

REPORT OF WORKSHOP

# National Development Workshop for the Cultural Industries in Solomon Islands

Honiara, Solomon Islands, 29 September – 2 October 2014



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## **WORKSHOP RECORD**

### **Overview**

The 'National Development Workshop for the Cultural Industries in Solomon Islands' was held at the Heritage Park Hotel, Honiara, from 29 September – 2 October 2014. The workshop was conducted under the EU-ACP funded 'Enhancing the Pacific Cultural Industries: Fiji, Samoa and Solomon Islands' project, managed by SPC's Human Development Programme in collaboration with PIFS, the Ministry of Culture and Tourism's Culture Division and the Solomon Islands Art Alliance.

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

All presentations from the workshop are available online:

[http://www.spc.int/hdp/index.php?option=com\\_docman&task=cat\\_view&gid=237&Itemid=44](http://www.spc.int/hdp/index.php?option=com_docman&task=cat_view&gid=237&Itemid=44)

### **Day 1: Monday 29 September 2014**

#### **Official Opening**

1. Jessie McComb, SPC Cultural Adviser and Glynis Miller, PIFS Trade Development Officer welcomed participants and outlined housekeeping issues.
2. George Tuti, Chief Trade Officer, Ministry of Foreign Affairs and External Trade, conveyed the apologies of the Permanent Secretary and gave opening remarks on his behalf. He reiterated the Ministry's support for cultural industries for the benefit of all Solomon Islanders.
3. John Walton Wasi, Permanent Secretary, Minister of Culture and Tourism, gave the keynote address. He said the workshop was timely in that cultural industries were now being given more attention, pointing to the upcoming National Arts Council Act and draft Traditional Knowledge Bill as being key initiatives expected to reach fruition in 2015. He emphasised the need to create an enabling environment for the private sector. He also encouraged participants to discuss issues with an eye to relevance to the Solomon context, its cultural diversity and links between tourism and cultural industries. Finally, he thanked SPC and PIFS for their work and ACP and EU for funding this activity.
4. Participants, when asked what were their hopes of the workshop, outlined the need for cultural industries to contribute to provincial and

national development, strengthen tourism and provide opportunities for men and women's participation in the industry.

5. Jessie McComb, SPC, outlined the objectives and intended outcomes of the workshop.
6. Glynis Miller, PIFS, presented background on regional efforts under the direction of the SPC and PIFS leaders and briefly outlined the 'Enhancing the Pacific Cultural Industries: Fiji, Samoa and Solomon Islands' project which will include workshops on industry development, copyright awareness, and entrepreneurship as well as a human resources assessment and trade promotion event.

### **Session 1: Setting the Scene**

#### Understanding the Solomon Islands *Nasinol Policy Framework blong KALSA*

7. Dennis Marita, Department of Culture, Ministry of Culture and Tourism (MCT), outlined the vision and objectives, scope, broad outcomes, policy components and principles and values of the Framework, which was launched in 2013. Tourism and environment were also important cross cutting issues for cultural industries. Cultural diversity was represented as a strength in cultural industries. Increased action and interest on cultural industries have followed the successful hosting of the Festival of Pacific Arts in 2012. Further plans included establishment of a National Arts Council which would have a similar role to those of Fiji and PNG and further action on intellectual property and copyright.

#### Impact of the *Nasinol Policy Framework blong KALSA* on rural development

8. Henry Ha'ae, Ministry of Rural Development and Indigenous Affairs, represented Matilda Matesao, the Permanent Secretary of the Ministry for Rural Development and Indigenous Affairs, a new ministry working nationwide on rural development. He emphasised community and private sector empowerment through development plans by the Ministry. However, more cooperation and collaboration was needed between all sectors to link culture and rural development.

#### Impact of the *Nasinol Policy Framework blong KALSA* on arts and heritage

9. Tony Heorake, National Museum, acknowledged David Lidimani for putting together the policy and the support from SPC in its development. He pointed out there is no mechanism to measure the impact of the policy and it was impractical for all responsibilities to fall under the Ministry of Culture and Tourism. Other challenges included:
  - Potential in use of chants/music/sounds was yet to be fully utilised, as the Music Federation was defunct and needed to be revived. Strengthening of the Copyright Act was also desirable

- Crafts and visual arts need proper and secure markets internationally and domestically to encourage trade
- Various artists associations have affiliated to SIAA or AASI but some have yet to be formally registered. The Ministry supported these where possible, such as the recent Memorandum of Understanding with Art Haus
- MCT has supported research projects on culture; however most research was conducted by non-Solomon Islanders and this should change
- Cultural sites need adequate protection from destruction, sale and misappropriation. Within the next two months, an anthropological pilot study of artificial islands will be conducted, supported by ECOPAS
- While it is desirable that artefacts and remains be returned to Solomon Islands, practically and administratively it is not possible to repatriate in most cases.

Impact of the Nasinol Policy Framework blong KALSA on cultural producers in Honiara

10. Alisa Vavataga, Solomon Islands Arts Alliance (SIAA), outlined the role of the SIAA as being created by the artists to provide opportunities for the sector's development and growth by creating a collaborative network. Information and networking were the primary focus at this time along with holding exhibitions and participating in workshops and festivals. SIAA sees benefits of the Framework as potentially protecting artist interests through improved copyright, encouraging growth of the sector (such as through opening up markets) and promoting cross-sectoral collaboration to further promote culture and unity. SIAA looks forward to working with MCT towards these objectives.

Impact of the Nasinol Policy Framework blong KALSA on cultural producers in the provinces

11. Martin Karani, Provincial Minister for Tourism and Culture, Makira-Ulawa Province, said the culture policy was little known in Makira Ulawa Province (MUP), except by those in the know connected to government. The policy was welcomed after its lack over the last 30 years and made it possible to enact a provincial ordinance on the protection of culture. People buying artefacts and creating incentives to destroy *tambu* (sacred) sites have been a problem in the province, an activity that has mostly benefited outsiders. The MUP ordinance makes it illegal to sell artefacts without approval. Makira Ulawa has an active arts and culture program including MUP Mini Cultural Festival, Wogasia Festival, Banana Festival, Marafu (Initiation) and the Renga cultural festival. They see culture as a valuable resource for small islands where they can compete in the industry unlike natural resource development, which is limited to some of the larger islands.
12. Francis Tekatoha, Western Solomons Arts Council (WSAC), introduced the purpose, structure, plans and strategies of the Council. Challenges for

the Council included proper mainstreaming of programs in government, the work involved in cultural mapping, implementation of WSAC and development of investment in cultural bodies. He pointed out it is difficult to identify the impact of the Framework on Western Province and part of this is systemic, because power is concentrated in the Ministry rather than devolved to the provinces. The other difficulty is the provincial setting not having any comprehensive mapping of its cultural producers in the communities. The perspective of WSAC was there should be an emphasis in all these endeavours not on conservation but on organic development of culture as driven by communities.

### Impact of the Nasinol Policy Framework blong KALSA on facilitating trade and commerce

13. Cornelius Donga, Director of Marketing and Trade Exports, Ministry of Commerce, Industries, Labour and Immigration, outlined the Ministry's focus, which is to support commercial activities and trade by registered businesses. More needed to be done by government to support Solomon Islands people to become job creators through entrepreneurship education, dialogue with the private sector, business services and governmental institutional coordination. An implementation plan for this Framework was needed, including budget, time frame and responsible implementing agencies. If implemented, the policy should expand the tax base of the government and increase trade, thereby having economic impacts beyond the creative industries sector.

#### *Question & Answer Session:*

14. Mal Kuper, Geoscience, said the Framework was good but pointed out there is no identification of threats in terms of protection of cultural heritage. What about the role of alcohol?
15. Francis Deves, Tarawasiwasi ni au Cultural Panpipers Association (TCPA), agreed with the sentiment and asked to look into the issue with perhaps a set of guidelines around the issue of alcohol promotion.
16. Dennis Marita, MCT, agreed threats were not specifically mentioned in the Framework and that cultures were under many threats, including lifestyle choices and foreign influences. Education is one of the vehicles to carry culture forward but also can be an avenue for threats. In implementation of the Framework, these issues can be addressed.
17. Glynis Miller, PIFS, pointed out that these threats can be included in the SWOT analysis to be conducted later this week.
18. Serah Notere, Ministry of Aid Development and Coordination said scholarships could help develop the sector and called for submissions from other government departments. The submissions should include the

areas or fields of studies that should have scholarships available so donors can be advised accordingly.

19. Mary Tuheka, Honiara City Council Youth Division, said it was important for those present to recognise the important role of youth by giving youth a specific objective in the Framework and to form partnerships around Objective 4: promoting culture amongst younger generations. Provinces have youth desks and divisions that could help implement this objective across the Solomon Islands. There was also a need for initiatives to not only focus on education at school, as young people out of school were numerous as well. She invited collaboration between MCT, other organisations and her organisation and the Ministry of Women, Youth and Family Affairs towards the Framework.
20. Glynis Miller, PIFS, urged relevant departments to take note of the youth recommendations and promised to monitor these developments.

## **Session 2: Understanding the Cultural Industries in the Solomon Islands**

### Defining the cultural industries in the Solomon Islands

21. Dennis Marita, Department of Culture, Ministry of Culture and Tourism, ran through definitions of cultural industries, creative industries, universal elements of culture, cultural products and relevant terms. He pointed out that the Solomon Islands has an array of cultural products and industries that are recognized under international definitions. Dennis outlined the inclusive models of creativity industries with creativity at the core, encompassed by culture, then the cultural industries and then the creative industries. Cultural industries can be seen as a sector of the creativity industries with the creative industries including wider areas of creative economic production such as graphic design, architecture, etc. Cultural industries are more focused on production based on cultural and traditional practices but modified for sales within local, tourist and export markets. Dennis defined the cultural industries are those industries that serve the production of tangible and intangible cultural products or services as a result of creative ingenuity based on cultural knowledge.
22. Further, Dennis explained that the cultural and creative industries are subsectors of the entire economy and must function within the global economy. The cultural products and services within the Solomon Islands are drawn from traditions including dances, crafts, songs, charts, myths and legends. They are also dependent on local languages, customs, traditions, belief systems, rituals and local systems of leadership for sources of inspiration. The resulting cultural products include both tangible products, like craft, pottery, canoes, houses, etc., and intangible products, such as dance, music, language, etc.
23. The cultural products and services in Solomon Islands are influence by tradition and culture but also by external factors like the tourism industry

and the demands of trade in local, tourist and export markets. Cultural producers much function within the current enabling environment which include rural community practices, urban cultural, international influences and support institutions. Within these settings, cultural producers can take advantage of the following opportunities:

- Rural communities: kastom ceremonies, traditional ways of living, local cultural festivals, religious days, etc.
- Urban setting: hosting international and national events, hotel and accommodation facilities, high profile visits of dignitaries, social gatherings, airports and harbor ports,
- International scene: regional and international cultural events aboard, cultural exchange programmes, workshops and seminars, etc.
- Support institutions: academic institutions, etc.

#### Understanding the value cycle of the cultural industries

24. Jessie McComb, SPC, defined and described the value cycle in the cultural industries (creation, production, promotion, distribution, consumption/participation and development). Some current challenges in the cultural industries value chains were given as examples. The economic value of each role of the value cycle was outlined. See Attachment A for more information on the value cycle.

