Cultural Mapping Report:
Solomon Islands
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Cover photo: Solomon Islanders playing the panpipes at the 2008 Festival of Pacific Arts, Pago Pago, American Samoa.
Contents

Executive Summary 1
Recommendations 3

A Methodology 8

B Strategic thematic areas 10

1 International and regional frameworks 10
2 Policy 12
   (i) National level 12
   (ii) Provincial level 14
3 Legislation 15
4 Cultural Industries 16
   (i) Handicrafts 17
   (ii) Carvings 18
   (iii) Potential for small-medium scale enterprise 19
   (iv) Income distribution and spending 20
   (v) Production studios, musicians and performing arts etc. 20
   (vi) Cultural entertainment and the role of hotels 23
   (vii) Future outlook 23
5 Cultural Infrastructure 24
   (i) National level 24
   (ii) Provincial level 25
6 Traditional knowledge and education 27
7 Financial support for the cultural sector and institutions 30
   (i) National government support 30
   (ii) Private sector support 32
8 Cultural events calendar 33
9 Governance 34

Appendices

Appendix I CMPP workshop participants 35
Appendix II Solomon Islands National Museum policy 36
Appendix III Provincial cultural policies & ordinances 43
Appendix IV Honiara-based handicraft shops 60
Appendix V Funded sound studios 60
Appendix VI Cultural groups and associations 61
Appendix VII Brief report of the CMPP workshop 67
Appendix VIII Note of personal reflection 71
Appendix IX Traditional Toabaita culture course 72
EXECUTIVE SUMMARY

This report is the culmination of a ‘mapping of culture’ exercise undertaken in Solomon Islands during the last quarter of 2010. The exercise involved field studies in Guadalcanal and the provincial headquarters of Malaita, Ysabel, Western Province, Makira and Temotu (respectively, Auki, Buala, Gizo, Kirakira and Lata). The report focuses on key components of the cultural sector that need to be addressed in a national policy and legislative framework. The issues discussed in the report are arranged according to the following strategic thematic areas:

(i) International and regional frameworks  
(ii) Policy  
(iii) Legislation  
(iv) Cultural industries  
(v) Cultural infrastructure  
(vi) Traditional knowledge and education  
(vii) Financial resources for the cultural sector and institutions  
(viii) Cultural events calendar  
(ix) Governance

Thematic area (i) provides information on international and regional developments in the cultural sector from which the country will or may benefit. While further action is required to realise the identified goals, the developments suggest a positive future for culture, both regionally and internationally.

Thematic areas (ii) and (iii) discuss national and provincial policies and legislation that relate to the cultural sector. Findings are not encouraging, but it is anticipated that, under the umbrella of a national framework, provincial administrations will address the gaps.

Thematic area (iv) examines the range of cultural products, producers, markets and consumers and the economic potential of the cultural industries being developed. The outlook is promising — as the volume of cultural products of commercial value has gradually increased over the years — and would be further
improved with proper coordination and support by the government and donor agencies, and by increased private sector investment.

Thematic area (v) looks at existing systems and infrastructure for the administration, custody, exhibition, marketing, production, safekeeping and storage of intangible and tangible cultural heritage, including products and merchandise. The findings, while preliminary, demonstrate that serious attention is needed in this area, particularly at the provincial level.

Thematic area (vi) identifies the formal and informal arrangements for transmission of traditional knowledge. The lack of a cultural component in the country’s education curriculum has contributed to the systematic loss of traditional knowledge over the years. The lack of interest in culture among youths is an issue for redress via a national framework.

Having the requisite financial resources is indispensable for long-term development of the cultural sector, hence the focus on financial resources (thematic area (vii)). Culture has been marginalised in development initiatives and policy frameworks, and the lack of a development budget allocation for long-term national projects by the Culture Division is an issue of concern.

A well-administered calendar of cultural events (discussed in thematic area (viii)) would help achievement of the country’s cultural tourism objective. The present situation, marked by a lack of coordination, fails to promote the rich cultural diversity of the country.

Finally, in relation to thematic area (ix), it is noted that the close formal involvement of traditional chiefs in a national cultural policy and the establishment of a national commission of arts and culture would help realise the potential of the cultural sector to contribute to national development.
RECOMMENDATIONS

On the basis of the study findings presented in this report, it is recommended that Solomon Islands:

1. **International and regional frameworks**


   1.2 Develop and enact appropriate legislation giving effect to these three UNESCO conventions.

   1.3 Actively pursue all processes necessary for bringing into effect, preferably by the end of 2011, the Melanesian Spearhead Group (MSG) *Treaty for the protection of traditional knowledge and expressions of culture* and the memorandum of agreement (MOA) on cultural cooperation between members of MSG.

2. **National and provincial policy framework**

   2.1 Develop a comprehensive national policy framework for the cultural sector, with wider stakeholder consultations, including at the provincial level, undertaken prior to its adoption.

   2.2 Review existing cultural policies of certain provinces and align them with the national policy framework, and encourage provinces without cultural policies to develop policy frameworks that integrate the participation of local communities and cultural resource owners.

   2.3 Encourage government and development partner support of wider community consultations and the establishment of cultural inventory databases.
3. **Legislative framework**

3.1 As required, assist provincial assemblies to enact tailor-made ordinances for application within their respective jurisdictions.

3.2 Render financial and technical assistance to provincial administrations in order to strengthen their enforcement capacity in the long term.

3.3 Enact national legislation protecting traditional knowledge and tangible heritage, governance and institutional structure of the sector, the specific functions and powers of the Culture Division as the lead administrative agency of the sector, and the regulation of trade in cultural products.

4. **Cultural industries**

4.1 Promote culture-based industry as an additional development sector, increasing attention to the establishment of financial and marketing mechanisms, including the development of new markets for cultural products.

4.2 Provide incentives to the private sector to invest in the cultural industries, including contemporary music and performing arts.

4.3 Determine the domestic demand for cultural products and services, and threats to their financial viability.

4.4 Develop an incentive-based or awards system to entice artists and producers to become involved in the cultural industries, focusing on the adoption, adaptation or incorporation of traditional culture into contemporary art.

4.5 Establish an institute of arts within Solomon Islands College of Higher Education (SICHE) in order to enhance the development of cultural industry.

4.6 Require the hospitality sector to adopt a policy on cultural entertainment and offer such entertainment to guests and visitors, with an emphasis on authentic indigenous culture.

4.7 Assess the feasibility of a government-funded entertainment subsidy to hoteliers to ensure their compliance with a mandatory cultural entertainment policy.

4.8 Identify international markets for cultural products beyond that provided by international visitors and tourists.
5 Cultural infrastructure

5.1 Give financial and technical support to archives, galleries and museums to enable use of up-to-date technology for safeguarding (through proper storage, etc.) the country’s cultural heritage.

5.2 Devise and fund a long-term cultural infrastructure development plan for relevant agencies, including the Culture Division and provincial governments, with the aim of establishing in each province a cultural centre incorporating all the functions of a performing arts theatre as well as those of a museum and art gallery.

5.3 Promote and, where possible, assist community-based or managed cultural centres. Such community initiatives should be the subject of a progressive policy that promotes active community participation in the cultural sector within a formal framework.

5.4 Support production houses, such as recording studios, by means of a long-term programme for the promotion and/or marketing of locally produced products and merchandise bearing cultural elements.

5.5 Identify a site for and fund a permanent handicrafts market in Honiara to cater for the ever-expanding handicrafts industry.

5.6 Define and formalise the institutional structure for governance of the cultural sector and the participation of stakeholder organisations (such as the Artists Association and Music Federation).

6 Traditional knowledge and education

6.1 Establish policy and legislative mechanisms for the protection of intellectual property rights in traditional knowledge.

6.2 Devise, resource and implement facilities for greater involvement of provincial administrations in the documentation of traditional knowledge and inventories, with coordination at the provincial level by provincial tourism and culture officers.

6.3 Develop, as a matter of priority, a cultural studies curriculum for schools, prescribing the standard content and format for ‘customisation’ and adaptation at the provincial or district level, and incorporating the cultural values that are common and fundamental to the unity of the country.
6.4 Establish a policy or legislative framework for the recognition, registration or optimal regulation of *kastom* or cultural schools, and support such schools with an annual budgetary allowance from consolidated funds.

6.5 Address the problem of the limited pool of cultural experts by identifying training needs in culture-related disciplines and providing the financial resources for a minimum of ten scholarships in culture-related disciplines over the next 5–15 years.

6.6 Include as a special compulsory subject in primary schools, the teaching of indigenous languages.

6.7 Translate the theme of ‘culture for development’ into the curriculum of cultural schools, giving equal emphasis to the teaching of traditional value systems’ norms and mores, and the artistic part of culture and its contribution to development of the cultural industries.

7 **Financial resources for the cultural sector and institutions**

7.1 Review and ultimately increase annual funding to the cultural sector.

7.2 Include in the annual budget of the Culture Division a component for the implementation of projects and programmes.

7.3 Set aside, within provincial assemblies and administrations budgets, allocations for the promotion of cultural activities within provinces.

7.4 Establish, through appropriate initiatives, private sector investment in the cultural industries.

8 **Cultural events calendar**

8.1 Develop and robustly promote to local and international markets a national calendar of cultural festivals and events, with guidance from the Ministry of Culture and Tourism and the Solomon Islands Visitors Bureau.

8.2 Encourage provinces to have at least one, if necessary subsidised, community-run or government-organised cultural event each year.

8.3 Declare a regular national culture day in order to instil a new sense of consciousness and appreciation of culture among citizens.
9 Governance

9.1 Give prominence to the role of traditional chiefs within the culture policy framework by establishing a national council — or provincial councils — of chiefs to oversee, *inter alia*, administration of disputes and implementation of policy at the community level.

