat. Participants focused on the lack of appropriate and accessible legal protection and lack of enforcement as key issues. Unethical business behavior and the lack of sustainable, core funding to maintain the industry were also mentioned as threats. One group noted that some communities are overwhelmed by government and other organisations coming into villages and monopolising their time.

Within the education sector, participants noted threats around educators and researchers engaging with communities without proper guidelines, the threat of not passing on cultural skill and knowledge due to the inter-generational gap, and the lack of information sharing. Larger threats were also mentioned including political instability, the vulnerable economy (tourism-related, seasonality), and natural disasters (raw materials, production, etc.).
114. Discussions which emerged during the presentations made by the groups highlighted the lack of a proper mechanism to coordinate access to village communities. This was a threat as ongoing visits by different partners could affect communities negatively by not allowing them time to focus on their own responsibilities such as planting, and could harm food security. The participants were advised during the discussions that guidelines for research in communities were available through the Ministry of Education and Department of iTaukei Affairs. These were supposed to be filled in and approved prior to the commencement of any community/village research, which was not commonly known to those working in the sector.

115. In considering the need for diversifying and expanding income streams as a weakness of the industry, artists reflected that it was difficult to move within art genres because they could be seen as a threat by existing businesses in those areas. It was also noted that the enabling environment within the sector was considered a weakness as it does not encourage wider acceptance and appreciation of the arts or the future development of cultural industries. The Director of FAC reiterated the need for artisans to register their products with the Ministry of Industry and Trade, which is free. MIT works with retailers on the provision of designated areas for Fiji-made products.

116. Discussions drew attention to gendered differences in various genres of the arts, with a lack of young women carvers and sculptors and weavers. It was noted from the visit to the Women’s Expo that some of the products were sub-standard. There was a need for some distinction to separate the higher quality products from sub-standard ones, with appropriate labelling and marketing. The Director of FAC identified the one-year licensing arrangement that they had in place as part of the government’s monitoring and evaluation of quality. He identified an opportunity for the establishment of an Art Gallery overseas for Fiji art, with scope for someone to take this up. The request had come through Fiji’s foreign missions for someone to curate and refresh exhibits every 6 months.
117. Discussing support for the industry as a whole, it was noted that there is a lack of support for artists who live outside of Suva. There is a need to decentralise support for those living outside of Suva and also provide support to NGOs, etc. It was noted in response that FAC functions as an NGO and proposals could be submitted through this umbrella organisation established to support the arts. Attempts in the past by FAC to build its database had been very difficult with stakeholders unwilling to share information and the database needing to be built from scratch.

118. Participants were advised during the discussions of a Social Responsibility Levy (SRL) that the Government levies on companies who earn in excess of one million dollars per annum. The Fiji Correction Services are able to tap into these government resources to fund their Yellow Ribbon Project. It was proposed that the FAC could probably explore this avenue for funding and work with the Ministry of Social Welfare, Women and Poverty Alleviation to develop a pro-poor project involving artisans.
119. Artists were also advised to continue to share with FAC and the Department of Culture information on amounts earned from overseas exhibitions, etc. as there was currently no way for the Government to properly monitor income – the Government was always willing to support sectors that reflect good growth. It was noted that the Tongan delegation to the Festival of Arts in Palau made around $100,000, which covered all their costs. This information is useful for governments to inform decision making on resource allocation.

120. Extensive discussions continued around the issue of product development and the need for support for the development of quality products. It was noted that this is always at a cost and was not solely the responsibility of the Government or the FAC. If a collective was able to source and bring in technical expertise in relation to product development, then this could potentially be shared with others. This reflected a need for stronger collaboration in this area. The participants were reminded of the need to establish a local design sector in Fiji with a long-term sustainable solution. There should be consideration of a mentoring program where local designers could be paired with international designers who understand international trends and respond accordingly.

121. Other issues that emerged during the discussions were the lack of legal protection and the lack of enforcement of elements of law that do provide protection, i.e. copyright law, etc.

122. Artists were also encouraged to educate themselves on the way the market works; e.g. when dealing with larger retail stores, artists should understand that a 100% – 200% markup was normal given the overheads they were required to cover. It was noted that there was often miscommunication between the artist and the larger retailer with a gap in understanding what retailers are getting for cultural goods.