#### Understanding the enabling environment for cultural industries

25. Moselyn Brenner, Manager of Business Services, Bank of the South Pacific (BSP) outlined some conditions for loans and other services for business. Bank policies guide practice, however, when small businesses are facing problems meeting loan conditions staff discuss how they can come up with relevant documents and requirements. Lack of business records and reports by a lot of small businesses remained an obstacle to many getting loans and services.

26. George Tuti, Department of Trade, Ministry of Foreign Affairs and External Trade talked about the various different international definitions relevant to cultural industries and trade: the UNESCO Framework for Cultural Statistics (10 Categories for Culture), Central Product Classification by the UN, GATS and TRIPS. He pointed out that understanding these is part of an enabling environment. Some work undertaken by Ministry is improving Intellectual Property with WIPO, the Division of Culture and the Attorney General. Under MSG, traditional knowledge is also a focus and PIFS/SPC are doing similar work. Some cultural industries are traded under MSG (e.g. craft, visual arts, recorded music and fashion accessories). Another opportunity was currently with MCT which has a call out for funding proposals of innovative projects related to tourism and culture.



27. Cornelius Donga, Ministry of Commerce, Industries, Labour and Immigration said his observation of household industries that seek assistance at the Ministry is that access to security and collateral were major obstacles for producers. In certain cases the Ministry advised organisations that were not businesses to go to MCT for help. The value chain needs to be developed to recognise who does what to get products to the market. Access to finance is seen as a major part of the solution, as the Ministry gets many requests. He explained that information from immigration about which jobs were being given to expatriates helped inform the Ministry about where scholarships might be needed.
28. Andrew Pakash, Ministry of Development, Planning and Aid Coordination (MDPAC), outlined the Ministry's role in consulting with donors to prioritise development programmes and budgets. If there is a gap, the Ministry looks at how donors can assist. He outlined they do not have a statistics desk in the Ministry and get information from the Statistics Division.
29. Norman Hiropuhi, Director of Budget Unit, Ministry of Finance and Treasury explained how the Ministry's economic management contributed to a stable economy and to a favourable business environment – such as through development of State Owned Enterprises, infrastructure, monitoring inflation, currency exchange rates and through legislative reform (such as the new Foreign Investment Act and the Companies Act).
30. Glynis Miller, PIFS, recorded and discussed key points in a diagram outlining the enabling environment provided in Attachment B.

*Question & Answer Session:*

31. Francis Tekatoha, Western Solomons Arts Council (WSAC) commented that the general acceptance that the informal economy is small is not true, rural areas survival is based on the informal economy. He expressed a hope that local structures and regulatory frameworks help improve elements of the value cycle. He pointed out 80% of the people live in rural areas and much information shared in this workshop does not filter down to the rural areas – for example scholarships, funding. Rural areas only know Rural Constituency Development Fund (RCDF) (Member of Parliament's funding), and put all their emphasis on that rather than other opportunities they were unaware of.

Panel: Realities from the Producers Perspectives

32. Neil Nuaia, Producer, and Regina Lepping, Assistant Producer, from Art Haus, outlined the intent and scope of Art Haus, a new project under SIAA, which runs workshops by local artists and international residencies.

33. Nathaniel Dolaiasi, from the former Music Federation, talked about the difficulties of musicians and the music association which is currently inactive. Many difficulties arise from the lack of copyright protection of the work of music artists.
34. Vincent Nomae, Solomon Islands Creative Writers Association (SICWA), outlined the longevity of SICWA which has been on the ground for 30 years. Its aim is to encourage people to write about their passions, interests and cultures.
35. Francis Deves, TCPA manager, outlined the group's activities for the past six years to provide an avenue for youth to learn their traditions and perform. This arts group had the dual aims of diverting youth from antisocial activities and teaching culture. The group had enjoyed increasing interest from young people and work was underway to develop a curriculum for the purpose of local education, in partnership with USP.
36. Alisa Vavataga, speaking on behalf of the President, Justina Radclyffe, Association of Solomon Islanders in Creative Fashion (ASIICF), outlined recent activities such as the launch of the first fashion show last Saturday. A full fashion week is planned for November. Its purpose is to promote and develop the quality of designers and open up modelling careers. Also, the association wants fashion in high schools to help develop talent and to introduce standard sizes for future products.
37. Jessie McComb, SPC, asked what is currently positive and thriving in the panellists' businesses.
38. Art Haus speakers pointed out that it was a commercial and independent project which was a change from donor-driven activities.
39. Nathaniel Dolaiasi, musician, said music is being heard locally and internationally, whether legally or illegally, despite ups and downs musicians are resilient and their product has global appeal.
40. Francis Deves, TCPA Manager, reported they have had support through MCT to be involved in activities. The nature and culture in Solomon Islands has is a strength and the sounds of the pipe from the forest really impress people in the Pacific and around the world.
41. Vincent Nomae, SICWA, pointed out there have been some very successful writers publishing books, articles or plays. Writers just need places to meet and to encourage more people to write as it is an important part of keeping culture alive and recording history.
42. Alisa Vavataga, ASIICF, said the strength of the association is it is made up of passionate designers and most of the designers are already established businesses, so already know the local market.

43. Jessie McComb, SPC, asked what are their biggest challenges.
44. Neil Nuiua, Art Haus, reported they face challenges making a profit from payment for courses – issues included the cost of facilities to do the projects, availability of the artists to be involved, and the availability of producers for Art Haus as they are part time. However, the independence of Art Haus from donors and governments was positive.
45. Nathaniel Dolaiasi, musician, reported music does not have an avenue to be exposed on a track to the global music industry. There is no mentorship, editing and production training to improve quality and distribution of music. Lack of copyright law discourages production and there are few chances to keep up with technological change.
46. Francis Deves, TCPA Manager, reported the biggest challenge is how to look after youth; most are school dropouts so the focus is to engage the young people in creating activities to keep them busy. The aim is to avoid poverty, lawlessness, illegal drugs particularly smoking of marijuana. Since the set up of the association, a yearly schedule has been established with two tours of Honiara, but funds to bring them to Honiara is a challenge (the group is from Small Malaita). Activities to value culture and include youth were needed.
47. Vincent Nomae, SICWA, reported the prevalence of English in the publishing world is a constraint to publication as for most Islanders English is a second, third or fourth language. Solomon Islanders always associate culture with traditional dance, music, custom stories and overlook writing. Technological development creates a system where what you write becomes a public product, easy to reproduce by individuals and hard to sell it which is discouraging. People associate production with economic value, but for writing it does not come easily, government support was needed to raise the profile of writers.
48. Alisa Vavataga, ASIICF, said the quality of products suffers due to substandard or very expensive materials in Solomon Islands. Another challenge is competition with second hand clothing and its low prices. Finding sponsors is a challenge because it is a new industry here. Keeping up morale of members can be hard, to encourage them to achieve.
49. Harry James, Honiara Youth Council, asked if associations are thinking of involving their members in basic business training so they can see themselves as entrepreneurs?
50. Neil Nuiua, Art Haus, reported it was a good idea, and fits with the aim of Art Haus to get people to earn their income.
51. Nathaniel Dolaiasi, musician, reported musicians are entertainers not financial administrators in general so it would be good for them to get

training to sustain themselves through managing their own affairs.

52. Robert Au, former secretary of the Music Federation, reports the organisation had ups and downs. People are still performing but politicians come and dance to the music but do not recognise the musicians. There needs to be more recognition of their plight.
53. Glynis Miller, PIFS asked about membership in the different associations and alliance - how are members recruited and what are the membership fees.
54. Neil Nuiia, Art Haus, reported it runs training and 60% of the profits go to artists, the rest to the operation costs of Art Haus. It provides an interactive facilitating role.
55. Robert Au, reported that the Artist Association of Solomon Islands (AASI) was formerly established in March 1991. Artist members are from the visual arts, handcraft, weaving and shell money making sectors, among others. Each individual member pays a fee of 100 SBD to join and a 50 SBD for annual renewal. Groups can join for a 500 SBD fee.
56. Francis Deves, TCPA, reported there was no membership fee because it is to engage young people. Just recently they set up fee \$30 but it has yet to be implemented. 67 young boys and 33 girls are registered.
57. Vincent Nomae, SICWA reported membership is open to all. The membership fees are \$5 for students, and \$10 for working people.
58. Alisa Vavataga, ASIICF, reported membership is \$50 annually and members are retained by making sure the association delivers what it promises. Social media was used to recruit new members.
59. Glynis Miller, PIFS, asked how do producers influence decision makers in government to address their issues?
60. Nathaniel Dolaiasi, musician, said that musicians could convince people if they are your *wantok* (tribe), but, on the other hand, that could lead to being accused of favouritism.
61. Francis Deves, TCPA, said it is hard to get close to government decision makers, the only solution is to hand pick the issue – school dropout is a core issue – to get people to care. In 2013, they received support from EU and set up a TVET course. They were currently working with USP to establish a curriculum for the course.
62. Vincent Nomae, SICWA, said because writers were not on the government's radar, there is no contact with decision makers let alone opportunities to influence it.

63. Alisa Vavataga, ASIICF, said the only way to influence policy makers was to show them producers are doing something worthwhile, then approach policy makers and they will consider it.
64. Regina Lepping, Art Haus, said there was a need for scholarships in creative industries –to keep oral history that is presented now by writing. Filmmaking is a way of preserving culture but if local filmmakers do not get scholarships it is hard to have the knowledge to produce quality work.

## **Day 2: Tuesday 30 September 2014**

65. Glynis Miller, PIFS, recapped on key messages of presentations the previous day and called on participants to use the opportunity to shape the Framework for cultural industries over the next five to ten years. She asked the participants to make any comments on the previous day program and sessions.
66. Vincent Nomae, SICWA, commented that most of the conversation was between the panelists rather than the participants.
67. Francis Deves, TCPA manager, noted that there is a gap between the community sector and banks and asked about the possibility of grants and finance to help close the gap.
68. Francis Tekatoha, WSAC, said one theme of yesterday was the passion of people in the cultural industries but the lack of links between artists and government.
69. Patricia Leuiramo, Museum Shop, noted there were only two speakers from the provinces and said it would be good to extend this conversation to the provincial level.
70. Mary Tuheka, Honiara City Council Youth Division, from the Honiara City Council, said there are entry points for producers to influence decision makers, such as through forums lik
71. Robert Au, a member of the AASI and Ministry of Culture and Tourism previously, said information flow about tax, customs and the MSG agreements relevant to cultural producers and provinces was poor and people needed to understand and be aware of opportunities.
72. John Pipi, from Small Malaita who does rural cultural research, said the value of the policy will be determined by whether it increases control particularly over misappropriation of music and dancing from local cultures. He recommended awareness in rural areas on their culture and rights. Talking in Honiara has limited influence.
73. Dennis Marita, MCT, responded that in many provinces he did not know what office or person to deal with. Time constraints and logistics also

proved problematic for this workshop. However, he urged all participants to get information out to the provinces. Next year there will be a series of workshops in the provinces, through provincial administrations down to communities.