9.2 Establish a national commission of arts and culture, with the mandate to, *inter alia*, oversee all areas covered by the policy framework.
A METHODOLOGY

The cultural mapping phase of the Cultural mapping planning and policy (CMPP) project began in mid-September 2010 and was completed by late December of that year. Guadalcanal and five other provinces — Isabel, Malaita, Makira, Temotu and Western — were visited during the phase. Unfortunately, three other provinces — Central Islands, Choiseul and Rennell-Bellona — were omitted for various reasons, including budgetary constraints. Their omission was, however, compensated for by consultations with or input from their respective Honiara-based community representatives. In general, all regions of the country were covered, thus providing sufficient basis for the development of a broad policy framework.

All the mapping was carried out by the author of this report. An average of four consultation days was spent in each province outside Guadalcanal.\(^1\) In Honiara and in Guadalcanal generally, stakeholders were consulted during breaks between provincial trips and during the month of December.

Given the significance of the whole initiative to the country’s future, it was considered important to drive home a sense of national ownership. This was seen as particularly important, and extremely challenging, in a country with such cultural diversity, one that is still building both the nation and a national identity. In order to achieve ownership in these circumstances, the mapping phase was undertaken at the community level, and provincial governments, often marginalised in national initiatives, were targeted as key stakeholders. As a matter of protocol, provincial consultations began with courtesy calls on executive government and administrative personnel.\(^2\) Data on the performance of provincial governments in the promotion, protection and development of their respective cultural sectors were collected during these meetings. Subsequently, informal consultations were conducted with community representatives of semi-urban settlements; where possible, these were followed up with more extensive field visits. It is worth emphasising that informal discussion and ‘road-side chit-chats’ were productive. This is the normal, not exceptional, means of obtaining information at the community or village level in Solomon Islands. The use of

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\(^1\) This either includes or excludes travel days.

\(^2\) In all provinces visited (apart from Guadalcanal), courtesy calls were made to the premiers, executive members and provincial secretaries. The only exception was Western Province, where the author managed to meet only with the provincial secretary.
written questionnaires was retained as a ‘last resort’ but sometimes they were not used, as they have been found to instil unease and reluctance in interviewees. Gaining peoples’ trust within so short a time — four days at maximum — requires tact and understanding. Accordingly, the approach was designed to quickly establish rapport, and to engage interviewees in constructive conversations in a friendly and informal setting.

In view of constraints, a scaling down of the scope and depth of the mapping exercise was inevitable, and the acquisition of the most rudimentary data became the goal; the imperative was to procure, at least, the indicative data necessary for building the foundation of a broad, as opposed to detailed, policy framework.

Thus, this report provides a brief overview and analysis of the status of the cultural sector in Solomon Islands; whilst it may not be ideally detailed, it provides a general overview of the situation. Much is based on the author’s independent observations and situational assessment gathered over the course of the mapping phase.

Provincial consultations took place as follows:

(a) Malaita Province: 19–23 September (Follow-up trip: 1–3 October)
(b) Isabel Province: 22–27 October
(c) Western Province: 30 Oct–3 November
(d) Temotu Province: 16–20 November
(e) Makira-Ulawa Province: 20–24 November
(f) Guadalcanal: Intermittently up to 21 December 2010.

A major and welcome development during the mapping phase was the four-day workshop on cultural strategy that was jointly hosted by NatCom-MEHRD and the Culture Division under the auspices of the Apia-based UNESCO sub-regional office. While the focus was on UNESCO-initiated international conventions on the safeguarding of cultural heritage, the workshop provided an opportunity for

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3 These included a limited budget, difficult accessibility, no established network of ground contacts or resource persons, and constrained or restricted mobility.
4 The National Commission for UNESCO (NatCom) is based within the Ministry of Education & Human Resources Development (MEHRD); the workshop occurred during the period 18–21 October.
introducing the CMPP project to participants. Appreciating the interconnectedness of the UNESCO and SPC initiatives, the author integrated the discussions from the UNESCO workshop into the mapping process, finding that the issues raised at the workshop were the same as those consistently encountered throughout the mapping exercise.

The mapping phase ended with the CMPP two-day workshop in Honiara (1–2 December); this was facilitated by the Culture Division and attended by representatives of key stakeholders from all but one province (Appendix I). The mode of discussion and interaction was akin to a working group of selected key stakeholders. The workshop presented a round-up of major mapping activities — providing the first opportunity for group review of the mapping exercise — and a forum for further input from participants. Key issues and findings of the CMPP workshop are set out in Appendix VII of this report.

B STRATEGIC THEMATIC AREAS

1 International and regional frameworks

Solomon Islands is party to a series of international and regional instruments that apply to the protection, promotion, and safeguarding of cultural heritage and traditional knowledge. The first of such is the World Heritage Convention, under which the country successfully applied for East-Rennell to be listed as a world heritage site under the natural heritage category. There is, however, a proposal by the Culture Division and other stakeholders to undertake cultural mapping of the site and seek the addition of culture to its natural heritage status. At the time of this report, the legal instrument for protection of the listed site is still pending enactment by the Rennell-Bellona Provincial Assembly.

In late 2010, the country lodged its instruments of accession to two other UNESCO conventions, thus, becoming party to:

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5 Last minute apologies by the selected representative of Western Province denied the organiser time to identify an alternative representative.
6 Convention concerning the Protection of the World Cultural and Natural Heritage 1972
7 The author was engaged in 2009 by WWF, under DEWHA funding, to draft the Lake Tegano Nature Heritage Park Ordinance. Upon being passed by the Provincial Assembly, the Ordinance will be forwarded to the Minister for Provincial Government for assent before it becomes law.
(i) the Convention for the Safeguarding of the Intangible Cultural Heritage 2003 and;  


It is imperative that, as a maritime state, Solomon Islands accedes to and ratifies the 2001 convention on underwater cultural heritage (Recommendation 1.1). This would give protection to the country’s unmapped mass grave of maritime wrecks, and the underwater caves and sacrificial sites used for shark- or crocodile-worship that dot the coastal waters of certain islands, including Malaita.

At the regional level, as a member of the sub-regional bloc, the country will be party to the MSG Treaty for the Protection of Traditional Knowledge and Expressions of Culture. This instrument was adopted at the Fiji meeting of MSG leaders in March 2011, and awaits formal ratification by the parties. Once enforced, it will be a milestone — and a novel development for the cultural sector, at least in Melanesia.

The MSG is also finalising the draft memorandum of agreement on cultural cooperation between members of MSG, which is designed to:

(i) initiate and strengthen existing cooperation within MSG in the cultural sector;  
(ii) provide a framework for cultural policy development, technical and financial support amongst members;  
(iii) encourage the development of cultural exchange programmes, and encourage capacity building and human resource development.\(^8\)

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\(^8\) Art. 2, Draft MOA on cultural cooperation between members of MSG
It is anticipated that, with the MOA finalised, there will be a well-coordinated cultural exchange programme amongst MSG members — currently, Fiji, Papua New Guinea, Solomon Islands, Vanuatu, and the Front de Libération Nationale Kanak et Socialiste (FLNKS) of New Caledonia. The coordination role will be played by the Port Vila-based MSG Secretariat. Expressions of interest to join the MSG, at least in its cultural programmes, have been made by Timor Leste and the Indonesian province of West Papua.

The country’s cultural heritage would benefit from early enactment of supporting legislation for the three UNESCO Conventions (Recommendation 1.2) and also from the early enactment of the MSG Culture Treaty and MOA (Recommendation 1.3). Having both MSG instruments taking effect prior to the 11th Festival of Pacific Arts (FOPA) to be held in 2012 would be in the country’s best interest and manifest a united Melanesia in the cultural sphere. Similarly, early planning, resource allocation, identification of opportunities and community participation are required in order to ensure the success of the impending Melanesian cultural exchange programme.

2 Policy

(i) National level

Since independence, there has been little or no progress with respect to the development of a policy or legal framework for the country’s cultural sector. This is reflected in the lack of a well-defined and well-resourced institutional framework for the governance and administration of the sector. Prior to achieving full ministerial status, the Culture Desk, which was responsible for cultural affairs, was the subject of much movement within the bureaucracy. First declared as the Ministry of Culture and Tourism in 1993, it was later disbanded and merged with other line ministries until its re-establishment as a joint ministry with tourism in 2006.9 In retrospect, its re-establishment appears to have had more to do with an increase in ministerial portfolios for political convenience than with any increased government commitment to culture. Indeed, despite being transformed into a ministry, the culture portfolio was never provided with a policy

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9 Some of the Ministries that hosted the Culture Desk Office were Home Affairs, Commerce, Foreign Affairs, Environment and Conservation, and Education.
framework. Moreover, the Culture Division is also without legislation that prescribes, *inter alia*, its functions and powers.

This weak policy environment is in direct contrast to the rich cultural diversity of Solomon Islands, a country in which traditional culture or *kastom* has had a strong and lasting influence on community life and socioeconomic welfare. Solomon Islands has no national policy on the preservation, protection, promotion or development of the country’s cultural heritage. The only existing national policy is that of the National Museum of 1991; that policy captures, *inter alia*, the functions of the institution in collecting and preserving traditional artefacts (*Appendix II*).

The lack of attention accorded to the cultural sector at the national level, as noted by most participants at the CMPP Workshop, was thought to be due to apathy, political or other, and a lack of vision in the upper echelon of national leadership. Unfortunately, the same is found within leadership at the provincial level.

It was agreed that a tailored national policy framework to facilitate growth and development of the cultural industries would enable the sector to realise its potential to contribute to the nation as a whole (Recommendation 2.1). The framework would best address the sector holistically, by defining policy approaches to every thematic area, viz. industries, education, role of chiefs, tourism, infrastructure, etc. With the national framework providing the overarching guide and goals, provinces and institutions could be given greater roles in translating the policies into programmes. In such a strategy, the long-term financial support of the national government, and possibly of development partners, would be crucial. The starting basis, therefore, is to garner support of the relevant stakeholders, including government and development parties, towards a national consultation process that aims at developing *inter alia* a cultural inventory database.
(ii) **Provincial level**

Of the six provinces mapped, only Guadalcanal and Western Province have policy frameworks on culture ([Appendix III](#)). These are, however, rudimentary and limited in scope, focusing only on the preservation of cultural objects and sacred sites. The Western Province policy, for instance, aims to ensure: ‘the active participation by the people … in protecting traditional artefacts and custom/historical sites from sale, accidental or deliberate damage, destruction or loss’. As for Guadalcanal, the policy recognises that the province:

> has a duty and responsibility to help in the preservation of traditional culture in a developing community to make sure that the cultural heritage of Guadalcanal is not lost and to also guarantee a sense of belonging and pride in the history and traditions of Guadalcanal.