123. There was also a suggestion that anti-competitive behavior be identified as a weakness with the possibility of FAC conducting further investigations of examples of this by a giant retailer.

124. The strengths, weaknesses, opportunities and threats were then categorized into the following five strategic focus areas to form the basis of the Cultural Industries Framework that would guide the way forward for the Department of Heritage, Culture and Art.

125. **Strategic Focus Area 1 – Enabling Environment:** This strategic focus area will seek to improve the enabling environment in which cultural producers work through appropriate and effective policy and legislation and regulatory measures. Some examples include:

- Policy and legislation: national cultural policy
- Establishment of full ministry with appropriate staffing
- Regulatory/Non legal measures
- Taxation, imports, funding (e.g. quota in tourism industry)
Traditional Knowledge, Intellectual Property

126. **Strategic Focus Area 2 - Private Sector Development**: This strategic focus area will seek to increase private sector development for the cultural industries so that cultural producers have the skills and financing they need to compete in domestic, tourist and export markets.
   - Cluster development
   - Product development and design
   - Business and management skills
   - Financing
   - New business development
   - Marketing and promotion
   - Building local design capacity

127. **Strategic Focus Area 3 – Communications and Networking**: This strategic focus area will seek to improve sector organisation and communication to ensure that all sector stakeholders are well informed of sector activities and networked with each other. This will lead to decreased duplication of efforts and increased economies of scale.
   - Association and alliance building
   - Sector organization
   - Database development and information clearing house

128. **Strategic Focus Area 4 – Infrastructure**: This strategic focus area will seek to improve the physical infrastructure for cultural producers leading to more appropriate work spaces and sales outlets and sufficient equipment for production.
   - Adequate spaces
   - Equipment

129. **Strategic Focus Area 5 – Research & Development**: This strategic focus area will seek to improve education and research on cultural industries to ensure that skills are continually improved and traditional knowledge is not lost.
   - Capacity building for all sub-sectors in all areas,
   - Upgrading skills
   - Building creativity throughout formal education
   - Informal education
   - Ensuring skills are passed on
130. The participants were advised that in any strategic planning exercise, the process was a building block and the work done by the participants would be carried forward by the department with a broad framework that tied all the actors of the various genres of cultural enterprises. The Government will now have to identify and develop Key Objective Areas that will deliver on the overall Strategic Area. An example was provided to the participants under Private Sector Development. An activity under one of the objectives could be to *Initiate a national development program to enhance creativity and design*. An objective under the Research & Development focus area could be *Research to facilitate access to markets which should be done in collaboration with trade ministries, trade officials and national and regional trade support organisations.*

131. The Director from the Department of National Heritage, Culture & Art expressed appreciation for the support and the input, which he said was necessary to move the work forward. He hoped that this would also boost budgets and funding allocations. The Department was also keen to work with private and institutional stakeholders.

132. The SPC Culture Advisor told the participants there is funding available for increasing awareness on the framework, which is earmarked for next year with another workshop later in 2014 for councils and associations. SPC was also running the project with partners in Samoa and Solomon Islands. The project was significant as it is the first time that a project has included institutions in country. They are not only involved in the design phase but also in funding, which is a landmark. The participants were asked to share contact information for other artists and producers within their networks as there is a need to reach as many groups and people as possible through the project. This would create links to the FAC and provide the opportunity to highlight creative, innovative work being done at a community level.

133. The participants were encouraged to take advantage of the skills that the new Culture Officer brings to the region as she comes with vast experience in various aspects of culture and cultural industries development, which the Pacific region could benefit from.
134. The workshop concluded with a cocktail party and an opportunity to listen to one of Fiji’s local performing artists, Elena Baravilala, who won an award as Best Composer in the 2014 Fiji Performing Rights Association Music Awards.