## **Session 4: Supporting the Cultural Industries**

### Building opportunities for women to participate in cultural business

74. Dalcy Tekulu, Chair, Solomon Islands Women in Business Association (SIWIBA), outlined the vision, purpose, mission, structure, objectives and sectors. Sectors included arts and craft, floral, textiles, hospitality, media and others relevant to cultural industries. She highlighted the challenge of women to access finance to grow their business and also the need for women to “be the change” needed to develop the cultural industries. SIWIBA’s core objectives include:

- To develop opportunities for the women of Solomon Islands to participate in business at all levels
- To provide support and mentoring to women entrepreneurs
- To promote networking, collaboration and peer support among business women in Solomon Islands
- Advocate for the recognition of women’s contribution to society and increased participation in public life in Solomon Islands

75. Sectors included in SIWIBA were: Arts & Craft, Floral, Garments/ textiles Food/ Catering, Hospitality/ Accommodation, Wholesale/ Retail, Consultancy services, Real Estate, Bakery, Media, Exporting, Transportation and Poultry & Piggery. Upcoming highlights of SIWIBA’s work were launch of SIWIBA website, celebrating the 10<sup>th</sup> anniversary in December, opening a Business Development Centre for members and organizing awards in recognition of women in business. The organization also had an award for businesswoman of the year and had seen its members appointed to state-owned enterprise boards.

### Business advisory services for cultural enterprises

76. Tony Koraua, Solomon Islands Chamber of Commerce and Industry (SICCI), gave a broad overview of the organization, the only institution recognized nationally and internationally to represent the private sector. 170 businesses are members, from biggest organizations to small enterprises. Several other community associations are affiliates. Many cultural industry producers were hidden and their full potential untapped, so he encouraged them to become a part of these affiliates and make links with SICCI. There were several programs on corporate governance, business mentoring and youth underway. SICCI was especially important given the changing aid environment and pivot of many donors such as Australia to the private sector. Controlling 60% of

government revenue, SICCI was an influential force in SI, and also reached out internationally through initiatives such as the Australia-Pacific Islands Business Council which next year would be in the Solomon Islands.

*Questions:*

77. Vincent Nomae, SICWA, referred to the SICCI presentation asked what about the informal sector?
78. Tony Koraua, SICCI, responded they are well aware of the informal sector's contribution to the country and searching for the best way to engage with it. Much of SICCI's work has benefits for the informal sector no matter they are not members – such as lobbying government to improve roads, financial management and the like.
79. Jocelyn Lye, ASIICF, and an informal sector woman in business, recently went to Trade Expo in Fiji through SIWIBA which is supported by SICCI so that was an example of benefits to cultural producers.
80. Tony Koraua, SICCI, encouraged people to be a part of an organization so they could provide such assistance.
81. Dalcy Tekulu, SIWIBA also pointed out that there were lots of benefits to women in business through the SICCI such as the networking drinks every Thursday after 5pm.
82. Michael, a local musician, said even though there was no copyright law some Solomon Islands musicians are members of APRA, FIPRA and other agencies overseas and through these get royalties.
83. Tony Koraua, SICCI encouraged musicians to get an organization together and make it strong, and said they were open to discussions between musicians and SICCI for options about how musicians can come under its umbrella.

Business and cooperative services for cultural producers

84. Benjamin Lokoru, Business and Cooperative Development Unit, Ministry of Commerce, Industries, Labour and Immigration, outlined the definition and a brief history of cooperatives, which are now joined through the International Cooperative Alliance. In Solomon Islands, cooperatives are regulated under the Cooperative Act and bylaws. 388 Cooperatives have been registered but only 28 are currently active. There was a need to review the Cooperative Act and assistance provided to cooperatives.

*Questions:*

85. Francis Deves, TCPA, said the information given today on how to register and run cooperatives would be useful to be spread out in radio awareness.

### South Pacific Business Development Microfinance

86. Sandeep Lohani, South Pacific Business Development Microfinance (SPBDM), outlined the scope of the organization which is part of a network across the Pacific (Samoa, SI, Tonga and Fiji). It disbursed 13 million in small business loans to 280 women since January 2013. He emphasized women do not lack talent or entrepreneurial skills but needed meaningful economic opportunities. SPDPM services include business training, financial education, access to capital, savings and insurance and ongoing guidance.

### *Questions:*

87. Michael, Music Producer, asked Sandeep how many women are required to form a group and the maximum and minimum amount of money loaned?
88. Sandeep Lohani, SPBDM, emphasized the key is quality, not quantity; it is more important to have responsible members in a group applying for finance. In loan size they vary, with some as low as \$1000, but it depends on the business plan. He clarified they start with women's groups, but in Samoa they have started activities for men who are going overseas as temporary or seasonal workers (to help with set up costs).
89. Vincent Nomae, SICWA, asked about the reach of SPBDM in the provinces.
90. Sandeep Lohani, SPBDM explained it was new in Solomon Islands and that it would gradually roll out to the provinces.
91. Glynis Miller, PIFS, summarized that the presenters in this session all provide support services to businesses, communities and associations and encouraged producers to link with these organisations.

### **Session 5: Promoting the Cultural Industries**

#### Art Haus: Promotion through non-profit social businesses

92. Regina Lepping, Assistant Producer, ran through the aims of Art Haus, a new organization to exchange skills, generate employment for Solomon Islanders and develop creative industries. Their programs are for Solomon artists and an International Artist in Residency Program. Under the first residency, a donation was made of a print machine, which is used to help local print makers. Its business formula is as a social business providing a community arts and cultural centre in Honiara.



*Question & Answer Session:*

93. Fred Oge, visual artist, pointed out there are three visual arts groups, Art Haus, AASI and SIAA, but which body does the government recognize?
94. Dennis Marita, MCT, responded they are not recognizing one specific visual arts organisation, but are prepared to work hand in hand with all the organizations. The proposal for a National Arts and Culture Council idea is linked to this issue; all organizations would be affiliated with the Council.
95. Glynis Miller, PIFS, encouraged artists to join the organization that they thought provided the best services, and the information provided by all service providers should help inform artists' decisions.
96. Francis Tekatoha, WSAC, commented that competition was not the way to look at it, but to work towards positive outcomes and good services and assistance.
97. Jocelyn Lye, ASIICF, reported she is also confused with the different organizations, why not have a meeting between them? And also she commented all organizations seem to be centralized rather than designed for provinces.
98. Jessie McComb, SPC, reiterated that there would be a workshop on associations in the future which would give a chance to talk through these issues together.
99. Robert Lilomani, musician, former general secretary of the music federation, asked if there can be progress on the copyright issue so musicians can benefit from their music
100. Francis Deves, TCPA, said the group was about to do a recording but do not have money. It is sad to see the musicians cry unheard; an unsecured loan to produce recordings would be very much appreciated.

Promoting Solomon Islands cultural products and services

101. George Tuti, Ministry of Foreign Affairs and External Trade (MFAET), outlined some of the promotional opportunities including a recent Pacific festival in Switzerland. A stall was organized with the SIAA coordinating products. Customers in Europe gave some feedback which he passed on for the benefits of cultural producers at the workshop. Customers were specifically interested in seeing improved quality of products, more design innovation and better display and packaging. Customers noted that the Fiji products, display and packaging were more professional and interesting.

Export opportunities for the cultural industries

102. Steven Talogvari, Ministry of Commerce, Industry, Immigration and Labour, talked about the mission and role of the Marketing and Export Division. Core functions include market research, product promotion and trade shows, rural marketing infrastructure support and development, and supporting export opportunities for cultural industries
103. Jessie McComb, SPC, explained what a brand is and its significance.

*Questions:*

104. Justina Lye, fashion, explained at the Trade Expo in Fiji, she learnt that quality and customer feedback was very important. SIICF is encouraging designers to label their products and strive for better quality of dyeing and fashion work. Getting access to quality raw materials to work with and packaging was also an obstacle.
105. George Tutui, MFAET, commented that some Fiji companies made packaging using local materials and this was a potential way forward.
106. Jessie McComb, SPC, clarified that display and packaging were different, packaging needs to be incorporated into price of product whereas display was to present your products in stalls and stores well. However, packing including postage and proper boxing was also important.
107. Lavalie, ASIICF, and a small business woman, commented on the finishing. Sometimes production was rushed or people did not have the knowledge to make high quality products. Producers need to be the first to quality control and then coordinators of trade shows as well.
108. Ann Maedia, Solomon Islands Grassroots Crafts and Floral Art Association, said she had been to training in Sydney, Brisbane and Melbourne about how to do packaging, labeling and other elements. Quarantine and customs forms were important to get right, and also threats included the introduced African snail and biosecurity.
109. Glynis Miller, PIFS, pointed out these were important feedback points for the government, such as updating forms on its website. Jessie McComb, SPC, said that on import of raw materials there are tax policies that can help with that issue to increase the flow of materials at the right prices.
110. Donald, musician, said they have been attending festivals around the Pacific. Just recently there have been invitations to go to Brussels, and the Ministry did not pass on the invitation until it was too late. He was concerned about this information flow and also about outsiders taking advantage of lack of intellectual property rights (such as with the Deep Forest song using traditional chants for which the originator community received no economic benefit).

111. George Tutui, MFAET, explained information that comes to the foreign missions is distributed to the Ministries to pass on and sometimes this is late.

Panel: Promoting Solomon Island cultural products in retail outlets

112. Jessie McComb, SPC, asked panelists to outline their sales in cultural products including what were some key issues in supply and demand and customer feedback.
113. Patricia Leuiramo, National Museum Craft Shop, explained the shop was run in addition to other responsibilities and that her role included being a guide in the museum gallery and explaining what is on display. The Museum Shop also coordinated events such as handcrafts for the Shanghai World Expo, which had very positive feedback from international delegates. She added that most customers buy products because of the story behind it, and also are interested in the difference between historical artifacts and ones made today. Customers wanted information about cultural products, and talking to them to explain the origin and significance of pieces was a large part of the shop's staff role. The Museum sometimes bought artifacts to prevent them from being sold to tourists (instead they were conserved in the gallery). It was an ongoing concern that people were selling tambu (sacred) objects and highly valuable pieces just to make quick money and there were few institutions aware of and intervening to prevent these sales. The Museum Shop's role was to encourage producers to produce and it does not have a focus on commercial sales.
114. Naomi Tozaka, Nautilus Book and Craft Shop, reported similar issues to those of her peers. The business had operated since 1997, and had ups and downs. Often there were more sellers than buyers, and the banning of ebony wood in some countries was another obstacle. The main customers for the shop were the Ministries. They are particular about what they choose and look for unique gifts.
115. Francis Deves, Mendana Gift Shop, explained they normally have a Thursday market to give an opportunity for carvers to present their work and the shop selects what it will sell. Producers are asked for feedback or stories about that item, usually medium and smaller sized work, as it is rare to sell big carvings. Customers are usually Japanese, Australian, New Zealanders and Europeans and their main obstacle is customs clearances, however positive feedback on quality is common.

*Question & Answer Session:*

116. Harry James, Honiara Youth Council, questioned Francis about whether he encourages producers to improve? Francis responded that he did spend time explaining why they do not take certain products, and those that take on feedback usually sell all their products.