In neither policy instruments is there provision for the promotion of important aspects of the sector, including the cultural industries.

It is imperative that the existing policies be reviewed to address the cultural sector comprehensively — with such a review being done in line with the national policy framework currently undergoing development (Recommendation 2.2). Ideally, and with appropriate funding, the development of provincial cultural policies would be a national project, pursued simultaneously with, or subsequent to, adoption of the national policy framework. Continuous support and guidance from the Culture Division would ensure consistency and greater coordination in cultural policy development.

Encouraged by the success of the tourism industries in neighbouring Fiji and Vanuatu, the focus of the national and provincial governments has, over the years, shifted primarily to tourism. As such, nearly all provinces visited have tourism policies or are in the process of developing such policy frameworks. Dedicated positions for tourism officers have been created in Malaita, Isabel, Choiseul, Guadalcanal, Central, Rennell-Bellona and Western Province, and are pending in Temotu and Makira provinces. Unfortunately, there are no dedicated personnel, either permanent or temporary, for cultural affairs in any of the

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10 Guadalcanal has its Policy Statement on Culture 1987, and Western Province its 1989 Policy on Culture.
provinces mapped. As a result, responsibility for cultural affairs is often assumed on an *ad hoc* basis, if at all. The status quo shows that cultural affairs fail to gain the attention and commitment of provincial governments. This is an indication of the common perception, held not only in government but within the populace at large, that culture is a by-product of tourism and not vice versa. In any event, tourism should still be treated as an impetus for the promotion of culture and cultural products. The absence to date of a policy framework that integrates culture and tourism as a single development package is problematic. It is envisaged that, with greater coordination under a common policy framework, culture and tourism will be complementary subsets of a major development sector, with neither part relying exclusively (or overly) on the other.

3 Legislation

At present, there is no national legislation dedicated to the promotion, protection and development of the cultural sector and its associated industries (Recommendation 3.1). However, it is worth highlighting the fact that the Protected Areas Act 2010, while putting emphasis on biodiversity conservation, also provides a basis for the protection of physical sites of cultural significance. The draft Protected Areas Regulations 2010 defines ‘protected area’ as:

> a geographic area or space declared under the Act that is clearly marked, recognised, dedicated and managed through legal or other effective means to achieve the long-term conservation of nature with associated ecosystem services and *cultural values* [emphasis added].\(^{11}\)

Further, the Culture Division is currently finalising for introduction into parliament during 2011 (i) the Traditional Knowledge and Expression of Culture Bill, (ii) the Industrial Property Bill, and (iii) the Copyright and Related Rights Bill. The draft bills will be the subject of further consultation at the community level prior to tabling in parliament.

To date, only five provinces — Guadalcanal, Makira, Malaita, Temotu and Western — have enacted ordinances (*Appendix III*) for the preservation and protection of

\(^{11}\) Subregulation 2(2). The regulations were drafted by the author in late 2010 under contract with WWF and the Ministry of Environment & Conservation.
cultural sites and objects (Recommendation 3.2). For instance, the purpose of the Malaita Province Preservation of Culture Ordinance 1995 is: ‘to provide for the preservation of traditional artefacts and culturally significant areas [in the Province]’. Section 6 of the Ordinance empowers the Provincial Executive to promulgate Protected Place Orders, defined as: ‘an order for protection of a particular area of land associated with human activity in the past which is of historical, cultural or archaeological significance’. A similar mechanism is found in the Guadalcanal Province Ordinance, which empowers the Assembly to declare, upon request or consent of customary owners: ‘any place associated with human activity in the past and which is of historical, cultural or archaeological significance to be a protected place’. While such ordinances are in place, their enforcement is often problematic. A simple reason for this is that provincial administrations lack the financial and technical capacity to administer and enforce their ordinances. To date, the exact number of declared protected sites, if any, by the specified provinces remains unknown. The support, both technical and financial, of the national government and other stakeholders is needed if the enforcement capacity of provincial administrations is to function (Recommendation 3.3). Furthermore, the existing ordinances are limited — intangible cultural heritage, for instance, particularly in the form of traditional knowledge, appears not to be addressed — and they would benefit from being reviewed, with the goal of, inter alia, broadening their respective scopes. In this time of rising commercialisation and commoditisation of culture and traditional knowledge, intellectual property rights issues must be addressed in national and provincial laws.

4 Cultural Industries

Cultural industries are gradually emerging in and around Honiara. There is an appreciable increase in the number of craftspeople, both male and female, engaging in the production of cultural goods. However, realisation of the development potential of the cultural sector is seen to be dependent on improved

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12 They are: Guadalcanal Province Protection of Historical Places Ordinance 1985; Western Province Preservation of Culture Ordinance 1989; Malaita Province Preservation of Culture Ordinance 1995; Makira-Ulawa Council (Prevention of the Sale of Traditional Artefacts) Bylaws 1977; and, Temotu Province Preservation of Culture Ordinance 1993.
13 Subregulation 2, Malaita Province Preservation of Culture Ordinance 1995.
14 s.6(2) of the Ordinance.
15 s.4, Guadalcanal Province Ordinance.
financial and marketing mechanisms, and it is regrettable that this sector, with its great potential, still lacks government investment and attention (Recommendation 4.1). Further holding back the industries is the fact that the pace of transformation of traditional knowledge into marketable products or commodities, both tangible and intangible, is slow.

(i) Handicrafts

The bulk of handicrafts currently finding their way into Honiara are from Malaita, Western and Rennell-Bellona provinces, with some products coming in from Makira, Temotu and other areas of Guadalcanal. A visitor to Honiara’s Central Market will find a thriving artefacts trade dominated by the Langalanga women of Malaita, who specialise in various forms of craftwork, including traditional shell-money, ornaments and jewellery. On a typical day, the Central Market can host up to 40 craft-dealers, with women accounting for almost 80% of them. On average, 30 of the traders are Langalanga women. Each craft-dealer normally has a stock of 150–300 pieces for sale on each occasion, with total potential returns ranging from SBD 1000 to SBD 5000.16

Data collected during this project indicated that one woven-basket-dealer would normally have in stock around 15–20 bags; with strong demand these could return approximately SBD 500 per day. Bulk orders from established handicraft shops in Honiara attract higher returns, often to the tune of SBD 2,000–SBD 5,000 per completed order. To date, women from Western Province and Rennell-Bellona are the most active in woven-basket production, with some, for whom it is the sole means of earning a living, dedicating a lifetime to the industry.

Craftsmen selling at the Honiara Central Market are mostly from Marau in East Guadalcanal; each man normally brings in around 300–400 pieces, with daily individual returns often within the range of SBD 400 to SBD 1,000. However, according to one Marau craftsman, bulk orders from handicraft shops can attract fast returns to the tune of SBD 5,000 to SBD 6,000 per order. The bulk of the stock is comprised of shell pendants and jewellery crafted out of the highly prized golden cowry, green-snail, gold-lip and mother-of-pearl shell. A single order by volume is often around 300–500 pieces.

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16 Approximately USD 130–660
It has become the norm in Honiara for artisans from different island groups to confine themselves to different locations throughout the city. Established handicraft markets, or homes for primary producers or artisans (as opposed to middle-dealer shops) who make a living out of the trade in Honiara, are limited. A newly established women’s market at Independence Valley, West Honiara, is yet to become fully functional for various reasons, including its isolated location. Makeshift kiosks are currently located along roadsides, pavements or pathways within the central business district of Honiara and other areas within the city limits.\footnote{Classic spots include the ICSI Building along Mendana Avenue, the Australian High Commission Entry Gate, Panatina Plaza, the Rain-tree Café at White-River, and the Forum Fisheries Agency Conference Centre.} Such makeshift locations often host carvers and weavers from the Western Province and Rennell-Bellona. The lack of a permanent venue, which compels local craftspeople to adopt nomadic trading in Honiara, combined with the substantial potential of craft as an alternative industry, would suggest that a permanent craft market could well be established, with government assistance, within the city precincts to cater for the ever-expanding handicrafts industry (Recommendation 5.4).

All major hotels in Honiara — Kitano Mendana, King Solomon, Heritage Park and Honiara Hotel — have in-house handicraft shops, supplies for which are procured from local craftspeople. As is normal, these in-house shops add a mark-up of 35–200\% on the price charged by local producers.\footnote{See Solomon Islands Diagnostic Trade Integration Study Report (2009): p 314–317} Their primary customers are hotel guests and international visitors. There are seven other handicraft shops in Honiara (Appendix IV) that operate from retail outlets, including one within the precincts of the National Museum that is operated by the Museum. These shops also procure their supplies from local artisans and, depending on market conditions, can make over-the-counter sales of SBD 10,000–20,000 per month. It is uncertain whether or not the shops have to pay the freight for bulk orders procured from provinces beyond Guadalcanal. Regardless of who pays, transportation cost of products to Honiara retailers is increasing with the rising cost of fuel.

(ii) Carvings

The most lucrative type of handicraft appears to be carving, a medium dominated by male carvers from Rennell-Bellona and Marovo in the Western Province. There are also small pockets of carvers from Malaita, Choiseul, and Kolobangara. A
A single bulk order from overseas can attract a return of SBD 60,000 to SBD 110,000. This figure is correlated with the earnings of middle dealers, namely, handicraft shops, which receive routine orders from overseas customers, including Fiji-based Jack’s Handicrafts.