(L-R): Elizabeth Niumataiwalu, Adi Asenaca Kakua Mara and Selai Buasala at the cocktail party after the workshop
GROUP 4

Strengths
- Talent & creativity
- Established institutions
- Available raw materials
- Culture of caring, sharing and support

Weaknesses
- Lack of resources: funding, staff, expertise
- Lack of infrastructure – spaces and equipment
- Lack of awareness and communication
- Dissemination of information
- Erosion of traditional knowledge
- Inconsistent supply and quality products
- Capacity building

Opportunities
- Support from established bodies
- International conventions and trade agreements
- 1972 World Heritage
- 2003 ICH
- Available donors – regional and international (UNESCO, PIPSO, Banks, embassies)
- Marketing – tourism, ministry of industry and trade, foreign affairs
- International regional and local festivals and shows
- Documentations of practices and cultural resources (mapping)
- Technology support in production

Threats
- Climate change on raw materials
- Erosion of traditional knowledge due to globalization and time lapse
- Mass imports of craft products
- Lack of legal production for copyright
- Urban drift
- Donor and development project coordination
- Price setting by retailers and producers – no regulations in place, monitoring
- Lack of guidelines for educators and researchers
GROUP 3

Strengths
- Creativity/ creative people
- More attention by government
- Quality of the products
- Use of social media in communications
- Unique cultures
- Multi-skilled and multi-tasking producers
- Available expertise

Opportunities
- Networking – nationally, regionally
- Establishing strategic partnerships
- Tax incentives for SMEs
- Maximizing opportunities for showcasing
- Capacity mismatch between education and industry
- Clearly defined roles in ministries
- Multi-sectoral approaches and partnerships
- ICT

Weaknesses
- Institutions and capacity – resources, staff
- Enforcement of policies and legislations
- Budget allocations in government and CSOs
- Lack of information, poor information
- Lack of appreciation and public awareness
- Business management and skills
- Platform to bring producers together
- Lack of spaces
- Natural resources
- Education on the value of the cultural industries and career opportunities – esp. in primary schools
- Trouble expanding income streams due to competition
- Enabling environment

Threats
- Piracy
- Imports
- Anti-competitive behavior
- Inter-generational gap – information sharing
GROUP 2

Strengths

- Rich indigenous and settler cultures (inspiration)
- Existence of tertiary institutions for research and development
- Expanding tourist industry and increasing international profile of Fiji
- Fiji's expanding digital media in population (m-technology and social media)
- Expanding domestic market
- Foreign policy (alliances with non-traditional partners)

Opportunities

- Branding - Two seals or marks of authenticity (heritage and contemporary and various levels)
- Fiji Arts and Culture Standards Authority (FASCA)
- Establish linkages with all arms of public and private sector
- Infrastructure and spaces (national art gallery, national library, performance)

Weaknesses

- Policy
- Communications and Knowledge Management
- Resources, capacity and finance – cultural institutions (DNHCA and FAC)
- Under-valuing of culture - Declining standards (acceptance of mediocrity)
- Financial sector (lack of understanding
- Capacity building
- Partnerships and Funding
- Conformity (gender barriers)
- Industry designed as an appendage to the tourism industry (exposure, development and participation on global scale)
- Lack of diversity of quality local product
- Lack of support for product development

Threats

- Protection (legal frameworks and enforcement)
- Imported art versus local art
- Political instability
- Unstable economic cycles (tourism-related)
- Natural disasters
- Sustainable Funding (core funding as opposed to project funding)
GROUP 1

Strengths

- Creativity
- Access to natural resources
- Traditional knowledge
- Volume of talent
- Living culture
- Opportunity for expression

Weaknesses

- Lack of networking
- Lack of access to IT/information
- Sustainability
- Policy and legislation
- Requirements for access to funding – e.g. NGO
- Education – upgrading skills for teachers
- Lack of infrastructure (studios, galleries, etc)
- Everything centered in Suva

Opportunities

- Representation at overseas expos
- Bi- and multi-lateral agreements
- Networking opportunities between groups
- Education
- Partnerships
- Technology
- Preservation
- Review of taxation
- Recycle materials

Threats

- Globalization
- Urbanization
- Natural disasters
- Political will
Strengths
• Talent & creativity producers
• Established institutions
• Available raw materials
• Traditional culture and knowledge
• Unique culture
• More attention by government
• Quality of the products
• Use of social media in communications
• Documentations of practices and cultural resources (mapping)

