

journal, the IOV Journal of Intangible Cultural Heritage, and Dr. Santova will serve as Editor.

Another example of IOV collaborating with governments to protect ICH is in China. In 2008 IOV China gave consultation to the Research Institute of Nanjing Yunjin Brocade, which contributed to the brocade entering the ICH list in 2009. Similar assistance was provided to other projects that also entered the list, like the Chinese acupuncture and abacus calculation, and they are now working with other NGOs and governments in China to support the inclusion of Chinese food into the list. Besides consultation regarding the ICH list, IOV China has also established partnerships with local and regional governments to set up a Folk Art Protection Center in Luodai, Chengdu, holding an expo in Guizhou Province and Tianjin, and created the international art festival in Shanghai Baoshan.

In an increasingly complex world, international cultural cooperation is crucial for achieving relationships based on equality and respect. It can also be of vital importance to safeguard cultural diversity, promote sustainable cultural development, and advance soft diplomacy. That is why it is important to develop and maintain working partnerships between NGOs and governments, both locally and internationally to promote projects of ICH safeguarding.

Civil Society Organizations and the Promotion of ICH in the Pacific*

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As my colleague from East Africa did, I'm going to talk about context because I think the context of the Pacific is unfamiliar to many of you. Then I'm going to talk about the role of government in promoting ICH and culture in general, and look at the relationship between government, communities, and CSOs. After that, I'm going to give some examples of civil society organizations in the Pacific, both at the regional level and at the national level. I will finish the presentation with a discussion of some of the issues.

The Pacific is a very large ocean with ancient navigation traditions. Pacific islanders settled the region through navigation. They had incredible technological knowledge about navigation, as they travelled across this enormous ocean on canoes, using the natural elements, such as the stars, the waves, currents, and so forth. Many people who talk about the Pacific, particularly donors and outsiders, tend to focus on the vulnerability and the smallness of the land. However, there has

* This is a transcript of the oral presentation given by Elise Huffer at the Conference, based on her presentation with PPT file, and is not from a submitted written paper.

been a paradigm shift, particularly from those in culture and cultural anthropology, whereby the Pacific is seen as a sea of islands; the ocean is something that connects people rather than divides them.

Another important aspect to understand is the population. Pacific island populations range from more than five million in Papua New Guinea—the largest Pacific island—to fifteen hundred in Niue, a country in association with New Zealand.

Land tenure systems are another important aspect to understand. Land in Pacific island countries belongs to communities, not states. In a few cases, colonization has removed indigenous populations from their traditional land, but for the most part, it is the people who own the land. This leads to some important Pacific concepts, such as *vanua*, *fonua*, *fenua*, which refer to people and land as concepts that are not separate.

In the Pacific, culture is very much a way of life. Contemporary expressions of culture also exist of course, but the first thing people think about when they think about culture in the Pacific is the people's way of life. As has been mentioned by others, there are governance systems from which cultural heritage and expressions emerge and relate back to. Culture always leads back to land. Traditionally, it has been in the hands of peoples and communities.

Culture is an area that government has stayed away from for reasons related to funding and government priorities, but also for technical reasons. How do we engage in culture? How do we promote a culture sector when it's something that belongs to the people and not to the state?

In the Pacific region, intangible cultural heritage are very difficult terms; however, everyone is familiar with the idea of traditional knowledge, so people tend to talk about ICH those terms instead. Traditional knowledge is something that has been passed on from generation to generation in the Pacific. A lot of traditional knowledge is owned by clans and families, which has very important implications. It is passed down by certain individuals in families, and different degrees of knowledge exist. Some knowledge, which one might call sacred or privileged, is not for everyone. The idea of ICH for humanity is therefore somewhat problematic in the Pacific context.

Similar issues exist in other parts of the world, such as in certain parts of Africa. Like Africa and other regions of the world, the Pacific has been subject

to modernization and globalization. Colonial administrations have emphasized their worldviews over that of Pacific islanders. Globalization as we know it today is a very important factor. Like some of my colleagues from Africa talked about before, education tends to alienate cultures. Religious factors also play a role. The Pacific has adopted Christianity as a whole. Even if all parts of all countries are not Christian, as a whole, the Pacific thinks of itself as a Christian area.

Urbanization has been very strong, even in places like Fiji, which is the country where I am based. Over 50 per cent of the population is now urbanized, which twenty years ago, would have seemed unimaginable. Some countries, such as the Solomon Islands, Papua New Guinea, and Vanuatu remain very rural, with 75 to 80 per cent of the population living in rural areas. But most of the twenty-two island states and territories of the Pacific have been heavily urbanized.

Emigration is common in some countries. For example, the Polynesian countries of Samoa and Tonga have more people living outside of their countries than inside.

The contemporary arts sector has become increasingly important. It is particularly vibrant in urban areas, but it is very much inspired by traditional knowledge and traditional expressions of culture. Contemporary artists draw their inspiration from their ancestors and from traditional symbols, dances, chants, etc.

Finally, the region of the Pacific—that is, all of the Pacific islands—has highly developed regional approaches and architectures. For example, the organization I work with, an international inter-governmental organization, was established in 1947 as a technical development agency, and in the Pacific there are another six or seven regional intergovernmental organizations. Thus the Pacific is very strong as a region in terms of progressing priorities at the regional level.