The above scenario is less visible in the provincial centres visited, namely, Auki, Buala, Gizo, Kirakira and Lata. In Auki, Malaita Province, the only artefacts that can regularly be found at the seaside market are woven cane baskets, which are normally sold for an average of SBD 70 per piece, depending on size. Woven cane baskets are a specialty of the Kwara’ae craftspeople of Malaita, with up to 15 commercial weavers currently operating. However, in provincial centres, with virtually no tourism and no market outlets, there is little incentive to produce handicrafts. As a result, locals have opted instead to produce cash crops to augment their largely subsistence lifestyle in rural Solomon Islands.

(iii) Potential for small-medium scale enterprise

Based on the influx of crafts to Honiara from the provinces, traditional artefacts with the potential for development into sustainable cultural industries (for several reasons, including their aesthetic qualities) would include:

(a) cane baskets, shell ornaments and jewellery of Malaita
(b) carvings and woven baskets of Rennell-Bellona
(c) pendants, carvings and woven baskets of Western Solomons

19 The local currency (the Solomon dollar) is not (or rarely) traded at foreign exchange outlets of the ports of origin of such cruise ships. The one obvious reason is its weak value compared with other regional currencies.
(d) shell pendants and banana-fibre baskets of Santa Cruz, Temotu
(e) carvings of Santa Anna, Makira
(f) string bags of Choiseul
(g) shell pendants and jewellery of Marau
(h) woven baskets of Guadalcanal.

Most of the cultural products that are exhibited or traded domestically for their aesthetic qualities are found in Honiara. With fewer tourism-oriented activities in the other provinces (except for Western Province), there is little opportunity for promotion of the cultural industries at that level in terms of local sales. This situation accounts for the mass drift to Honiara of craftspeople. In the steadily growing cultural industries in Honiara, the cultural products are traditional crafts, cultural dance and creative arts founded on traditional knowledge.

The contribution of the cultural industries to the country’s GDP is still indeterminate. Being associated with or factored into other sectoral products or industries — such as tourism — it remains largely invisible.

(iv) Income distribution and spending

Of the 50 active artisans (32 females) interviewed in Honiara, 36 (15 males and 21 females) confirmed deriving 70–100% of their yearly income from cultural products. For dedicated lifetime artisans, the income earned is used for livelihood, school fees and the building of permanent or semi-permanent homes in their villages. In Gizo and Lata, both maritime gateways to the country, the exchange of artefacts for foreign currency with transiting yachts is not unknown. In provinces with little traditional craftwork, commercial cash crops, such as cocoa and coconut, provide the dominant source of income for villagers. In provincial centres, such as Auki, where the subsistence or informal economy is relatively robust, there are generally few active craft producers.

(v) Production studios, musicians and performing arts etc.

The production of some cultural commodities, notably audiovisual products, requires infrastructure, such as studios, equipment and technical resources. Honiara alone hosts an estimated 30 sound recording studios, 90% of which are
mini-sets operating from residences.\textsuperscript{20} Of these Honiara studios, 16 are currently registered with the Ministry of Youth, Women, Children and Family Affairs as recipients of funding under its Musical Youth Empowerment Programme (Appendix V). There is no movie production studio or established theatre in Honiara or in the country in general. Of the Honiara-based sound studios, only two are well-established and have been in operation for more than 20 years. These, the Unisound Studio and the SIBC Recording Studio, are currently equipped with facilities and recording equipment suitable for the extracting and remixing of traditional sounds and chants in high quality form. At present, however, there is no studio in the country that specialises in or is dedicated to the production and reproduction of traditional music or its blend with contemporary music. Indeed, of the approximately 100 songs produced by local artists within the last two years, only eight to ten songs include culturally based elements — traditional chants and sounds or traditional instruments. Artists who promote the blending of traditional with contemporary music are limited at present to groups or solo artists, including FMC, Sharzy, Tipa, Toxie, Taina Gee, Third World Crew, and Leftovers. Given the rich, untapped wealth of such tradition throughout the country, the potential for achieving a robust music industry that capitalises on traditional sounds, chants, lullabies and folklore is high. Having in place the right infrastructure, including production studios and markets, will render this potential visible. However, with the rise in piracy, protection of this fledgling industry will require an effective legal regime to deal with the complex issue of protection of intellectual property rights in traditional knowledge (see Recommendation 3.3).

Currently, commercial entertainment outlets, such as cinemas, radio and TV stations and night-clubs, offer little or no entertainment associated with traditional arts and culture. Furthermore, radio stations provide little or no compensation for local songs that are aired.

The development of contemporary traditional music and performing arts industries is further hampered by the absence in the country of establishments regularly offering cultural entertainment to the public. In Honiara, the museum grounds and the cultural village, which are well placed as open-air performing arts venues, do not host regular cultural entertainment activities. One reason for this is that the management of these venues (the National Museum and

\textsuperscript{20} There is at least one each in Auki and Gizo
Department of Culture, respectively) are state agencies which, with limited resources, capacity and traditional functions, are unable to provide such activities on a regular basis.

Mechanisms such as tax incentives, government subsidies, financial capital, or bank-loan guarantees would attract private investment and entrepreneurship in the contemporary music and performing arts industries and thus encourage their development (Recommendation 4.2).

While tourism may be an initial driving factor in the development of such activities, the long-term goal should be establishment of a domestic audience, a market that is more likely to make the young industries viable for potential entrepreneurs (Recommendation 4.3). National efforts and strategies could facilitate the establishment of an international market for Solomon Islands contemporary music. At the regional level, local contemporary artists — such as Sharzy and DMP — have been doing exceptionally well through their recording contracts with renowned Pacific studios, namely, Port Moresby-based CHM Studios and Noumea-based Mangrove Studio. This breakthrough, which would be enhanced by supporting mechanisms evolving out of a national strategy or policy framework, provides opportunities for local artists to promote the country’s rich traditional sounds blended with modern music. As mentioned above, an incentive-based mechanism could well increase the interest of artists and producers to incorporate a certain amount (say, 10%) of traditional music and art into their productions. For purposes of illustration, this would mean that one in every ten songs of an artist would contain a cultural element (Recommendation 4.4). A set of indicators for monitoring sound recording studios, as well as AM or FM stations, developed by the Music Federation in conjunction with the Culture Division, could assist in implementing such a scheme (Recommendation 4.5).

Importantly, the advent of a gradually flourishing arts industry necessitates the establishment of arts institutions offering, *inter alia*, training in various areas of artistic work and creativity. A key focus of such institutions would be the linking of traditional with contemporary art.
At present, cultural entertainment, and, consequently, opportunities for local artists, is driven predominantly by tourism (Appendix VI). For artists in Honiara, the major hotels have hitherto provided the main, but occasional, engagements. However, only Kitano Mendana and King Solomon in Honiara and, to a lesser extent, Gizo Hotel in Western Province, offer cultural nights as part of their entertainment programmes for guests. These hotels provide an average of one night per week of cultural entertainment, although this is sometimes dependent on guest numbers and the affordability of cultural group fees. An issue of concern is that non-indigenous or migrant culture, namely, Tamure and Gilbertese (i-Kiribati) drum-dance, seems to be more favoured than local traditional culture by the management of such hotels. One explanation is that hotels prefer contemporary entertainment over traditional cultural entertainment because the latter is often accompanied by partly revealing costumes, which may not sit well with hotel guests. With the exception of Gizo, none of the provincial centres visited (Auki, Buala, Kirakira and Lata) have hotels or establishments that provide regular cultural entertainment to guests. The same applies to the remaining provincial centres: Taro in Choiseul, Tulagi in the Central Islands, and Tupuaki in Rennell-Bellona.

Formal adoption by the hotel industry of a mandatory policy to make indigenous cultural entertainment a part of their services to guests would assist the preservation and development of traditional cultural entertainment activities (Recommendation 4.6). Hotel compliance with such a policy would probably require an incentives mechanism, such as a government-funded cultural entertainment subsidy (Recommendation 4.7). This issue could be addressed through a national policy framework.

*Future outlook*

The cultural industries are gradually taking shape, and have the potential to become a frontline sector but, without a national framework and government support for their promotion, it is uncertain whether or not they will be able to expand beyond servicing the tourism sector. Identification of international markets for cultural products would allow the industries to take on another
dimension, without excessive dependence on international visitor arrivals (Recommendation 4.8).

5 Cultural infrastructure and institutions

(i) National level

Honiara hosts the country’s National Museum, Art Gallery and National Archives; they were established in 1972, 1996 and 1994 respectively. While the Museum and Archives have permanent homes, the Gallery has been without one since the former Government House, which was home to its first art collection, was sold to a Papua New Guinea investor sometime in 2005. They were established in 1972, 1996 and 1994 respectively. While the Museum and Archives have permanent homes, the Gallery has been without one since the former Government House, which was home to its first art collection, was sold to a Papua New Guinea investor sometime in 2005.21 Currently, the Art Gallery is represented only in the form of the office of the curator, accommodated within Culture Division premises. The museum and archives act as official repositories of the country’s national heritage — objects of cultural significance, valuable artwork and documents of historic value. The Art Gallery is tasked with preserving, protecting and promoting visual arts.22

The National Archives is responsible for documenting, conserving, protecting and managing historical records. The National Museum’s activities are targeted towards collection, research, preservation, protection, Culture Division documentation, development and promotion of material culture and the intangible and tangible heritage of Solomon Islands. The National Museum is a member of the Pacific Islands Museum Association (PIMA), which is affiliated to the Commonwealth Museum Association. The National Archives is a member of the Pacific Regional Branch of the International Council of Archives (PARBICA). Currently, there is no ongoing programme undertaken by either national agency that is supported by the regional bodies.