Weaknesses
• Poor enabling environment (policy, legislation, enforcement, etc)
• Lack of infrastructure: spaces and equipment
• Lack of appreciation and public awareness
• Lack of dissemination of information and networking
• Products: inconsistent, poor quality and lack of diversity
• Departments and Institutions: capacity, resources, staff, funding
• Private sector development: Business management and skills, product development, costing & pricing, negotiating skills
• Sector organization and networking
• Education: upgrading teacher skills, increasing value of the cultural industries and career opportunities
• Industry designed as an appendage to the tourism industry (exposure, development and participation on global scale)
• Management of natural resources: Depletion of and/or difficulty of access to natural resources for raw materials
• Lack of access to raw materials
• Lack of skills transfer
• Everything centered in Suva

Opportunities
• Expanding tourist industry in Fiji – niche markets
• Fiji’s expanding digital media in population (technology and social media)
• Expanding domestic market
• Expanding expat market
• Foreign affairs (including alliances with non-traditional partners)
• Established organizations, partnerships and networks – nationally, regionally
• International conventions and trade agreements
• Regional and multilateral support
• International, regional and local festivals and shows
• Customs tax review
• Existing Branding

Threats
• Climate change impact on raw materials
• Erosion of traditional knowledge due to globalization
• Mass imports of cultural products
• IP: Lack of legal protection and enforcement for copyright
• Communities overwhelmed by national and international organizations
• Lack of guidelines for educators and researchers engaging with communities
• Inter generation gap – information sharing
• Political instability
• Unethical business behavior
• Vulnerable economy (tourism-related, seasonality)
• Natural disasters (raw materials, production, etc.)
• Sustainable Funding (core funding as opposed to project funding)
## Strategic Focus Areas for Cultural Industries Development

### SFA 1: Enabling Environment
- Policy and legislation: national cultural policy,
- Establishment of full ministry with appropriate staffing
- Regulatory/Non legal measures: taxation, imports, funding (e.g. quota in tourism industry)
- Traditional knowledge
- Intellectual Property
- Ethical standards

### SFA 2: Private Sector Development
- Cluster development
- Product development and design
- Business and management skills
- Financing
- New business development
- Marketing and promotion
- Building local design capacity

### SFA 3: Communications and Networking
- Association and alliance building
- Sector organization
- Database development