117. Francis Tekatoha, WSAC, asked about regulations around sale of artifacts and what can be done about it?
118. Patricia Leuiramo, National Museum Craft Shop, said there was inadequate legislation to protect historical products, however the Museum Shop takes items that are being sold for “fast money” but are valuable artifacts in order to preserve them.
119. Grace Rani, ASIICF asked how people selling artifacts or tambu (sacred) objects could be caught.
120. Rita Oha, SINM, said some provinces have ordinances to ban these practices. For instance, Western Province has one for example and the provincial government should look after that area. In the past an archeologist did a survey of all the tambu sites, so when people bring in these items he checked it against the list. These items are tagged, and brought in by the community where possible. Logging destroyed some sites and then people loot them. Policies are being worked on under the Ministry to go to Cabinet and legislate for better protection.

## **Session 6: Education and Cultural Industries**

### Solomon Islands Curriculum: arts and culture

121. John Aonima, Curriculum Department, Ministry of Education and Human Resources, explained the curriculum is undergoing a review and reform and a shift to module-based education. A guideline and policy statement are available with key learning outcomes, the first of which is the promotion of culture so all subjects in the curriculum must have strands and substrands contributing to the promotion of culture.

### Cultural industries at the University of the South Pacific in Solomon Islands

122. John Usuramo, University of the South Pacific, explained USP is a regional educational institution that also tries to accommodate local needs. Pacific cultures and societies are central to the university’s values. USP are looking at creating a centre for performing arts and cultural heritage. A compulsory course 204 Pacific Cultures was taught in USP courses as well as programs on dance, music, arts, creative writing, language and innovative interdisciplinary research. In Fiji, the Oceania Centre promoted music, arts, dance and culture and locally open days have cultural performances. Also USP was working with TCPA to develop a curriculum for that group and run an education program, a model that could be replicated. He concluded with an open door to design these type of programs where needed.
123. Jack Maebuta, Vaka Pasifika , a new initiative to rethink Pacific education, explained an aim was to feature culture more predominantly

in the curriculum. The first conference was in 2011 in Suva, and the conference this year had more than 300 participants from around the Pacific. In the area of research, Maebuta has been asked to do a survey of intangible cultural heritage in Solomon Islands. Part of the rethinking of education might move away from exam-based education to more learning and practice of culture.

#### APTC's approach to teaching cultural industry skills

124. Kathryn Gray, Acting Country Manager, Australia-Pacific Technical College gave an overview of the regional college which supports skills development and provides Pacific Islanders with Australian qualifications. Course subjects are trades and service sectors (particularly hospitality, community services and early childhood education). There are 684 Solomon Islands graduates to date. A partnership with Don Bosco Technical Institute in Automotive Servicing provides a pathway to APTC. APTC targets people over 18 and those already in the workplace. 95% of students were satisfied with the course and 95% of graduates are employed.
125. John Pipi, from Small Malaita, agreed the lack of culture in curriculum was a problem and reported back on his own experience trying to develop such materials.
126. Glynis Miller, PIFS, commented the presentations demonstrated Solomon Islands does not lack services and information however producers are mostly hearing this for the first time. So, the challenge is to break down that information and make it available throughout the communities.

#### **Session 7: Visioning Exercise Break Out Session**

127. Jessie McComb, SPC, reviewed the value cycle including development, creation, production, distribution and consumption/participation.
128. Participants were divided into four groups representing their various sectors: Performing Arts, Handcraft, Visual Arts and Literary & Film. Participants identified their role in the value cycle and weaknesses or lacks in various elements of the cycle. The table in Attachment C detail results.
129. The results of the value chain exercise included
  - Participants were mostly involved in the creation, production and development stages. All groups notes that there are gaps in around technical production skills.
  - Participants also noted that they are currently engaged in all parts of the value cycle since there are many gaps, especially in distribution and promotion.

130. Participants also created their vision for where they would like to be in the next five years.
- For performing artists they wanted increased control over copyright and heritage, to be competitive internationally and have a platform for music for themselves and younger generations.
  - Handcraft producers wanted the industry to be organised with specialised staff, facilitation of access to markets, increased business skills and increased visibility of the sector.
  - For visual artists they wanted training and support to have specialised people in different elements of the value cycle, rather than the creators doing everything themselves.
  - For writers and film-makers, they desired local film production, scholarships in film and literature, help for Solomon Island novelists to negotiate the value cycle and intellectual property rights. This would enable Solomon people to read Solomon books and watch Solomon films (rather than foreign ones) so younger generations would value their culture and preserve it through literary arts and film.

### **Day 3 – Wednesday 1 October 2014**

131. Glynis Miller, PIFS, opened the meeting and asked for feedback from the participants on yesterday's sessions.
132. John Pipi, from Small Malaita, thanked the participants, especially those from the cultural industries and the presenters from Chamber of Commerce, microfinance and experts in government. There was a lack of information in rural areas which were important to cultural production. A curriculum based on the norms of society's own culture was also highly desirable to recognize the cultural knowledge of communities.
133. Robert Au, commented that it was good to have an update on private sector progress since information linkages are lacking. Collaboration between non-government organizations was also needed. On the issue of training and education he wanted more information on how people in cultural industries can get access to training to improve the quality of work and business skills here or overseas.
134. Francis Tekatoha, WSAC, reported positive directions from the business sector and education sector, and appreciated the clarity of available support. From the business sector and finance services, their use of word culture and cultural industries demonstrated an open interpretation of culture and creative arts, the education sector presentations treated culture more as tradition. There needs to be a conscious effort to merge these two. The breakout session was very helpful. He noted that artists are involved in all segments of the value

cycle which makes cultural production unprofessional. However, Francis noted that this could change.

135. Harry James, Honiara Youth Council, urged for space for young people to discuss these issues in the cultural industries and to get help to address challenges to meeting the needs of customers as highlighted yesterday.

## **Session 8: Tourism and the cultural industries**

### Tourism in Solomon Islands: current realities and future plans

136. Laurie Teketo, Department of Tourism, Ministry of Culture and Tourism, presented on Solomon Islands' tourism sector performance on behalf of the Director. Arrival trends show a gradual increase in visitor arrivals to 24,000 in 2013. Compared to other Pacific countries, this is relatively low so there is opportunity to grow. Spend in country is important – the average visitor comes for 15.3 nights spends \$1410 a day and \$21,573 a trip. Key tourism draws are culture and environment. Currently, the National Tourism Policy is being drafted, involving stakeholders, as well as Tourism Master Plan (like a business plan) and there was also a recognized need to establish standards/regulations before promotion of cultural products to visitors. Other activities included organizing cruise ship markets in partnership with the Ports Authority, dialogue with arts and community associations to develop an art and craft centre, online marketing, and setting standards for cultural products.
137. Jessie McComb, SPC, commented shopping was mostly shopping for cultural products and there was an opportunity to engage more with visitors and making this more of an experience for visitors.

### Tourism from the visitors' perspective: markets, trends and products

138. Josefa Toamoto, Solomon Islands Visitors Bureau (SIVB), outlined why tourism matters, discussed global performance and outlook and gave a regional perspective on where SI is now and where it is going. Tourism is easy to develop and get results and has had uninterrupted global growth from 1950 to 2013. Tourism is about 9% of global GDP and 1 in 11 jobs is created from tourism. Projected international tourist arrivals worldwide are expected to rise as emerging markets are growing twice as fast as traditional markets. Solomon Islands had an average growth of 4% in tourism in the last five years, but this year's problems (the Toll aircraft crash, floods, conflict after floods, negative publicity and the disputes with Fiji Airways) had taken its toll. SIVB believed it was possible to achieve 12% growth but this would require hard work.
139. He pointed out US visitors spend almost 1,900 SBD a day, New Zealand visitors spend 1,500 SBD and Australian visitors spend 1,354 SBD and that leisure tourists spend more than business visitors. Key issues included sustainable tourism development, infrastructure,

telecommunications costs/availability, improved product development and human capital development.

*Questions:*

140. Grace Hilly, fashion producer, asked whether Solomon Islands has a brand and what it was.
141. Josefa Toamoto, SIVB, responded the current slogan “So Solomon, so different” was being reviewed and a more proud and passionate slogan would be unveiled soon.

Cultural tourism itineraries and products

142. Wilson Maelaua, Destination Solomons and Interim President of SI Tourism Association, explained his work in developing itineraries for foreign tourists (mostly from Europe, Asia and US). For the information of producers, most tourists spent at least two days in Honiara and most used the internet to search for information to inform their choices. His experience was tourists would pay for unique experiences and cruise ship tourism provided great opportunities. In future, cruise ship tourists would book their tours directly from the boat. He expressed a willingness to work with others to make the most of these opportunities.

Selling into tourism markets – a case study

143. Peter Maephio, Western Province Handcraft Association, from Marovo Lagoon, detailed his experience as a carver, working since 1964 in the Western Province and with the Betikama centre, outside Honiara. He stated finding markets was a challenge ten years ago and frustratingly is still a challenge today. He found it sad that some of the most talented producers were selling in the streets in the dust, heat and rain, risking their health and lives and also exposing their goods to the natural elements by doing so. This was discouraging and venues were needed to house creative products rather than giving priority of land and venues to foreign businesses.

Kalsa Tourism: Unraveling Malaita’s Sacred Treasure Trove

144. Jackson Leahuri, Culture and Tourism Officer, Malaita Province, said his province was the most culturally diverse with 10 languages and diverse traditional knowledge, history and cultural practices. Some have been lost over time, and there are threats to culture. Mapping, documentation, site networks and programs, as well as training and certification of personnel for those involved in cultural tourism is ongoing. Legal protection of cultural sites from threats such as logging is also needed. Cultural tourism holds great potential for Malaita province and can contribute to development of the broader cultural industry.



*Question & Answer Session:*

145. Camilla Borrevik, researcher from Norway, said like many foreigners she used the website Trip Advisor and encouraged operators to put their information on this site. Information online for potential tourists was not readily available. Also a map of Honiara and where to find things would be helpful.

**Session 9: Protection and promotion of the diversity of cultural expression**

UNESCO 2005 Convention on the promotion and protection of the diversity of cultural expression

146. Akatsuki Takahashi, UNESCO, outlined the relevance of the convention to cultural industries, its formation, main articles and impact. The principle objective for the Convention on the Protection and Promotion of the Diversity of Cultural Expressions is to protect and promote the diversity of cultural expressions. The Convention recognises the distinct nature of cultural goods and services as vehicles of values, identity and meaning and seeks to strengthen cooperation and assist “all countries, in particular those whose cultural goods and services suffer from lack of access to the means of creation, production and dissemination at the national and international level”. She detailed examples of cultural policies and measures in various countries and outlined the International Fund for Cultural Diversity which was established to support the cultural sector, based on voluntary contributions. It provided almost \$5 million in funds for 49 countries in the world.
147. Francis Deves, TCPA Manager, asked whether Solomon Islands have access to this fund at the moment.
148. Akatsuki Takahashi, UNESCO, responded that it does not because it is not a signatory to the convention.
149. Justina Radclyffe, ASIICF, asked whether associations can be members.
150. Akatsuki Takahashi, UNESCO, responded if the government becomes a party then associations can go through government to apply for the funding. At a local stakeholder workshop in 2010, there was strong support to join the convention. That was five years ago and there has been work to get it on the table of Cabinet to make a formal decision.
151. Dennis Marita, MCT, responded the MCT is working on it but need politicians to do their part. The late John Tahini, former Director of the Division of Culture, was instrumental in moving this forward. Dennis assured everyone they were working on signing the convention.