The operations of both the archives and museum are constrained not only by lack of equipment and appropriate technology, but also by the lack of qualified staff. The museum has six technical staff in addition to the Director, but most remain

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21 The former Government House has since been converted and redeveloped to become the up-market Heritage Park Hotel. The sale was the subject of much public outcry for numerous reasons — not the least of which was the fact that the building was an important part of the country’s heritage, having served as the official residence of past British resident commissioners and of the country’s first governor-general post-independence.

in need of specialised training that is not available locally. There is a pressing need for at least two qualified archaeologists, an anthropologist, and appropriate equipment for photographic work, survey and data analyses. As for the archives, the situation is even graver, as staff expertise is in urgent need of upgrading. Apart from the Director and her deputy, both of whom carry out largely administrative roles, there are currently five technical positions. All are filled by persons without current relevant qualifications. Given the fragility of most of the documents in its custody, the archives remains in dire need of appropriate conservation technology, equipment, chemicals and expertise. The identified deficiencies of both agencies are further compounded by the lack of proper storage space and facilities. Compared with their overseas counterparts, digital technology remains under-utilised in Solomon Islands, and it is timely for both institutions to be equipped with the appropriate technology to ensure that the country’s heritage is not lost. This would require financial and technical government support (Recommendation 5.1).

The archives, gallery, museum and Culture Division have been without appropriate development budgets for long-term national projects for some time. As a result, they are unable to acquire much-needed infrastructure, or to implement provincial projects, or to establish provincial cultural centres (Recommendation 5.2).

(ii) **Provincial level**

There is currently no formal cultural institution or infrastructure in the provinces visited — no provincially run museums, archives or art galleries. There are no communal or privately run handicraft shops in Auki, Buala, Kirakira or Lata. Anecdotal evidence suggests that this is also the case in the provinces not visited during this mapping project.

The Graciosa Bay Nelo Association, located at Luepe village on the outskirts of Lata township, has, however, recently established a community-based cultural centre incorporating a museum. The centre has been receiving a few international visitors over the past six-month period. Given that Lata is an entry point for the country, it is anticipated that visitor numbers passing through by yacht en route
to or from Honiara will increase. A kilometre down the road from the centre is a traditionally designed house, which is home to a private collection of artefacts and craftwork.

Another sizeable private collection of traditional artefacts is found at the Fresh Wind Motel operated by keen collector Noel Mamau of Ulawa Island, in Kirakira, Makira Province. If continued interest leads to ongoing accumulation of artefacts, such private collections have the potential to be transformed into cultural exhibition houses. It is unfortunate that the efforts of these individual collectors do not receive any government support (Recommendation 5.3). The success of private initiatives such as those highlighted manifests the development potential of this sector, but there is a clear need for support of the state in establishing and promoting the industry through a range of policy tools.

In Malaita, the provincial administration is considering the conversion of an old colonial building (now an official residence) into a provincial museum, to be operated by the government. There is, however, no plan or timeframe for the project. Furthermore, the only hallmarks of traditional culture at the village level are the often-dilapidated chiefs’ meeting houses, a few of which are still in use in the southern and northern regions of Malaita. The few still in use are mostly treated as *kastom* courts for the determination of disputes relating to marriage, *kastomary* land, breaches of taboos, etc. With a decline in traditional values and norms, the respect once commanded by traditional authorities is fast disappearing. Because of this, symbols, including *kastom* meeting houses, have been considered as of little value in contemporary society, and have been neglected. The influence of the cash economy further means that communal service, formerly undertaken freely, has been replaced by demands for cash in exchange for labour. On this basis, the erection or maintenance of a *kastom* house will entail having at hand the necessary financial resources. Government support for this is non-existent. The same goes for traditional donor agencies, whose funding policies are still uncertain on the issue.

Throughout the mapping exercise, no centres catering for music, dance, visual arts, film, or theatre were identified within the urban centres of the provinces outside of Guadalcanal. In that province, 11km east of Honiara, is St Joseph’s National Secondary School, home to the Tenaru Performing Arts Centre.
(TenPAC). A purpose-built semi-permanent structure, TenPAC was built in 1993–1994 as the school’s centre for cultural activities. It was funded primarily by the Marist Brothers and their overseas benefactors. To date, St Joseph’s remains the only national secondary school with a dedicated cultural performance centre. The absence of culture as a mandatory curriculum component, or even as an extra-curricular activity, in secondary schools has resulted in much complacency in the execution and promotion of culture. This is an issue that needs to be addressed if cultural decay and extinction are to be arrested. For the trend to be reversed would require the re-introduction of events such as the once popular Secondary Schools Cultural Week, which was hosted biennially in Honiara by the Ministry of Education in the 1990s.

6 Traditional knowledge and education

David Gegeo has rightly pointed out that culture, or kastom, ‘is first and foremost knowledge and only secondarily practice and objects’. A fundamental aspect of the mapping phase was, therefore, to gauge the wealth of traditional knowledge in the country, and the extent of repositories of this knowledge and information about it. In Pacific societies, elders are considered the most authentic and credible sources of traditional knowledge. Unfortunately, many elders have passed away. Of the approximately 60 people (34 males, 26 females) in the provinces with whom the author had personal discussions, interviews and road-side conversations, less than 10% were in their 70s or 80s.

Of the 60 people interviewed, 90% believed or asserted that the country has, over the years, lost more than 50% of its indigenous traditional knowledge base. This is attributed to various factors, including marginalisation and disinterest (suggested by 85% of those interviewed), lack of documentation (70% of those interviewed), and loss of ‘human libraries’ — custodians of traditional knowledge — due to old age (100% of those interviewed). For a few fortunate societies, such as the Kwaio and Kwara’ae of Malaita or the Polynesian outlier of Tikopia, much of this otherwise lost knowledge was captured and documented by early researchers...

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25 The author was an F5 student at the school when TenPAC was officially opened in 1994, and proudly performed traditional Kwara’ae and Kwaio dances of Malaita at the centre on several occasions.

26 This event was often dominated by St Joseph’s Tenaru.

who were mostly non-Solomon Islanders. Accounts of such *araikwao* and their eras were very much alive in at least three of the provinces visited, namely, Makira, Malaita, and Temotu.

Ensuring that the wealth of traditional knowledge survives is one of the most critical issues to be addressed in a cultural policy framework (Recommendation 6.1). All those interviewed strongly agreed with the suggestion of incorporating a cultural curriculum into the country’s formal and informal education systems. A review of the country’s national education curricula at all levels confirms that culture has never been taught as a subject, at least in the formal schools. Nor is there great interest on the part of educational institutions to venture into developing a cultural syllabus. The Solomon Islands College of Higher Education (SICHE), for instance, the country’s only tertiary institution, tried to incorporate cultural studies within its School of Education but, so far, has not been successful. The reasons are manifold; they include the lack of expertise and resources to develop a cultural curriculum, the difficulty of developing a single curriculum for such a diverse country, and a lack of will and vigour within the country’s education sector administration. In any event, these days, the most appropriate authority to pursue development of such a syllabus would be the Curriculum Development Centre (CDC). It is, therefore, unfortunate that the centre has, as yet, no finalised cultural studies curriculum for introduction, at least within primary or secondary schools. The forthcoming Festival of Pacific Arts is expected to draw attention to the cultural deficiency inherent in the existing curricula.

The paucity of well-supported and coordinated documentation of traditional knowledge prior to and post-independence is certainly one of the country’s biggest deficiencies. No state or private institution was specifically established for that purpose, although the National Museum and the National Archives could play a role in this area. The National Museum, at times in collaboration with international agencies and researchers, has conducted research, but government support in terms of annual budgetary allocations has been insufficient. Involvement of provincial administrations in the documentation of traditional knowledge is limited (Recommendation 6.2).

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28 Kwaio was researched by renowned anthropologist, the late Roger Keesing; Kwara’ae by Ben Burt; and Tikopia by the late Raymond Firth.

29 Local vernacular for early traders, Europeans or white men in general.

30 This is a specialised unit within the Ministry of Education and Human Resources Development.
The Government of Solomon Islands’ Medium Term Development Strategy 2008–2010 proposes that: ‘the diverse cultural heritage will be systematically promoted through education curricula’. The successful implementation of this strategy would address the missing link in the transfer of traditional knowledge from older to younger generations. Even if too complicated to detail at the national level, the CDC could prescribe a standard content and format, while allowing for customisation and adaptation at the provincial or district level (Recommendation 6.3). This would require the full support of the national government and, where possible, the assistance of traditional donor partners.

A national policy or legislative framework for the recognition of kastom or cultural schools, with government funding and standards for their operation – including minimum requirements on the content of their courses – would go a long way toward ensuring the survival of traditional culture (Recommendation 6.4). In this connection, it is envisaged that the curricula of kastom schools would be more in-depth, detailed and technical than that offered at primary or secondary schools. Ngalikekero Cultural School of North Malaita provides a classic example of an ideal culture course outline that covers traditional skills, values and norms (Appendix IX). Courses on traditional tenure systems and the methods of resolving kastomary land disputes according to established rules of kastom would be of enormous benefit as land disputes remain a major obstacle to the development aspirations of the country.

An issue of equal concern is the lack of adequately qualified cultural experts. As highlighted in the 2010 Country Report: ‘skilled manpower in culture related disciplines is lacking in Solomon Islands [and] the pool of cultural experts is very minimal if not non-existent’. If development of the cultural sector requires qualified, in-country people who can meaningfully participate in, for instance, policy development, then the country faces a serious problem. Unfortunately, over the past 30 years, the government has provided few or no scholarships for specialised overseas studies in such areas as development of and trade in culture. The identification of training needs and the funding of appropriate scholarships would be of benefit to the sector and the country (Recommendation 6.5).

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Finally, there is a legitimate fear that the country stands to lose some of its indigenous languages (or their purity) in the not too distant future. A government policy on languages and mechanisms for keeping their purity for future generations, involving them being taught as a special subject in primary schools located within their respective linguistic regions, would mitigate such a loss (Recommendation 6.6).

7 Financial support for the cultural sector and institutions

(i) National government support

The Culture Division, as lead agency for the administration of culture, is, at present, combined with tourism to form the Ministry of Culture and Tourism, with each division headed by a Director. The statutory or portfolio bodies of the Culture Division include the National Art Gallery, the National Museum, the National Archives, and, at present, the *ad hoc* Eleventh Festival of Pacific Arts Solomon Islands National Organising Committee (11th FOPA-SINOC).