### SFA 4: Infrastructure
- Adequate spaces
- Equipment

### SFA 5: Research & Development
- Capacity Building for all sub sectors in all areas
- Upgrading skills
- Building creativity throughout formal education
- Informal education
- Ensuring skills are passed on
<table>
<thead>
<tr>
<th>Strategic Focus Area 1</th>
<th>Number</th>
<th>Action</th>
<th>Sub Activity</th>
<th>Person Responsible</th>
<th>Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Enabling Environment</strong></td>
<td>1.1</td>
<td>Identify government bodies that are working with cultural industries.</td>
<td>Set up meetings with Ministry of Youth, Foreign Affairs, I-Taukei Affairs, Ministry of Tourism</td>
<td>Lead: Sipi Director and Lai attend</td>
<td>Meetings in 2nd Week of Sept 2014</td>
</tr>
<tr>
<td></td>
<td>1.1</td>
<td></td>
<td>Set up meeting with Ministry of Industry &amp; Trade</td>
<td>Lead: Lai Director and Sipi attend</td>
<td>Meeting in 2nd week of Sept 2014</td>
</tr>
<tr>
<td></td>
<td>1.1</td>
<td></td>
<td>Meet with Minister and Director of Ministry of Women</td>
<td>Lead: Director Sipi and Lai attend</td>
<td>October 2014, After elections</td>
</tr>
<tr>
<td></td>
<td>1.2</td>
<td>Meet with identified government bodies to determine their activities.</td>
<td>Set up meetings</td>
<td>Lead: Sipi/Maci</td>
<td>October 2014</td>
</tr>
<tr>
<td></td>
<td>1.3</td>
<td>Establish Culture Forum with government bodies</td>
<td>Identify potential participants</td>
<td>Lead: Sipi/Maci</td>
<td>December 2014</td>
</tr>
<tr>
<td></td>
<td>1.3</td>
<td></td>
<td>Engage potential participants</td>
<td>Lead: Sipi/Maci</td>
<td>2015 due to lack of funding</td>
</tr>
<tr>
<td></td>
<td>1.3</td>
<td></td>
<td>Host first meeting</td>
<td>Lead: Sipi/Maci</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1.4</td>
<td>Develop Cultural Industries framework as part of the cultural policy</td>
<td></td>
<td>Lead: Sipi</td>
<td>5th September 2014</td>
</tr>
<tr>
<td></td>
<td>1.5</td>
<td>Follow up with I-Taukei Affairs to get update on TK policy (Get this information during meeting noted in 1.1)</td>
<td></td>
<td>Lead: Sipi/Maci</td>
<td>10th September 2014</td>
</tr>
<tr>
<td></td>
<td>1.6</td>
<td>Assess current regulatory measures that impact cultural industries (e.g taxation, investment laws, etc.)</td>
<td>Meet with Maciu to discuss this in detail &amp; follow up by email</td>
<td>Lead: Jessie</td>
<td>Done</td>
</tr>
<tr>
<td></td>
<td>1.6</td>
<td></td>
<td>Develop a research plan</td>
<td>Lead: Maciu</td>
<td>12/09/14</td>
</tr>
<tr>
<td></td>
<td>1.7</td>
<td>Advocate for a full ministry of culture</td>
<td>Discuss topic with other ministries during meetings</td>
<td>Lead: Director</td>
<td></td>
</tr>
<tr>
<td></td>
<td>1.7</td>
<td></td>
<td>Develop a brief explaining the justification for a full ministry</td>
<td>Lead: Sipi</td>
<td>November 2014</td>
</tr>
<tr>
<td>Number</td>
<td>Action</td>
<td>Sub Activity</td>
<td>Person Responsible</td>
<td>Deadline</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>2.1</td>
<td>Disseminate craft standards to National Workshop participants</td>
<td>Craft standards need to be fully developed</td>
<td>Lead: Niqa Jessie</td>
<td>December 2014</td>
<td></td>
</tr>
<tr>
<td>2.2</td>
<td>Meet with organizations to determine their existing training and marketing activities</td>
<td>Meet with MIT to discuss their incubator, branding and training programs</td>
<td>Lead: Lai Jessie</td>
<td>By 12/9/2014</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Meet with ILO</td>
<td>Lead: Lai Jessie</td>
<td>By 12/9/2014</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Meet with NCSMED</td>
<td>Lead: Lai Jessie</td>
<td>Done</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>ANZ</td>
<td>Lead: Lai Jessie</td>
<td>By 12/9/2104</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Others: Cooperative Department, Industrial associations</td>
<td>Lead: Lai Jessie</td>
<td>Scheduled or Done</td>
<td></td>
</tr>
<tr>
<td>2.3</td>
<td>Create training plan based on information obtained during meetings.</td>
<td>Determine current training activities</td>
<td>Lead: Lai Jessie</td>
<td>December 2014</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Assess activities and identify gaps</td>
<td>Lead: Lai Jessie</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Determine approaches to address gaps</td>
<td>Lead: Lai Jessie</td>
<td>Mr. Maciu to assist</td>
<td></td>
</tr>
<tr>
<td>2.4</td>
<td>Create marketing and promotion plan based on information obtained during meetings.</td>
<td>Determine current training activities</td>
<td>Lead: Lai Jessie</td>
<td>December 2014</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Assess activities and identify gaps</td>
<td>Lead: Lai Jessie</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Determine approaches to address gaps</td>
<td>Lead: Lai Jessie</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.5</td>
<td>Product development and design improvement plan</td>
<td>Assess current product development and design support</td>
<td>Lead: Lai Jessie</td>
<td>Done</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Develop plan to improve product development</td>
<td>Lead: Lai Jessie</td>
<td>December 2014</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Develop plan to improve local design capacity</td>
<td>Lead: Lai Jessie</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Cultural Enterprise Development**

- Cluster development
- Product development and design
  - Local design capacity building
- Business skills development (*see below for detail)
- Financing
- New business development
- Marketing and promotion
*Business and management skills training should include topics on:*