Biosecurity: facilitating the movement of Solomon Islands products

152. Max Kolubalona, Ministry of Agriculture and Livestock (MAL) outlined the Solomon Islands Agriculture Quarantine Service is soon to be called Biosecurity Solomon Islands. Solomon Islands is a member of WTO, International Plant Protection Convention, Codex Alimentarius, World West African Health Organisation/Organisation for Animal Health (WAHO/OIE) WAHO/OIE (represented by SPC). The current national act is the Biosecurity Act 2013 and the regulations for 2014 are about to be completed. The Ministry organized bilateral quarantine agreements, market access requests, inspections, treatments, certification and pest surveillance and monitoring. He emphasized prevention is better than cure in these matters.

*Question & Answer Session:*

153. Glynis Miller, SPC, asked about the forms for clearance of traditional and cultural items for export or performances overseas.

154. Max Kolubalona, MAL, responded that they are developing an easy to use website with all this information, as needed under the Biosecurity Act, according to WTO and IPPC requirements. He pointed out biosecurity officers visit tourist boats to ensure that no prohibited items are taken off the boat and to inspect and certify any plant/animal products going into the ship.

155. Glynis Miller, PIFS, pointed out the work of the officers was important and very challenging to ensure Solomon Islands is free from pests and that there are important linkages between biosecurity and the cultural industries.

156. Max Kolubalona, MAL, stated artifacts are regarded as low risk products in terms of biosecurity and these can be easily traded overseas. If there are signs of pest infestation in holes in the carving then these are treated but if the carving is good and clean the certificate is issued. Solomon Islands items exposed to a foreign environment will be treated again on return to the country to protect the Solomon Islands from pests and diseases.

157. Naomi Tozaka, Nautilus Book and Craft Shop, asked what species you cannot take overseas.

158. Max Kolubalona, MAL, responded CITES items (endangered species) – such as tubi – are only allowed with clearance from MAL authorities.

159. Henry Isa, the first national to work at Environment and Conservation under Ministry of Natural Resources, stated CITES protects threatened species and here in Solomon Islands there are many unique species of plants and animals. Tubi only grows in Isabel, if mining happens it will wipe out this endemic species. Kerosene wood is in short supply. Shells

suffer from unsustainable harvesting as well in some areas. Turtle shell is also prohibited, even crocodile is prohibited for export. If unsustainable use of resources continues, a part of culture would be lost so producers must work with quarantine on these issues.

160. Jessie McComb, SPC, pointed out a biosecurity manual for handcrafts is being created at the moment by SPC and they will work with MCT to circulate it once it is finalised.

#### Preventing counterfeit cultural products and trafficking of cultural goods

161. Gordon Misi, Customs and Excise Division, Ministry of Finance and Treasury gave an overview of the SI Customs and Excise Division, ports of entry, legislation, collaborating agencies, seizures and some challenges faced by their work. Permits for exports are duty free artifacts, drawings, paintings, music but antiquities of 100 years or more does attract an export duty of 10%. Items have been seized at Henderson airport before because of lack of documentation. Challenges included logistics, remoteness of islands, insufficient knowledge and confinement of information and lack of legislation to regulate legitimate international trade of genuine cultural products.

#### Protecting cultural intellectual property

162. Francis Waleanisia, lawyer and intellectual property expert, defined what intellectual property is, the current status of protection mechanisms and where to go from here. Island friendliness sometimes led to misappropriation, loss of value, but intellectual property rights could help protect against this and so had economic value. For example, around 20 patents have been registered that dealt with Solomon traditional knowledge. Dolphin tribes and shark calling were examples of practices that can be useful for commercial purposes. Laws provide for registration of patent and copyright through the UK system which can be a technical and expensive process. Few locals do this. The Traditional Knowledge and Expression of Culture Bill 2013 provides for traditional rights, economic rights and moral rights; the establishment of SI Cultural Authority; and a proper process of acquisition of rights for commercial purposes. This links with the MSG Agreement which provides for protection in MSG countries. The bill is still a draft and has not yet been approved by Parliament. The plan is for the bill to go before Parliament early next year once elections are complete.

#### *Question & Answer Session:*

163. Janet Tuhaika, Ministry of Women, Youth and Family Affairs said it seemed to be difficult to protect artifacts that are unique to the country. She asked if there any process to reclaim artifacts?

164. Francis Waleanisia, lawyer, talked about the example of the Deep Forest – a collection of traditional chants was recorded by an ethno-musicologist. A musician then mixed the chants with into a song and registered it as their property. To chase after this, it is difficult as you need lawyers and to pay their fees. For artifacts seizure on the border is really the only option.
165. Serong Namarita, representing theatre arts, commented there does not seem to be networking with MCT for protection of cultural products. How can performances such as dances, theatre, music be protected from tourists who record it and take it away to play?
166. Francis Waleanisia, lawyer, said in other countries there are copyright agencies which act as collective management authorities – so they can enact the law, but here there is not that ability.
167. Glynis Miller, PIFS, agreed the infringements were there but to counter them is a long process. There are short to medium term actions, one is awareness, to teach people not to buy and sell counterfeit materials.
168. Michael, musician, said some musicians are members of APRA or FPRA, and asked if the Bill is passed through parliament is there a chance to have such an organization here.
169. Francis Waleanisia, lawyer, agreed this is probably the next step, after the act then regulations could do this, so people do not need to chase around to protect their music, the organization does it for you.
170. John Pipi said the presentations were discouraging, because people assume that property rights are mostly protected, but the law has no teeth. People are sorry to hear the lack of protection for intellectual property but who will be responsible for protecting our rights.
171. Gordon Misi, MFT, responded that export or imports have procedures and papers. If there are any problems with the documents then it can be detected and enacted upon.
172. Francis Deves, TCPA, asked how long will it take for the Bill to become law.
173. Francis Waleanisia, lawyer, said thanks to the help of WIPO and SPC the Bill is with the Attorney General's office, MCT is looking at setting up consultations for next year. Progress is based on political will so awareness is key, to get people to understand the risks and value of their work and heritage.
174. Donald, musician, asked about how the Copyright Act copes with technological change.

175. Francis Waleanisia, lawyer, said the act has long been out of date, but it comes back to political will, who drives who to get things happening.
176. Glynis Miller, PIFS, pointed out that while this is going on nationally, there are more consultations with regional agencies to assess needs on the ground and to bring in international partners to provide technical expertise. Eventually it comes back to political will, so she encouraged the participants to keep these conversations alive.
177. Henry Isa, Leadership Code Commission, thanked Francis Waleanisia for the work he is doing, and hoped MCT would continue this good work. Referencing the Deep Forest song story, he pointed out permits were supplied to these researchers, but local communities needed to be aware of these risks to control its exposure. Communities and producers should control files and performances to the extent they can, then lobby for broader policy and legislative change.
178. Francis Waleanisia, lawyer, concluded that while the situation in Solomon Islands is sorry right now there was much that could potentially be done. For example in Australia the Indigenous arts industry is doing well because they have maintained control over production, sales and marketing.

### **Session 10: SWOT Analysis**

179. Jessie McComb, SPC, explained the categories of SWOT Analysis and how that can identify strengths, weaknesses, opportunities and threats.
180. Participants were first put into four groups: Performing Arts, Handcraft, Visual Arts, Literary and Language to conduct the SWOT Analysis. See Attachment C.
181. Mixed groups with people from each of the four groups then again conducted the SWOT Analysis. See Attachment D.
182. Strengths included: quality of creative output, levels of creativity, skills, popularity of Solomon cultural products in the Pacific, uniqueness, cultural diversity, friendliness and camaraderie, cultural practices and norms, and the communal culture.
183. Weaknesses included: lack of government assistance and support in marketing, promotion, distribution, poor information flow from government and between sectors, lack of development, lack of protection of copyright and intellectual property, lack of identification of value of cultural products, lack of finance, inadequate facilities and equipment, abuse of *wantok* (tribal) links, loss of traditional knowledge, modesty and reluctance to say no in local cultures, weak enforcement of the law and expensive transportation costs.

184. Opportunities included: growth in demand, improved telecommunications and internet access, more frequent transport, tourism growth, regional agency support, training, scholarships, events, the potential new arts centre, festivals, trade fairs, and potential upcoming laws on IP protection.
185. Threats included: copyright infringement and lack of enforcement, piracy and copying, natural disasters, exploitation by outsiders of the friendliness of people and lack of awareness of value of cultural products, loss of traditional knowledge, production capacity weaknesses, lack of networking and collaboration between government agencies, lack of regulating agencies for copyright laws, foreign influences (e.g. Hollywood), religious days and commercial implications, religion leading to a loss of some spiritual-based cultural practices and weak law enforcement capacity.
186. Biosecurity, political instability and business management were areas talked about that were left out of the SWOT analysis. The groups agreed that these points should be added.
187. Henry Isa, senior community leader and civil servant, currently a Leadership Code Commissioner, made the point that depletion of natural resources was an issue both outside their control (logging) and within their control (collection of materials for handcraft, floral art and the like). This was added to the list.

#### **Day 4 – Thursday 2 October 2014**

##### Refinement of the SWOT Analysis

188. Glynis Miller, PIFS, recapped yesterday's program and its role in increasing understanding of the whole of the cultural industries in Solomon Islands. Today the focus was taking ownership of the issues. She outlined a document that combined the four groups' SWOT analysis and removed duplications.
189. Group discussions particularly focused around the clarification of weaknesses, threats, opportunities around informal education (e.g. parent to child) and formal education (curriculum etc). It was generally agreed that informal education was declining and can be considered an internal weakness. On the other hand, integrating culture into the formal education system is improving and, although there are some challenges, it could be classified as an opportunity for the cultural industries.
190. Another key issue was clarifying the issue of finances. Participants agreed that financial management skills were in internal weakness in the sector. On the other hand, there are increasing opportunities to access finance and this was classified as an opportunity.

191. The role of religion was clarified – some religious practices prevented participation in cultural practices and some days of rest and worship had commercial implications.
192. The problem of tourists (particularly yacht visitors) going to remote areas and buying sacred objects and artifacts was identified as a problem both within to the community (lack of awareness of value of these items) and with the tourists themselves.

### **Session 11: National Strategic Priorities**

193. Based on the refined SWOT analysis, the group identified national strategic priorities. First the list was reformulated into 30 priorities (Attachment E).
194. Participants were each given 9 stickers which they used to vote for their top 9 priorities out of the 30 available priorities (see Attachment E). Based on the voting, the top 12 priorities were identified, which included amalgamating several activities on involvement of rural communities into one overall priority. The final twelve priorities were:
  1. More involvement of youth in industry
  2. Scholarships for cultural producers
  3. Property rights and legal protection
  4. Cultural events calendar
  5. Training opportunities producers
  6. Mapping of producers
  7. Improving networks and collaboration
  8. Involving rural communities in the sector
  9. Improving marketing and promotion
  10. Preservation of cultural artefacts
  11. Performance and market venues and equipment
  12. Capacity building associations and councils
195. Dennis Marita, MCT, said it was critical for the government to listen during these exercises. His view was the National Policy Framework for Culture already had recommendations and guidelines and all these things the group was coming up with should be putting the policy into motion and seeing benefits to the cultural sector and country as a whole. He encouraged everyone to set the platform to move forward into the future.
196. Regarding a priority around museums, several participants made the point that culture is a living thing and so cultural centres were more appropriate, so they could be museums or archives or all these different institutions.
197. Dennis Marita, MCT, said it has been part of the corporate plan of the department for the past five years. Cultural centres can be a space or

building for events and education, it is where people congregate and do cultural activities.