Relative to its mandate, the Culture Division is seen to be under-resourced and under-staffed (Table 1). With a staff of only three technical officers (including the Director) and one support staff, the Culture Division cannot effectively discharge its functions of administering, governing or promoting the cultural sector.\(^{32}\) Equally problematic is the lack of an annual development budget, to be administered by the Culture Division, for activities including capital projects. This stands in contrast to the Tourism Division which, for the current fiscal year, received an annual development budget of approximately SBD 2m and an estimated recurrent budget of SBD 1.6m. Government investment in the cultural sector is thus negligible when measured against the mammoth tasks involved in mobilising the sector as a contributor to present and future development.

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\(^{32}\) Three new positions are in the process of being advertised at the time of this report.
Table 1  Recurrent budget for cultural sector administration

<table>
<thead>
<tr>
<th>Institution</th>
<th>2009 ('000 SBD)</th>
<th>2010 ('000 SBD)</th>
<th>2011 Estimate ('000 SBD)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Culture Division</td>
<td>357,617</td>
<td>213,046</td>
<td>441,680</td>
</tr>
<tr>
<td>Archives</td>
<td>680,944</td>
<td>585,948</td>
<td>660,842</td>
</tr>
<tr>
<td>Art Gallery</td>
<td>119,672</td>
<td>127,193</td>
<td>135,911</td>
</tr>
<tr>
<td>Museum</td>
<td>769,974</td>
<td>766,694</td>
<td>1,157,725</td>
</tr>
</tbody>
</table>

The absence of a development budget for culture over the last ten years can be attributed to the limited focus on culture within the policy framework of successive governments. Since 2006, however, there has been a gradual recognition of the sector, as demonstrated in well-formulated development strategy instruments, such as the Medium Term Development Strategy 2008–2010. This instrument contains two sectoral strategies for fostering a greater sense of national unity and cultural identity, namely:

...the collection of artefacts reflecting national culture and history...will be restored and extended with greater physical and legal security for the enjoyment and enlightenment of citizens and visitors alike [and]...the diverse cultural heritage will be systematically promoted through education curricula and national policies, supported by national and provincial centres, to enhance knowledge of the varied traditions and their role in defining the identity of Solomon Islands.  

A steady leap would have been registered had the financial estimates in the 2008–2010 Medium Term Development Strategy materialised; they were SBD 4.8m for 2008, SBD 5m for 2009, and SBD 6.3m for 2010. It is unfortunate that, at the time of this report, neither of the above cultural strategies had commenced, nor had the budgeted funds been received. On the flipside, the tourism sector was given attention — and with much higher budget estimates for the same period: SBD 12.3m for 2008, SBD 34m for 2009, and SBD 32m for 2010.

The National Development Strategy 2011–2015, which sets projections for sectoral development (as opposed to recurrent estimates) fails to specifically address the cultural sector as a distinct sector but does relate it somewhat to tourism development. For instance, the latter was given a SBD 12m estimate for 2010 in

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33 Culture Division figures exclude one-off expenditure for the 2010 Melanesian Arts Festival in Noumea as well as for the impending 2012 Festival of Pacific Arts to be hosted by Solomon Islands.

the Development Budget Summary. However, SBD 2m of that allocation was committed for development of the New Heritage Centre, which includes: ‘an art gallery building at the cultural village in Honiara with office spaces, open air auditorium, cafeterias and spaces for arts display’. This is a development that should raise the profile of the cultural sector. Interestingly, in the challenges to improving tourism development in the country as described in the 2011–2015 Strategy, there is no mention of culture as a complementary component to the sector. Nevertheless, it is hoped that, if and when the National Development Strategy is eventually revised and implemented, culture will be given the requisite attention.

None of the provinces visited, except, to some extent, Makira, budgets for cultural activities. Makira has, since 2009, set aside funds for annual cultural activities in the province. Such allocations were for activities such as the annual spear-dances of Santa Catalina and Santa Anna that are often held in May. It needs to be noted that the limited allocations are not for cultural infrastructure development, but rather to cover operational expenses, including the cost of official participation or representation. As it is in the provinces that the primary custodians of traditional knowledge and cultural wealth are found, it is imperative that provincial administrations be supported financially and technically in order to play an effective role in promoting and mobilising their cultural resources.

(ii) Private sector support

As yet, the nature and extent of private sector funding or support of the cultural sector is uncertain. While there have been private dealers engaging in the commercial aspects of the sector for years, none of them invests in, for instance, cultural infrastructure and facilities. Furthermore, financial institutions in the country do not, as yet, recognise the potential of the sector in socioeconomic development — and so offer no special facilities for promotion of the cultural industries — while the provision of capital or micro-credit facilities to local carvers and artisans remains a remote possibility. The invisibility of opportunities in the

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35 Refer to Account 487 in the Schedules.
37 Pers. comm with the Director of Culture. Note that, at the time of this report, the 2011–2015 Strategy is still subject to further consultation.
38 A classic example is BJS Handicrafts, which has been exporting cultural artifacts and craftwork for years.
cultural sector is a potential obstacle to attracting private sector support. It is, therefore, important that the full potential of the cultural industries’ contribution to the national economy is made visible, understood and highlighted so as to attract increased private sector investment in the industries.

8 Cultural events calendar

Solomon Islands successfully hosted the First Melanesian Arts Festival in 1998, and will shortly mobilise for the 2012 Festival of Pacific Arts, a four-yearly regional event. Trade and cultural shows sometimes coincide with independence anniversary celebrations. However, to date, there are no permanent institutional arrangements to oversee the routine organisation or arrangement of such events. The crucial issue remains the lack of a cultural calendar to manifest the country’s rich cultural diversity. The development, coordination and administration of such a calendar would assist the long-term development of the cultural sector and complementary sectors, such as tourism.

Until 2007, Western Province was a prime destination during Vakatepe Week, an annual, week-long event in Gizo, at which locals exhibited aspects of their local culture. The event normally coincided with the annual Brisbane–Gizo Yacht Race, with highlights that include the inter-island war canoe race. Funding shortages and organisational hiccups led to the demise of the event. However, locals are optimistic that it will be revived in the near future.

Makira Province has, since late 2008, endorsed the spear-fighting festival of Santa Catalina and Santa Ana as an annual event in the province. These two islets, at the eastern-most tip of the mainland, are home to rich cultures and impressive craftwork. Unfortunately, no similar cultural events of national or provincial significance are identified with the remaining provinces, namely, Central, Choiseul, Guadalcanal, Isabel, Rennell-Bellona, Temotu and Malaita.39

Since 2008, cultural events have added a new dimension and flavour to the annual Premiers’ Conference, which is hosted by provinces on a rotational basis. This week-long event provides an avenue for political dialogue between provincial leaders and national leaders, but the inclusion of cultural programmes enables host provinces to showcase their local cultures to visiting delegations and

39 Plans to have a Malaita Cultural Week in the first quarter of 2011 did not eventuate due to funding constraints.
tourists.\textsuperscript{40} The national political significance of this event makes it the biggest event to be hosted by any province other than the biennial Solomon Games, which has started to take on a similar tradition in terms of accompanying cultural shows.

Reviving and reasserting interest and passion in culture, particularly on the part of youths, entails having in place long-term regular cultural programmes designed to instil a sense of belonging, identity and pride in local culture. Such a sense would be encouraged by a domestically and internationally promoted national annual calendar of cultural festivals, which could be developed and administered by the relevant agencies under the guidance of the Culture Division.

Finally, it would appear to be high time for the establishment of a national \textit{Kalsa} or Culture Day — additional to the country’s Independence Day celebrations and to any internationally observed days — during which the country celebrated its unique creativity; this would strengthen the sense of pride in and ensure the survival of Solomon Islands immensely rich and important traditional cultures.

\section{Governance}

The cultural sector remains uncoordinated, despite its dominant influence on society, past, present and future. A formal structure for governance of the whole sector could assist in realising its potential contribution to the country’s development.

Institutional structures are necessary if a broad cultural policy framework is to be effectively implemented. At the community level, implementation would be facilitated if a national or provincial council of chiefs, with well-defined roles and functions, were formally incorporated within the framework. The cultural policy framework would benefit from the establishment of a national commission of arts and culture with the responsibility of overseeing cultural affairs and related areas — such as trade, education, infrastructure, funding — and the development and administration of policy legislation and standards.

\textsuperscript{40} The author, while undertaking mapping, was fortunate to be in Buala in October during the 2010 Premiers Conference, and witnessed the mini-trade and cultural show staged on the margins of the Conference.
APPENDICES

Appendix I

Participants list: CMPP workshop (1–2 Dec. 2010, Honiara)

<table>
<thead>
<tr>
<th>Participant</th>
<th>Position</th>
<th>Organisation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Brenda Manedika</td>
<td>Prov. Tourism Officer</td>
<td>Ysabel Province</td>
</tr>
<tr>
<td>2 Nester Marahora</td>
<td>Prov. Min for Commerce</td>
<td>Makira Province</td>
</tr>
<tr>
<td>3 Jackson Laeburi</td>
<td>Prov. Tourism Officer</td>
<td>Malaita Province</td>
</tr>
<tr>
<td>4 Wilson Liligeto</td>
<td>Officer-Peace &amp; Reconc.</td>
<td>Western Province (absent)</td>
</tr>
<tr>
<td>5 John Namiede</td>
<td>Cultural Activist</td>
<td>Luepe Village Cultural Centre</td>
</tr>
<tr>
<td>6 Jonathan Taisia</td>
<td>Tourism Officer</td>
<td>Dept of Tourism</td>
</tr>
<tr>
<td>7 Tony Heorake</td>
<td>Director</td>
<td>National Museum</td>
</tr>
<tr>
<td>8 Robert Au</td>
<td>President</td>
<td>Artists Association</td>
</tr>
<tr>
<td>9 Placid Wale</td>
<td>President</td>
<td>Music Federation</td>
</tr>
<tr>
<td>10 George Hemming</td>
<td>Communications Director</td>
<td>Office of Prime Minister</td>
</tr>
<tr>
<td>11 Michael Houaisuta</td>
<td>Chief</td>
<td>Namoraha Council of Chiefs</td>
</tr>
<tr>
<td>12 Newman Tengeta</td>
<td>Chief</td>
<td>East Rennell Council of Chiefs</td>
</tr>
<tr>
<td>13 Chris Vadakabatu</td>
<td>Chief Transport Officer</td>
<td>Min Infrastructure Devt.</td>
</tr>
<tr>
<td>14 Simon Geatarem</td>
<td>Chief</td>
<td>Lavukal Sava Cultural Group</td>
</tr>
<tr>
<td>15 Julian Choniqolo</td>
<td>Director</td>
<td>National Archives</td>
</tr>
<tr>
<td>16 John Tahinao</td>
<td>Director</td>
<td>Dept of Culture</td>
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<td>17 Grace Mono</td>
<td>Culture Officer</td>
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<td>18 David Lidimani</td>
<td>Consultant</td>
<td>CMMP Project</td>
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<td>19 Dennis Marita</td>
<td>Dep. Director</td>
<td>Dept of Culture</td>
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<td>20 Martin Karani</td>
<td>Prov. Minister-Culture</td>
<td>Makira Province</td>
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Appendix II

Solomon Islands National Museum Policy

1 General Policy Statements

1.1 The National Museum and Cultural Centre was established to serve the people of Solomon Islands and recognises the historical and educational importance of the permanent collection and is responsible for their documentation, preservation, promotion, development, research and dissemination of cultural and historical information associated with them.