Governments have generally not prioritized culture. Culture is highly valued in discourse, but it has been generally considered the business of communities. Governments have therefore had a hands-off approach. Similarly to East Africa, donor priorities with respect to culture have not been very strong on the whole in the Pacific. The big donor countries are Australia, New Zealand, and Japan and other countries in the European Union. Strong support has been coming from the European Union, and we are hoping that other donors will follow. It is a constant battle for us to profile culture.

On the other hand, the Festival of Pacific Arts has been going on for over

forty years. It is held every four years and is always hosted by a government. It is a government-to-government festival. The Pacific is one of the few places in the world that has such a record of holding a regional event for such a long period of time. The festival is going into its twelfth run in 2016.

Part of my role is to work with heads of government in the Pacific to strengthen cultural activities, national cultural policy, development of cultural industries, and preservation of heritage.

Each year, the number of heritage sites increases. An organization called the Pacific Heritage Hub has been established specifically to help implement the Pacific World Heritage action plan. The Pacific is a leader in the area of protection of traditional knowledge. It is one of the only regions in the world that has a model law on the protection of traditional knowledge. Two countries have implemented legislation on protecting traditional knowledge, and four others have draft legislation or policies.

In the culture sector, the relationship between government and communities has been direct, so there has not been a strong CSO or NGO sector. National governments have direct links with provinces, districts, villages, and so forth when it comes to culture and funds programmes or activities. The CSO space in the Pacific has generally been internationally driven, and it is very strong in the areas of conservation of nature and environment. Quite a few food security or agriculturally focused, and youth non-government organizations exist, but the culture NGO sector is not as strong.

About two months ago, one of my colleagues—who used to look after youth but now looks at civil society in another regional organization—asked me for a list of the NGOs and CSOs working in the culture sector, and I was stumped because I couldn't give him a list. We've never done a mapping. The ones that I was able to find tended to focus on canoeing, conservation, agriculture, and youth. The canoeing ones are primarily focused on culture, but through navigation.

Part of the reason CSOs register officially is that it allows them to access funds, mostly from donors. Funding programmes require groups to have a legal existence. So funding is one of the motivations for becoming a bona fide CSO.

But the registration process for CSOs is often complicated, long, and bureaucratic. That has been a major reason why many of the numerous associations and groups working in the culture sector have not actually registered.

The CSOs that do exist in the culture sector are self-established. They haven't really depended on government or worked with government to become established; they established themselves because they saw a need that government wasn't filling.

The two regional CSOs that I want to talk about briefly are the Pacific Island Museum Association and the Pacific Arts Alliance.

I will not say too much about PIMA because my colleague will. PIMA is a grouping of museums in the Pacific that comprises fifty-two institutional members and about twenty individuals. PIMA focuses on sharing information, looking out for opportunities, researching, and working with donors in the culture sector. They are accredited to WIPO, the World Intellectual Property Organization, under the traditional knowledge area.

The Pacific Arts Alliance is more of a network. It has national chapters. The ones I've listed here are all registered or about to be registered. PacAA focuses on connecting artists with a range of opportunities. I included this here because ICH in the Pacific is also part of what artists do. The separation between what's old and in the past and what is contemporary is considered an artificial division in the Pacific.

I want to talk briefly about one island in Majel, in the Marshall Islands, that's done work to build opportunities for young men and women through canoeing. They receive intermittent support from the government, and it's generally not directly from the Marshall Islands government, but rather through the United States because the Marshall Islands has a connection to the United States as a freely associated country.

They teach young people, both men and women, how to build canoes and then teach them how to navigate them. They organize races, have technical and vocational courses, and so forth. So through canoeing, they branch out into other areas, providing young people with livelihood skills and opportunities. It is a very successful and unique organization that contributes to ICH safeguarding while helping young people find their way.

This is very important in the Pacific: A lot of the big canoes are based on model canoes, so children learn how to build the models first.

Finally, for the issues: it is difficult to find out about NGOs in the Pacific. We need to do a proper mapping at the national level to see who's doing what and for what reasons and to find out what their challenges and needs are. And again,

currently the primary focus is not directly on culture but on everything that gravitates around culture. We also need to better understand the role and scope for NGOs and their relationship with government and communities. The idea of establishing or fostering NGOs in the culture area should not be about replacing communities but rather about supporting them. We need to look at this in terms of who really benefits from having registered NGOs. We need to figure out whether it takes away from the direct linkages between government and communities, or whether it is a way to get more resources out to communities. Will governments and NGOs be fighting for the same funds? These are all questions that need to be asked.

Effective Roles of NGOs between Governments and ICH Communities

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Abstract

Many of the cultural organizations in the Pacific are challenged by the lack of human capacity and resources to support the aims and objectives of their cultural groups or organizations. I will illustrate through examples some of the work I have been involved in since I began in the sector in 2009 as a youth volunteer in the field of ICH.

My presentation is mainly focused on my work in Fiji and Vanuatu as a youth volunteer worker with the Pacific Islands Museums Association, who is registered in Vanuatu as a charitable trust, and Vanua Youth Development youth organization in Fiji. I will also highlight some of the issues and challenges faced when working as a volunteer in terms of sustainability and highlight the benefits of supporting institutional strengthening. Networking with organizations and with key personalities/champions in the region to make those linkages and strengthen the sector and promote the ICH practitioners.

My name is Ms Tuliana Cirivakayawa; I grew up on Moturiki Island in the