198. Henry Isa, Leadership Code Commissioner, highlighted it was in the Framework Policy Section C, page 15.
199. Priorities number 8 and 10 were modified slightly to focus on the underlying issue of involvement of rural communities in the sector and the preservation of cultural artefacts.
200. Participants then voted again on their top four priorities out of the top 12 priorities.
201. Glynis Miller, PIFS, clarified that the program would finish by lunch, then MCT and SIAA, with PIFS and SPC would work together to identify actions under each of the priorities, timeframes, staff and budgetary implications. The plan will be circulated for comments. MCT will be the owner of the plan and SPC and PIFS will support MCT in its implementation.
202. Top strategic priorities identified through the voting process (in rank order) were:
  1. Involvement of youth in industry
  2. IP rights and legal protection for producers
  3. Identifying training opportunities
  4. Developing performing and market venues & gaining access to equipment
  5. Capacity building for collectives
203. Vincent Nomae, SICWA, asked at the workshop in Fiji what were the top priorities.<sup>1</sup>
204. Jessie McComb, SPC, responded these were broadly: Improving the Enabling Environment (IP, policy, regulation), Cultural Enterprise Development, Communications and Networking, Infrastructure, and Research and Development. These in many cases were similar to Solomon Islands.
205. Harry James, Honiara Youth Council, thanked the participants for their acknowledgement of young people in development as reflected in the priorities.

## **Official Closing**

206. Dennis Marita, MCT, thanked Jessie Mc Comb, SPC, and Glynis Miller, PIFS, for facilitating the workshop. He said it had opened peoples' minds

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<sup>1</sup> A similar national development workshop was held in Suva, Fiji in early August 2014 with producers, public and private sector representatives. It covered similar activities and resulted in a priorities framework to lead the development of the cultural industries in Fiji.



on how to move forward with the cultural industries and thanked the participants for their involvement. He also thanked John Tahinao, the late Director, who signed the agreement for this workshop with PIFS and SPC, and acknowledged the late John Teikopo, an anthropologist, who passed away yesterday, which was a great loss to the Ministry. He called for closer collaboration between the arts sector and the MCT and looked forward to a good working relationship with everyone.

207. Glynis Miller, PIFS, also thanked Doreen Kuper, who helped with logistics for the event, and MCT staff.
208. Several participants, Robert Au, Francis Tekatoha, WSAC, Justina Radclyffe, ASIICF, Francis Deves, Panpipe Group, thanked PIFS, SPC and MCT for their efforts in holding this workshop and facilitating participation of the cultural industries.
209. Pablos Evangelidis, Head of Operations, the European Union (EU) Delegation Solomon Islands and Vanuatu, was welcomed to the workshop for the closing session. He reported he was new to the Solomon Islands but his impression was culture was strong and vibrant in the country. His experience in Fiji, and the Pacific was that there was a lot of potential in the cultural industries and the EU was proud to support this. The EU has been involved in rural development and sanitation and has a number of instruments available to small and medium enterprises. The EU experience of cultural diversity in some ways echoes the talks and discussions here and EU looked forward to collaboration with the Solomon Islands Government and arts sector.
210. Dennis Marita, MCT, thanked EU Delegation Head for his remarks and EU for its help as a friend in development of rural areas, where 80% of the population of Solomon Islands lives. Culture was a key aspect of society and cultural industries were moving forward and SIG was thankful for their continued collaboration with EU, SPC and PIFS.
211. Jessie McComb, SPC thanked participants and looked forward to future activities.

## **Session 12: Translating Priorities into an Action Plan**

212. PIFS, SPC, MCT and SIAA met in the afternoon to develop the action plan (which is provided as Attachment F). Action, timelines and leader/supporter organization and resource implications were identified for each priority. Some could be done through existing resources but many would require additional resources.

### *Strategic Priority 1: Involvement of youth in industry*

213. This will be primarily enacted by linkages with relevant agencies working with youth and increased awareness.

214. Participants discussed the need to have a formal agreement with educational institutions on training programs targeting youth. On the issue of social media SIAA will work with youth councils and representatives to increase its reach to youth.
215. Dennis Marita, MCT, reported that partnership with SIBC could help meet needs for production and awareness through radio. Glynis Miller, PIFS, suggested another option for human resources might be volunteers under the various bilateral programs and networking with youth through social media.

*Strategic Priority 2: Intellectual property rights and legal protection*

216. This will be enacted through progressing the draft Bill, the Traditional Knowledge Action Plan II and awareness of cultural producers. The first sitting of Parliament will be in March 2015 and TKAP II will launch in February 2015.
217. The group discussed the issue of patents and copyright law, the difficulty of enforcement, current situation and research around this, and the potential role of the not yet formed Arts Council. SIAA stressed the need for some practical information now about how artists can protect themselves through contracts, patents and other options. In the short term, SIAA will look into what information is currently available on protection through meeting with relevant experts and reporting back to its networks. In the longer term, after the Bill's passage, training can be done through the Attorney General's Office with assistance from SIAA to mobilize producers.
218. There was also a need to work with local enforcement agencies which SPC and PIFS have undertaken to do as part of their work on the issues.

*Strategic Priority 3: Identifying Training Opportunities*

219. This will be actioned by assessing what are the training needs, forming a strategy and implementing it and by exploring scholarships for creative industry practitioners. There was also a need to determine if there is a national standards law or policy or standard certification – should a national policy exist, then they could train the producers on the standards and conformance or if it does not exist advocate for its establishment. This could also come under Cultural Industries Human Resources Assessment to be conducted as part of the project and the training strategy by SIAA based on feedback from its members. SPC will provide technical support for SIAA to develop the needs assessment and strategy.

220. Ministry of Planning and Aid Coordination and Ministry of Foreign Affairs could be supporting agencies in the effort to get scholarships in creative industries.

*Strategic Priority 4: Developing performing and market venues & gaining access to equipment*

221. Actions were around finding new venues, strengthening the management of current venues and exploring the possibility of reducing costs of equipment.
222. Dennis Marita, MCT, explained the Art Gallery, National Auditorium and Museum, are available venues, they also have Festival Village now under care of SINU. A lot of provinces do not have venues, they just hold cultural events in open fields, sports venues and the like. There needs to be a dedicated place for markets.
223. There are authorities that could provide land for this, Ports Authority, Honiara City Council, as well as the National Art Gallery and National Museum. UN Women and the EU could potentially provide funds for infrastructure.
224. SIAA was to meet with relevant venue owners to start discussion about access to venues. SPC could potentially support with technical support on increasing business and revenue from these venues.

*Strategic Priority 5: Capacity building for collectives*

225. Capacity building included products standards and certification, establishing the SI Arts Council/Commission, formalisation of arts associations and linking all government ministries to support arts and cultural sector capacity.
226. By 2016 there would be an established Arts Council which would provide additional capacity around venues.
227. SPC and MCT would work on technical assistance, training and capacity building for associations.
228. Glynis Miller, PIFS, reiterated that Ministers and Permanent Secretaries' support and buy-in was needed for this strategy. Initial steps were to get this support and comments of the participants.

The meeting closed at approximately 6.30pm.

# ATTACHMENTS

## ATTACHMENT A – VALUE CYCLE

Figure 1: Explanatory diagram of cultural industries value cycle

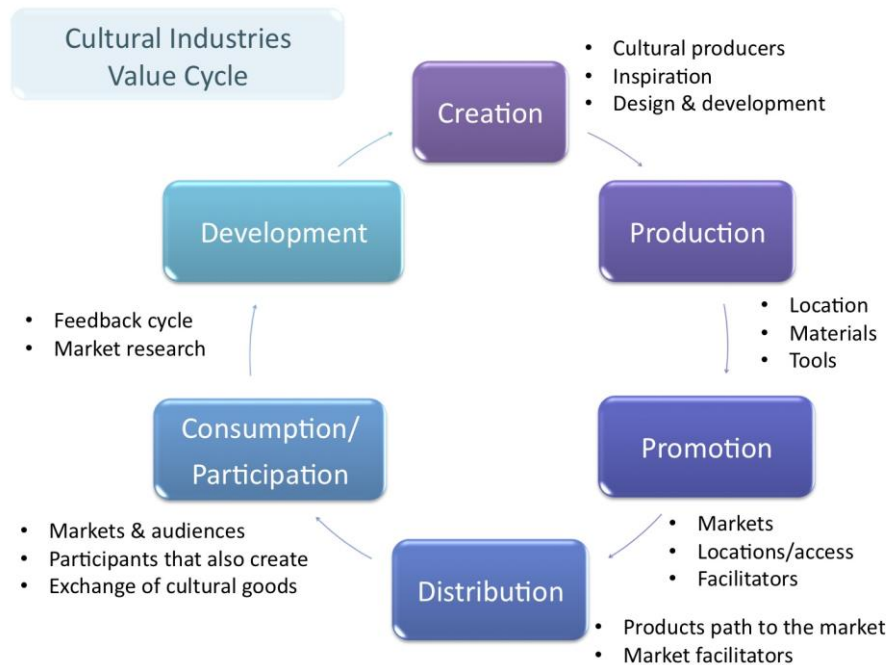
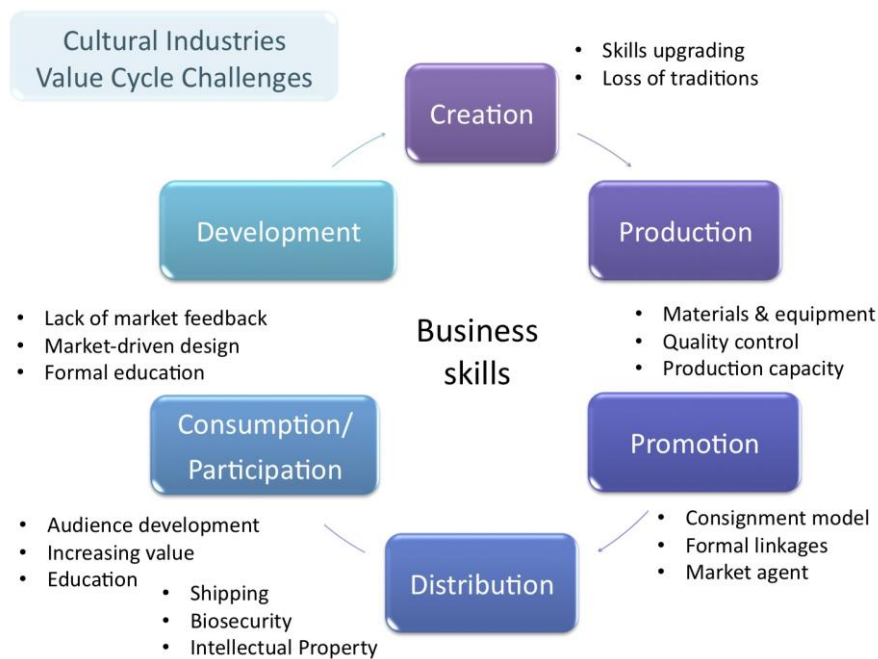
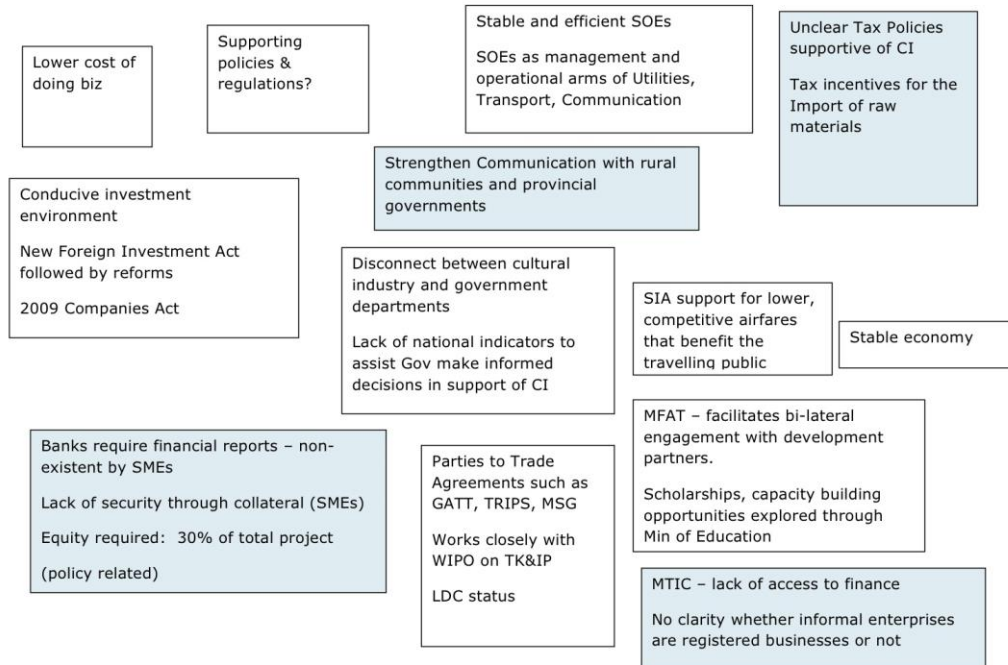