1.2 The National Museum and Cultural Centre upholds the importance of its existence in a newly developing country like Solomon Islands where the cultural heritage is fast changing because of both internal and external forces caused by the so-called forces of development and civilisation.

1.3 The National Museum and Cultural Centre continues to performs its duties in accordance with the government’s overall policies, more specifically in the field of culture.

1.4 The National Museum and Cultural Centre encourages cooperation between all educational, provincial, church and other community organisations throughout the islands in cultural matters.

1.5 The National Museum and Cultural Centre in involved in joint research projects with other national and internationally recognised institutions such as museums and universities as well as individual organisations which may be interested in human cultures.

1.6 The National Museum and Cultural Centre monitors the implementation of any cultural programs which may reflect the life of Solomon Islanders.

1.7 The National Museum and Cultural Centre liaises closely with other Provincial and Area Council Authorities or Cultural Centres in matters relating to the development and promotion of the people’s cultural and historical heritage.

1.8 The National Museum and Cultural Centre generates public and scientific interests in the diverse cultures of the people through its displays and collections.

1.9 The National Museum and Cultural Centre provides a forum where the public can discuss new ideas and thoughts on their cultures.

1.10 The National Museum and Cultural Centre is the centre for all cultural materials of national significance and importance.

1.11 The National Museum and Cultural Centre encourages and promotes cultural activities in the newly established Cultural Centre.
1.12 The National Museum and Cultural Centre acts as a window through which people would look and if they are interested in a the various cultures then they are encouraged to experience the real life by going to the villages.

1.13 The National Museum and Cultural Centre recognises and supports contemporary Solomon Islands artists and their work.

1.14 The National Museum and Cultural Centre ensures that the reputation and the high standards of Solomon Islands arts and crafts are maintained at all levels of the communities.

1.15 The National Museum and Cultural Centre will seek to prevent, in all its programs, services and activities, any exercise of discrimination on the basis of language, culture, race, religion, gender or sexual preference.

1.16 The National Museum and Cultural Centre will ensure that its program and facilities are accessible to all peoples regardless of age, disabilities and illiterateness.

1.17 The National Museum and Cultural Centre will ensure that its programs and services recognise Solomon Islands as a country of distinct cultural diversities.

1.18 The National Museum and Cultural Centre encourages and supports the idea of collaboration with indigenous peoples in collecting, exhibiting or publishing of their art and cultural work.

1.19 The National Museum and Cultural Centre will be actively seeking for and appreciating any sponsorships, donations and other patronage, but will not determine or shape its policies, and will not compromise or hinder the professional commitments or public obligations of the National Museum and Cultural Centre.

1.20 The National Museum and Cultural Centre will take into account the activities of such international organisations as ICOM or International Council of Museums in Paris, and its liaison with UNESCO which are concerned with art, education and the world’s cultural and natural heritage, and support international efforts to protect cultural endeavour and property.

1.21 The National Museum and Cultural Centre will develop a wide variety and independent range of cultural activities, so that the interaction between art, ideas, criticism and the production of new forms of creative work becomes part of its institutional momentum.

1.22 The National Museum and Cultural Centre will continue to be the main depository centre for all cultural materials which are acquired either through donations, purchase or exchange.

1.23 The National Museum and Cultural Centre has the right and power to confiscate or choose to keep any items of cultural or historical importance to any Solomon Islands societies from any illegal dealings or where they are protected under the Protections laws in existence in the country.
The National Museum and Cultural Centre supports and encourages the establishment of provincial/village-based museums or cultural centres.

The National Museum and Cultural Centre will continue to explore venues for developing and expanding its programs and services.

The National Museum and Cultural Centre will act as the main advisory body to the government and other organisations on cultural matters.

The National Museum and Cultural Centre will push for recognition by either all educational institutions or any other bodies which are concerned about the proper protection and development of the peoples’ indigenous cultural and historical heritage.

The National Museum and Cultural Centre will continue to be supported financially and with manpower and remain as part of the National Government establishment to show that the government is committed to an institution which holds the nation’s cultural treasures.

The National Museum and Cultural Centre will continue to seek for sponsorship from other companies or funding agencies of both traditional and contemporary materials for the National Collections.

The National Museum and Cultural Centre will introduce and charge an entrance fee for visitors into the Museum complex.

The National Museum and Cultural Centre will support the belief and intention of the following statement, quoted from paragraph 18 of the Mexico City Declaration, UNESCO World Conference on Cultural Policies, Mexico, 1982:

Culture springs from the community as a whole and should return to it; neither the production of culture nor the enjoyment of its benefits should be the privilege of elites. Cultural democracy is based on the broadest possible participation by the individual and society in the creation of cultural goods, in decision-making concerning cultural life and in the dissemination and enjoyment of culture.

2 Collection Policy

The National Museum and Cultural Centre will shape its collection through a number of different means and opportunities. The vitality, care and commitment of the National Museum and Cultural Centre in establishing and pursuing contacts with different tribal and cultural groups throughout the islands including individuals or other organisations that still own or keep ethnographic materials which are of cultural, historical and natural significance is of paramount importance to the continuous development of the national collection.

In this policy document the term “collection” is used to mean the various collections consisting of anthropological, archaeological or historical materials which are already held in the National Museum and Cultural Centre or may be acquired through purchasing,
donation or loan. The National Museum and Cultural Centre staff will ensure that the methods used for the acquisition of materials are followed. For individual collection, specific policies will be developed to cover them.

2.1 The National Museum and Cultural Centre will continue to build its national which has been acquired over the last twenty years

2.2 The National Museum and Cultural Centre will carry on with its responsibilities as delegated from time to time to it through the Government.

2.3 The National Museum and Cultural Centre will seek funds from other sources of funding for new acquisitions and projects.

2.4 The National Museum and Cultural Centre will acquire examples of both old and recently made items which are relevant to the people's culture and history.

2.5 The National Museum and Cultural Centre will collect items which generate interest among the younger generation in their own cultural and historical heritage.

2.6 The National Museum and Cultural Centre will develop projects which establish cooperation with other institutions in promoting the collection through exhibitions of the materials.

2.7 The National Museum and Cultural Centre will continue to collect examples of contemporary artefacts representing the works of national crafts men and women.

2.8 The National Museum and Cultural Centre will purchase artefacts and acquire certain documents, books and other research materials that help the interpretation of works in the collection.

2.9 The National Museum and Cultural Centre intends to continue improving and developing the national collection to further generate interest, appreciation and awareness of the diversity and importance of the culture from the exhibitions and other associated activities.

2.10 The National Museum and Cultural Centre will promote the collection in Schools through the use of mobile kits.

2.11 The National Museum and Cultural Centre will produce post cards, calendars and slides of vary valuable items in the collection to sell for extra funds for its services.

2.12 Acquisition Rules: The are guiding principles which the National Museum and Cultural Centre staff follow when acquiring new items for the national collection.

2.12a In preserving and expanding the collection, the National Museum and Cultural Centre will be mindful of its responsibility and the changes that occur in the material culture and society.

2.12b The National Museum and Cultural Centre will not acquire any item, either though purchase, gift, loan or exchange, unless the Director is satisfied that on one else has the ownership rights, no disputes and illegal dealings associated with its removal or exportation. It a situation where an object’s ownership is not clear the
National Museum and Cultural Centre will take temporary care of it while solutions are being sought.

2.12c The National Museum and Cultural Centre will acquire four examples only of one type of object for the collections.

2.12d The National Museum and Cultural Centre will respect all religious restrictions or tabus placed on any object which may not allow public access and viewing.

2.12e The National Museum and Cultural Centre’s interest will be paramount in acquiring objects for the national collection. The Director and staff shall ensure that this is done and not place themselves in any position which may be in conflict with the National Museum and Cultural Centre.

2.13 Acquisition

2.13a The National Museum and Cultural Centre will acquire artefacts for the collection either through purchase, gift or exchange.

2.13b The National Museum and Cultural Centre must first examine an object offered as a gift or an exchange to ensure that the conditions attached to it are in line with the collection policy before accepting it. An object with conditions that contravene the policy requirements or prevent the National Museum and Cultural Centre from the use of its collection will be rejected.

2.13c The National Museum and Cultural Centre has the right to negotiate directly with anyone who intends to sell, give or put on the long-term loan any object and discuss the collection policy requirements with them.

2.14 The National Museum’s responsibility to the collection:

2.14a The National Museum and Cultural Centre will continue to expand and ensure that storage facilities for the collection take into account the conservation problems faced by other museums throughout the region.

2.14b The National Museum and Cultural Centre will ensure that all resources needed for the proper care of object are in place before acquiring new object.

2.14c The National Museum and Cultural Centre will document all the materials acquired for the national collection in order to provide information concerning their place of origin, maker, usage as well as those which may be used for identification and research purposes.