- **Registering your enterprise**
  - Drafting by-laws and constitution
  - Electing an executive committee

- **Managing Staff**
  - Creating job descriptions
  - Hiring & firing staff
  - Staff training technique
  - Staff assessments
  - Enterprise policies
  - Conflict resolution - Staff

- **Financial Procedures**
  - Basic financial terms and formulas
  - Costing & Pricing
  - Updating prices
  - Purchase orders
  - Bank account management
  - Making payments
  - Managing revenue & expenses
  - Basic Accounting
  - Taxes & insurance

- **Financial Planning**
  - Monthly financial reporting
  - Annual operating plans
  - Annual operating budgets

- **Production**

- **Managing staffing**
- **Inventory management**
- **Product development**
- **Product life cycles**
- **Quality control**

- **Customer Service**
  - Basic customer service
  - Order fulfilment
  - Conflict resolution – clients
  - Customer contracts

- **Marketing & Sales (usually a separate training)**
  - Conducting market research
  - Design trends
  - Marketing strategies
  - Marketing materials
  - Customer service (always worth repeating)
  - Packaging
  - Promotion
  - Display technique
  - Product review
<table>
<thead>
<tr>
<th>Strategic Focus Area 3</th>
<th>Number</th>
<th>Action</th>
<th>Sub Activity</th>
<th>Lead Person</th>
<th>Deadline</th>
</tr>
</thead>
<tbody>
<tr>
<td>Communication and Networking</td>
<td>3.1</td>
<td>Launch FAC website to support dissemination of information: Contract new web developer with formal contract</td>
<td></td>
<td>Lead: Lai, Tuli</td>
<td>December 2014</td>
</tr>
<tr>
<td></td>
<td>3.2</td>
<td>Reach out to Ministry of Women and Ministry of Youth to determine groups for association/council capacity building workshop</td>
<td></td>
<td>Lead: Lai</td>
<td>By 12/9/2014</td>
</tr>
<tr>
<td></td>
<td>3.3</td>
<td>Host association/council capacity building workshop</td>
<td></td>
<td>Lead: Jessie, Elise, Glynis</td>
<td>28-31/10/14</td>
</tr>
<tr>
<td></td>
<td>3.4</td>
<td>Improve/expand Department database</td>
<td>Reach out to Letila to find out about her project on artist profiles</td>
<td>Lead: Maciu, Jessie</td>
<td>Done</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Determine information requirements from trade promotion organizations</td>
<td>Lead: Maciu</td>
<td>By 12/09/2014</td>
</tr>
<tr>
<td>Strategic Focus Area 4</td>
<td>Number</td>
<td>Action</td>
<td>Sub Activity</td>
<td>Lead Person</td>
<td>Deadline</td>
</tr>
<tr>
<td>Infrastructure</td>
<td>4.1</td>
<td>Department infrastructure development plan update</td>
<td></td>
<td>Lead: Sipi</td>
<td>Week 4 September</td>
</tr>
<tr>
<td></td>
<td>4.2</td>
<td>FAC infrastructure development plan update: Need input from Director</td>
<td></td>
<td>Lead: Lai</td>
<td>November 2014</td>
</tr>
<tr>
<td></td>
<td>4.3</td>
<td>Gain a better understanding of equipment needs from producers during next workshop</td>
<td></td>
<td>Lead: Jessie, Lai</td>
<td>October 2014</td>
</tr>
<tr>
<td>Research and Development</td>
<td>5.1</td>
<td>Create education and culture working group: Working group already exists but needs to be developed. They met in May 2014 and we need report from Vereniki.</td>
<td>Identify and engage potential participants</td>
<td>Lead: Vereniki</td>
<td>Mr. Maciu to assist</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Participation of SPC and other stakeholders in next meeting. Need date.</td>
<td>Lead: Vereniki</td>
<td>In Terms of Reference (TOR)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>2015</td>
</tr>
</tbody>
</table>
SECRETARIAT OF THE PACIFIC COMMUNITY

Fiji National Cultural Industries Workshop

Venue: Pacific Island Forum Secretariat Main Conference Room
Suva, Fiji Islands
Date: 4th-7th August, 2014

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