Figure 2: Challenges in value cycle for cultural industries



# ATTACHMENT B – ENABLING ENVIRONMENT FOR CREATIVE INDUSTRIES

## THE ENABLING ENVIRONMENT IN THE SOLOMON ISLANDS THAT SUPPORTS THE CULTURAL INDUSTRY



## ATTACHMENT C – VALUE CYCLE ANALYSIS BY SECTORS

### Session 7: Visioning Exercise – Break Out Session

Four groups (Performing Arts, Handcraft, Visual Arts and Literary & Film) identified their role in the value cycle and weaknesses or lacks in various elements of the cycle. The tables below detail results. Participants were mostly involved in creation and development.

#### Performing Arts

<p>CREATION</p> <p>Lack of copyright law and copycat of ideas and work and lack of Intellectual Property Rights</p>	<p>PRODUCTION</p> <p>Lack of equipment and proper materials, financial support, technical expertise</p>
<p>PROMOTION</p> <p>Lack of proper promotional skills, financial support. No proper promotion companies and record labels. Lack of access to latest technology (distribution and protection). Lack of promotional links and networking, and agents to reach the private sector</p>	<p>DISTRIBUTION</p> <p>No distribution companies locally or links internationally; no proper copyright to protect products</p>
<p>CONSUMPTION/PARTICIPATION</p> <p>No proper venues and facilities to have concerts and run programs; lack of financial support</p>	<p>DEVELOPMENT</p> <p>Lack of management skills and knowledge or Music Federation</p>
<p>VISION:</p> <p>There are few benefits at times because of lack of copyright laws, and abuse of materials, so the vision for the next ten years is to be competitive locally and internationally, with a platform for music that will benefit us and younger generations.</p>	

#### Handcraft

<p>CREATION</p> <p>There is an acceptance that there is no shortage on the side of creation. Many people are involved and it is part of traditional culture. They depend on lore for their inspiration. Creativity and 'copycat' is an issue. There is danger in copying but difficulty in protecting copyright. Copying artefacts preserves the</p>	<p>PRODUCTION</p> <p>Shortages in source materials in some areas, transport of source materials. Tools and quality tools can also be a lack. Labelling products is an obstacle. For members who own shops, production is a difficulty when they give out orders but there is no uniformity/following of specifications.</p>
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tradition, so in some cases is not a bad thing.	
<b>PROMOTION</b> Marketing is difficult (location and access for buyers). Cost of having to promote through media. Need for direction and support when it comes to promotion.	<b>DISTRIBUTION</b> Quality impacts on distribution; variety and consistency of supply are also constraints. Packaging was also a difficulty – BJS is the only licensed packaging company.
<b>CONSUMPTION/PARTICIPATION</b> There are local consumers but the difficulty is pricing (no controls). For those who export and even some local sellers, interest can be seasonal (Christmas, etc.). For development, feedback reflects complaints about price, quality, and need for infrastructure development (venues) so marketing and selling can be more organised.	<b>DEVELOPMENT</b>
<p><b>VISION:</b> People in crafts are involved in all areas – creation to development. You cannot develop yourself to be involved in one area only.</p> <p>Five years from now, the craft industry is organised and specialised in particular areas. Market facilitator and distributor. Business skills.</p> <p>Visible and invisible market; aware the largest proportion of crafts are in the invisible market, e.g. selling to tourists in the street. It is hoped it will grow to be a more visible sector.</p>	

### Visual Arts

<b>CREATION</b> Creation is innovative and open to anyone	<b>PRODUCTION</b> Needs equipment and finance, and environments for production (studios and storage)
<b>PROMOTION</b> Usually done by the creators. Other agencies sell but locally. Only a few have gone through international networks	<b>DISTRIBUTION</b> Done by creators; not sure where there are markets; need clients to buy work

Display of artwork is important	
CONSUMPTION/PARTICIPATION Feedback from distribution and consumers can improve visual arts (business houses, hotels, tourism) and this feeds into development	DEVELOPMENT
VISION: Associations should come in to assist artists in the gaps. Should train specialised people with skills in different parts of the cycle. Mostly artists are covering all parts of the cycle.	

### Literary and Film

CREATION Small number of creators, emerging	PRODUCTION Gaps include funding support, editing training, editing suites, production training for film and literary, director training, animation training – scholarships, exchange programs, intellectual property rights needed
PROMOTION Marketing agents and publicists, locations, venues, equipment for events needed	DISTRIBUTION Need local festivals to show films, more public venues, publishing houses, link to global distribution networks, local events that have a film/literary component, distribution agents and trade officials and events
CONSUMPTION/PARTICIPATION Need more youth to be involved and institutions, and to attract global tourism	DEVELOPMENT Research, mentorship and bookstores could play a role in development
VISION: Local film production houses here in Solomon Islands, with cultural films to be made by Solomon Islanders in Solomon Islands Scholarships in film and literature Solomon novelists help to go through the value cycle Solomon Islanders watching own films, not just Hollywood ones, and reading Solomon books Intellectual property rights Younger generations value own culture and preserve it through film and literature	



**ATTACHMENT D – SWOT ANALYSIS BY GROUPS (FROM DIFFERENT SECTORS)**

Group 1)

<p><i>Strengths</i></p> <p>Quality of workmanship and products  Level of creativity  High skills  Popularity in Pacific  Uniqueness  Cultural diversity  Government policy  Strong investment policy</p>	<p><i>Weaknesses</i></p> <p>Lack of government assistance and support  Marketing  Promotion  Distribution  Information  Consistency in production and distribution  Development – products  Government policies – some do not help advance or increase value  Lack of protection (IP, management)</p>
<p><i>Opportunities</i></p> <p>Festivals  Exhibitions  Cultural exchange  Scholarships (Ministry of Commerce, Education)  Sponsorship  Internet as a source of information  Participation in events</p>	<p><i>Threats</i></p> <p>Copyright infringement  Enforcement  Piracy/Copying  Technology (imitation, copying)  Natural disasters</p>

Group 2)

<p><i>Strengths</i></p> <p>Creativity  Innovation  Cultural diversity  Passion, pride, vision  Production  Skills  Friendliness/personality/wantok system  Cultural practices and norms</p>	<p><i>Weaknesses</i></p> <p>Having to identify cultural products value (tangible and intangible)  Lack of finances  Inadequate facilities and equipment  Low government support  Poor management  Poor planning  Poor promotion  Poor distribution  Poor dissemination of information  Poor networking and collaboration</p>
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	<p>between stakeholders Lack of professional marketing</p>
<p><i>Opportunities</i></p> <p>Festivals Trade fairs International, regional and local events Workshops, training and conferences Funding Use of technology to enhance marketing International marketing opportunities Tourism Protection laws</p>	<p><i>Threats</i></p> <p>Friendliness – take advantage Trafficking, piracy, imitation Technology advances Loss of traditional knowledge Market demand – high demand, low quality output, production capacity Religion Tourism yachters – call in to remote locations, convince people to sell at low prices Networking/collaboration between government ministries Lack of regulating agencies for copyright laws</p>

Group 3)

<p><i>Strengths</i></p> <p>Rich cultural diversity Culture transforms to arts Languages and identity, houses originality and passes on knowledge Oral translation Communal culture/wantok system</p>	<p><i>Weaknesses</i></p> <p>Abuse of wantok system No proper policy to protect cultural industries Lack of cultural education Limited networking, linking, partnership, government Modesty – say no</p>
<p><i>Opportunities</i></p> <p>Calendar events Training Scholarships Cultural promotions Centre</p>	<p><i>Threats</i></p> <p>Copyright law Human rights Religion Hollywood influence</p>

Group 4)

<p><i>Strengths</i></p> <p>Rich traditions Diversity and variety in culture Passionate producers Strong group identity</p>	<p><i>Weaknesses</i></p> <p>Innocence of producers – how they view their products vs. big picture and threats Lack of legislation, frameworks,</p>
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<p>Wantok system Friendly nature of Slers, Happy Isles</p>	<p>structures and processes Weak enforcement Lack of awareness Weak networking Expensive transport for import/export Lack of infrastructure Little access to capital Small tourism industry as market for products</p>
<p><i>Opportunities</i></p> <p>Existing and anticipated growth and demand for our products Improving communication such as Internet access More frequent transport Increasing small and medium enterprises Tourism growth SPC/PIFS/UNESCO/WIPO support</p>	<p><i>Threats</i></p> <p>Danger of stagnant tourism industry Negative social impacts of cultural production Appropriation, piracy, misuse-research and Internet Lack of political will Export to neighbouring countries if not handled well Jessie McComb, SPC, talked with the group about the blurring of some of these categories and some confusion between threats and weaknesses. She asked about biosecurity, and business and management skills such as costing and pricing.</p>

## **ATTACHMENT E – TOP PRIORITIES FOR CULTURAL INDUSTRIES**

### **Top Five Priorities (ranked in order)**

1. Involvement of youth in industry
2. IP rights and legal protection for producers
3. Identifying training opportunities
4. Developing performing and market venues & gaining access to equipment
5. Capacity building for collectives (associations and groups)

### **Top Twelve Priorities (ranked in two groups, top six and other)**

1. More involvement of youth in industry
2. Scholarships for cultural producers
3. Property rights and legal protection
4. Cultural events calendar
5. Training opportunities for producers
6. Mapping of producers
  
7. Improving networks and collaboration
8. Involving rural communities in sector
9. Improving marketing and promotion
10. Preservation of cultural artefacts
11. Performance and market venues and equipment
12. Capacity building associations and councils

### **Top Thirty Priorities (not ranked in order)**

1. Mapping of cultural producers
2. Identification of training opportunities
3. Intellectual property of music and performing arts
4. Venues
5. Legal protection of cultural industries
6. Recognition and value of cultural industries
7. Capacity building for cultural associations and collectives
8. Formalisation of cultural industry collectives
9. Product quality
10. Product packaging
11. Establishing networking and collaborations between government and cultural associations
12. Organising provincial festivals
13. Increased rural community participation
14. Proper brand, promotion, marketing of cultural products
15. Government support of the industry, through policy and implementation
16. Inclusive participation of young people in the cultural industry
17. Public awareness
18. Organisation and distribution of information
19. Equipment for venues
20. Facilities in the provinces for festivals – infrastructure

21. Enforcement of import regulations (reserve list for locals)
22. Improved quality of overseas imports
23. Provision of funds and subsidies to cultural producers
24. Setting up provincial museums
25. One stop shop for tourism
26. Scholarships for cultural producers
27. Artist division in Ministry of Culture and Tourism (Cultural Commission)
28. Documenting and archiving of cultural and traditional norms
29. Cultural calendar of activities

See Session 12 for more details about the prioritization process.

## ATTACHMENT F - Solomon Islands Cultural Industries Strategic Framework

Priority 1	Number	Action	Sub Activity	Responsibility	Deadline	Resources	
<b>Youth involvement in cultural industries</b> <ul style="list-style-type: none"> <li>Involve youth in policy development</li> <li>Involve youth in activities</li> <li>Assist youth in breaking into industry</li> </ul>	1.1	Network and collaborate with the Ministry of Women & Youth and family Affairs – partnership agreements.	Meet with Ministry of Women, Youth and Family Affairs	Lead: Culture Division	March 2105	HR & Logistics	
			Develop partnership agreement that covers funding allocation and group registration	Lead: Culture Division	March 2015		
	1.2	Create linkages with youth councils, associations, churches and schools and Youth at Work Programme to formalise engagement.	Meeting with Youth Councils, Churches and Associations	Lead: Culture Division Support: SIAA	March 2015	HR, Logistics & Administrative Costs	
			Agreement with youth councils with clause on policy consultations	Lead: Culture Division Support: SIAA	March 2015		
			Meet with SPC Youth at Work Programme to determine partnership options	Lead: Culture Division Support: SIAA	March 2015		
			Training for Youth at Work Market vendors	Lead: SPC	March 2015		Existing & SPCSI
	1.3	Work with educational institutions to formulate arts training programmes targeting youth	Meeting with educational institutions to initiate partnership conversation	Lead: Culture Division Support: SIAA	March 2015	HR, Logistics & Administrative Costs	
			Create programme plan and sign a MOU	Lead: Culture Division Support: SIAA	December 2015		
	1.3	Raise awareness of the cultural industries with youth	Use the Culture Beat program to target youth – create segments that focus on youth	Lead: Culture Division Support: SIAA & Community Leaders	March 2015	HR, Logistics & Administrative Costs	
			Use social media to network with youth – develop Facebook page and youtube.com	Lead: SIAA Support: Culture Division, City Council, Youth Council	December 2014		Existing
			Revive Culture Division Facebook page	Lead: Culture Division	March 2015		
			Launch Culture Division website	Lead: Culture Division	March 2015		

Priority 2	Number	Action	Sub Activity	Responsibility	Deadline	Resources
Intellectual Property Rights <ul style="list-style-type: none"> <li>• Improve IP protection for all subsectors</li> <li>• Improve legal protection for producers</li> </ul>		Approve Cultural and Traditional Knowledge Bill by Parliament.	Liaise with AG chamber to get the status of the bill	Lead: National Consultant	December 2014	Existing
			Continue to follow up with the chamber to table the bill in parliament	Lead: Culture Division Support: National Consultant	March 2015	Existing
		Work with PIFS (SPC) on the Traditional Knowledge Action Plan (TKAP II).	Dennis meet with Vini and Glynis to determine actions	Lead: Culture Division	February 2015	Existing
			Use the project to develop copyright contracts for producers		February - December 2015	Existing
		Determine the current IP options for producers	Associations meet with Francis Walenesia to learn about options	Lead: SIAA Support: National consultant	April 2015	Existing
			Jessie to dissemination report on IP in SI	Lead: SPC	December 2014	Existing
			Follow up with Iain Heath on this study	Lead: SIAA	December 2014	Existing
		Creating awareness around IP protection and commercial sector needs for cultural producers	Training on current IP laws, the new law and commercial protocol	Lead: Culture Division Support: SIAA & AG's Office	June 2015	HR & Logistics
		Collaborating with the local enforcement agencies on relevant strategies to safeguard the interests of artists and cultural producers.	SPC/PIFS workshop on IP enforcement	Lead: SPC & PIFS Support: Culture Division	October 2015	Existing
			Cultural Division to collaborate with Customs & Excise Department	Lead: Culture Division	June 2015	HR & Logistics
		Ensure copy right activities are integrated into the new Arts Council	Incorporate national development workshop priorities into Arts Council plan	Lead: Culture Division	December 2015	HR, Logistics & Admin

Priority 3	Number	Action	Sub Activity	Person Responsible	Deadline	Resources
Identify training opportunities <ul style="list-style-type: none"> <li>Needs assessment</li> <li>Scholarships</li> <li>Standards</li> </ul>	3.1	Develop a training needs assessment including existing programs	SPC Human Resources assessment	Lead: National consultant	April 2015	Existing
			Training assessment based on HR assessment	Lead: SIAA Support: National consultant, Cultural Division	June 2015	Existing
			SPC to talk to producers in next workshop	Lead: National workshop	April 2015	Existing
	3.2	Explore scholarships specific for creative and arts industry	Consultation/meetings with Ministry of Education, National Training Unit, Ministry of Foreign Affairs and External Trade, Ministry of Planning and Aid Coordination	Lead: Culture Division Support: Ministry of Foreign Affairs & External Trade, National consultant	April 2014	Existing
	3.3	Develop a training strategy and implementation plan that includes short, medium and long term training	Review HR assessment Create training strategy document & implementation plan	Lead: SIAA Support: Culture Division, SPC	June 2015	Existing
	3.4	Implement strategy with stakeholders and partners	Sub-activities based on training strategy implementation plan	Lead: Cultural Division	January 2016	HR, Logistics & Admin
	3.5	Standards and certification for production of cultural goods and services	Determine if there is a law/policy on national standards <b>There is no law</b>	Lead: Cultural Division	November 2014	Done
			<del>If the policy exists, train producers on the standards</del>	<del>Lead: Cultural Division Support: SIAA &amp; other stakeholders</del>	<del>December 2015</del>	<del>HR, Logistics &amp; Admin</del>
			Should the policy not exist, advocate for its establishment Raise this issue with other ministries	Lead: Cultural Division Support: SIAA & other stakeholders	December 2015	HR, Logistics & Admin



Priority 4	Number	Action	Sub Activity	Person Responsible	Deadline	Resources
Infrastructure development: market venues and performance spaces	4.1	Maximise usage of current facilities including art gallery, museum, main market, informal arts, Art Haus, Art in the Park	Identify current & potential areas for markets and performance spaces	Lead: SIAA Support: SPC	June 2015	Existing
			Revive the arts council complex project and seek donor funding	Lead: Culture Division	December 2015	Funding
			Create management plan for arts council complex within the Arts Council structure	Lead: Culture Division Support: SPC	December 2015	HR
			Create infrastructure development plan for Honiara	Lead: Culture Division	December 2015	Funding
	4.2	Create strategy for cultural centres in provinces including space for markets and performances	Need proposal writing skills and mentoring	Lead: Culture Division	December 2015	HR
			Use WSAC as pilot project for other provinces	Lead: Culture Division Support: National consultant, SPC	March 2015	Existing
			Consult with provinces on their needs and resources	Lead: Culture Division	June 2015	Existing
			Determine location or space for the centres in each province	Lead: Culture Division	June 2015	Existing
			Determine local culture sector leadership in each province – culture division representation or provincial arts council	Lead: Culture Division	August 2015	Existing
			Determine management plan for culture centres – arts council or culture department	Lead: Culture Division Support: SPC	October 2015	Existing
			Create overall strategy for development and management of culture centres for all provinces	Lead: Culture Division	December 2015	Existing

	4.3	Working with Ministry of Finance to get tax exemption on equipment to support the cultural industries	Put together existing tax exemption process and disseminate to associations	Lead: Culture Division	April 2015	Existing
			Talk to associations about their specific equipment needs	Lead: SIAA Support: Culture Division	March 2015	Existing
			Putting together a proposal with association endorsement	Lead: SIAA Support: Culture Division	April 2015	Existing
			Meeting with Ministry of Finance for initial steps	Lead: Culture Division Support: SIAA	June 2015	Existing
	4.4	Explore funding opportunities	Initiate conversation with UNWomen about their Markets 4 Change project	Lead: Culture Division Support: SPC	April 2015	Existing
			Talk to EU about infrastructure development – market venues and performances spaces	Lead: Culture Division Support: SPC	May 2015	Existing
	4.5	Explore the development of Oceania centre in USP at SI – in their new campus – and SINU	Consult with USP before construction begins – John Usaramo and Jack	Lead: National consultant Support: Culture Division, SIAA	February 2015	Existing

Priority 5	Number	Action	Sub Activity	Person Responsible	Deadline	Resources
Association capacity building	5.1	Establish an National Arts Council	Create business plan for arts council and complex including management plan and marketing strategy	Lead: Culture Division Support: SPC, PIFS	May 2015	Existing
			Proposal to ministry of culture and tourism	Lead: Culture Division Support: SPC, PIFS	August 2015	Existing
	5.2	Formalize associations	Host association capacity building workshop in Honiara and Gizo	Lead: SPC Support: PIFS, Culture Division	December 2014	Existing
			Host association capacity building workshops in Makira and Malaita (PENDING)	Lead: SPC Support: PIFS, Culture Division	May 2015 October 2015	Existing
			Create action plan for association CB workshop follow up	Lead: national consultant	January 2015	Existing
			Follow up with associations for technical support	Lead: SPC national consultant Support: Culture Division	March - June 2015	Existing
	5.3	Entrepreneurial workshops	Training on equipment inventory management	Lead: SPC Support: PIFS, Culture Division	May 2015	Existing
			Jessie to provide list of training topics	Lead: SPC	January 2015	Existing
			Culture Division, SIAA and national consultant to determine training topics	Lead: National consultant Support: Culture Division, SIAA	February 2015	Existing
	5.4	Linking all government ministries to support the arts and culture	Meet with new ministers and PS to get update, explain project and determine funding partnership opportunities	Lead: Culture Division Support: SIAA	February - March 2015	Existing
			Meet with provincial leaders	Lead: Culture Division Support: SIAA	March - July 2015	Existing
			Determine if associations can apply for ministries funding	Lead: SIAA Support: Culture Division	March 2015	Existing