2.14d The National Museum and Cultural Centre will ensure that all the storage facilities for its collections are at close distance to the main exhibition/display galleries.

2.14e The National Museum and Cultural Centre will be responsible for the proper and professional care and maintenance of all the materials in the collections.

2.14f The National Museum and Cultural Centre will provide the opportunity for schools, researchers, VIPs and interested members of the public have access to the collection and any associated information whenever appropriate and convenient.
2.14g The National Museum and Cultural Centre will not allow any objects to be removed or entry by anyone into the main storage room without prior consultation and approval of the Director on the Ethnologist.

2.15 Presentation of Collection

2.15a The National Museum and Cultural Centre will only exhibit an object if the Director, Conservator or Ethnologist thinks that by exposing it nothing would affect its condition.

2.15b The National Museum and Cultural Centre will whenever appropriate take part in preparing temporary exhibition to mark special events.

2.16 Loans from the Collection

2.16a Since the National Museum and Cultural Centre is responsible for the collection on behalf of the Solomon Islands people, and to make its collection accessible to them including others who may be interested, it will make certain objects from the collection available for loan to public and private organisations. The obligation of the National Museum and Cultural Centre to take care of its collections must be taken into consideration when evaluating proposals to lend objects from the collection.

2.16b The National Museum and Cultural Centre will only lend any objects from its collection if the Director or Ethnologist is satisfied that the receiving organisations or persons are capable of meeting all the museum conditions needed for their safety during the whole period of the loan until their return.

2.16c The National Museum and Cultural Centre will lend objects for educational, research and promotional purposes but under no circumstances lend any object if it is the only example held in the collection, fragile or a requesting organisation or individual does not meet the collection policy requirements.

2.17 Research

2.17a Research is one fundamental part of the National Museum and Cultural Centre activities. The staff will from time to time carry out research work which will involve documentation and interpretation of the various aspects of the collection, its management and exhibition.

2.17b Any research studies done by the Director and staff on the collection or other programs related to the National Museum and Cultural Centre become the property of the National Museum and Cultural Centre, unless contracted otherwise.

2.17c Any research work or studies carried out on behalf of the National Museum and Cultural Centre will be fully acknowledged and recognised by the National Museum and Cultural Centre.
2.17d The National Museum and Cultural Centre will assist other educational or cultural institutions or individuals who might be interested in carrying out research studies on aspects of the collection where necessary.

2.17e All Solomon Islands researchers will be encouraged by the National Museum and Cultural Centre to become involved in joint research projects on the collection with staff of the National Museum and Cultural Centre.

2.18 De-accessioning of objects of the Collection

2.18a The National Museum and Cultural Centre may get rid of any object by de-accessioning in order to assist in the proper management of the collection and provide more space for well documented objects.

2.18b The National Museum and Cultural Centre will take extreme caution during the process of de-accessioning and any necessary delays which may occur will be cleared before any materials are finally de-accessioned.

2.18c Nothing will de-accessioned unless the National Museum and Cultural Centre Director and staff formally identify major and sufficient reasons for doing so.

2.18d Any legal conditions which may relate to the de-accessioning of any objects from the collection will be observed by the National Museum and Cultural Centre.

2.18e The National Museum and Cultural Centre will take every precaution it can to ensure that any materials acquired either through sale, exchange or gift which are de-accessioned, will not affect the well-being of the collection and only non-profit-making organisations may receive de-accessioned items from the National Museum and Cultural Centre collection.

2.18f Full records will be kept of any objects de-accessioned and the process whereby the decision to dispose was made.

2.18g The National Museum and Cultural Centre may get rid of any objects which may threatened (sic) the well-being of the whole collection or require attention that may be too expensive.

2.18h Any proceeds gained from disposed objects will be used solely to acquire new objects from (sic) the collection.

2.18i Neither the Director nor any staff member or others who may be connected at any time with the National Museum and Cultural Centre will be allowed to acquire any de-accessioned object directly from the collection.

2.19 Implementation of the Collection Policy

The above Collection Policy will be implemented by the professional staff of the National Museum and Cultural Centre. In order to ensure that it is done systematically and properly, the National Museum and Cultural Centre has been established into a number of sections to include: Administration, Archaeology, Conservation, Education, Ethnography, Photography, Public Relations and maintenance. Each of these sections has full-time staff members. The staff are
involved in collecting, exhibition and research. As far as field research work is concerned, the staffs are involved in field work in their area of specialisation. Therefore, the Director is responsible for the coordination and supervision of all the activities and programs a the National Museum and Cultural Centre, the Archaeologists are engaged in survey, mapping and excavation whenever necessary, the Ethnologist is required to at least travel to each of the islands once a year to collect further data on items which are either already in the collections or newly acquire materials while in the field, the Conservator is responsible for the treatment and repair of any object which may be broken or attacked by insects and also the fumigation of the collection from time to time, the Cultural Officer is in-charge of the School Kit and all educational programs in the National Museum and Cultural Centre as well as involved with the establishment of school syllabus, the Photographer is responsible for all photographic activities, the Museum Attendant is in charge of the Exhibitions and visitors to the gallery and the Gardeners are responsible for the maintenance of the grounds and the buildings in the National Museum and Cultural Centre complex. (Exhibition and research are two specific policy areas which need to be developed soon)
Appendix III

Provincial cultural policies & ordinances

A. POLICY

1. Western Solomons Policy on Culture

I Definitions

“Archaeological remains” means any natural or man-made object or fragment (for example, bones, potsherds, stone implements) which is evidence of human activity.

“Custom” means the traditional culture of Western Province. It includes the way of life (for example, family and tribal relationships or obligations, decision-making by consensus, respect among people) and the forms of cultural expression (for example, architecture, language, stories, technologies).

“Custom/historical site” means a place associated with human activity in the past or in the present and of historical, cultural or archaeological significance.

“History” means the record of the past in Western Province which exists in oral traditions, in written records, and in the land and the sea (wrecks, shrines, burial places, old village sites, customary landmarks such as rocks, trees, etc).

“Oral tradition” means any information about custom and history which people know about which is not written down, It includes songs, stories, children’s game; life in the past – for example, marriage, war, peace; tribal genealogies; recollections about missionaries, Second World War, establishment of girl’s schools, work on plantations, etc.

“Traditional artefacts” means any object made or existing for custom use including personal adornments, fish hooks, weapons, custom money, carved figures, skulls, etc.

II Guiding Principles

1. Western Province recognises the value of traditional cultures as an expression of the achievements of the people of Western Province.

2. Western Province recognises the importance of preserving custom history to promote the cultural identity of the people of Western Province.

3. Western Province recognises the importance of people of Western Province knowing their custom and history so that they can be aware of change in their lives and to enable them to make decisions about their future.

4. Western Province recognises that it has a duty and responsibility to assist the preservation of custom and history in the developing community of Western Province to strengthen the sense of belonging and pride among its peoples.

5. Western Province deplores any actions or teachings intended to denigrate or destroy the custom or history of the people of Western Province.

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42 Unedited version
Western Province respects and encourages the expression of all cultures and languages in Western Province: those of the Melanesian majority, the Gilbertese minority, the Chinese and people of all other nations living in Western Province.

Western Province recognises that knowledge and dissemination of the custom and history of Western Province should be directed first to its own people, secondly to other Solomon Islanders and lastly to foreigners (if and when appropriate).

Western Province recognises that Western Province custom and history belong to individuals, families, tribes and communities of Western Province and that the role of Western Province Government is to act as trustee of that custom and history.

Western Province recognises that all cultural groups should be treated equitably.

Western Province acknowledges the validity of people's own language in promoting self-esteem.

Western Province recognises that language is the carrier of custom and history.

Western Province undertakes to act ethically with respect to the custom and history of the people of Western Province.

III  Goals and Objectives
1  The effective administration and enforcement of the Western Province Preservation of Culture Ordinance 1989.
2  The active participation by the people of Western Province in protecting traditional artefacts and custom/historical sites from sale, accidental or deliberate damage, destruction or loss.
3  The preservation of the custom and history of Western Province.
4  The widespread dissemination of information about Western Province custom and history first to the people of Western Province and secondly to other Solomon Islanders and lastly to foreigners if and when appropriate.
5  The treatment of custom and history with respect and in accordance with the wishes of the people of Western Province.
6  The documentation and storage of all original information and materials on custom and history in accordance with accepted museum and archival standards.
7  An increase in respect for and appreciation of the different cultures in Western Province.
8  An increase in the free expression by the different peoples of Western Province for their individual custom and history.
9  An increase in knowledge and use of local languages throughout Western Province.
10  The encouragement, undertaking and completion of research on the custom and history of Western Province which is beneficial to the people of Western Province.
11  An increase in the understanding and appreciation by the people of Western Province of the importance of their custom and history and the need for them to actively participate in their preservation and dissemination.
The provision of advice, training and other assistance to the people of Western Province, to implement this policy.

The provision of adequate, qualified, full-time, permanent staff, ideally from Western Province to implement this policy.

The attainment of a close working relationship with Provincial and National ministries and other institutions and individuals to assist the implementation of this policy.

The regular staging of festivals and other cultural celebrations and events for the education, participation and enjoyment of the people of Western Province.

The equitable development of cultural programmes for all language and cultural groups in Western Province.

The equal participation of women, girls, boys and men in and their equal access to cultural programmes and training.

The receipt of sufficient financial resources to achieve the goals and objectives of this policy.

The inclusion of a training/educational component in every cultural programme, project, event or activity.

The increased participation by the people of Western Province in the working and production of traditional and modern forms of cultural expression.

The establishment of permanent and specifically designed facilities in Gizo and elsewhere in Western Province for the proper storage, exhibition and demonstration of Western Province custom and history.

**IV. Implementation Strategy & Programme**

**A. Infrastructure, Ethics and Administration**

1. Re-organise the Provincial Ministries and Divisions so that the Cultural Affairs Office is separated from Youth and Sports and becomes part of a new Culture and Environment Ministry and Division.

2. Appoint another officer for the Cultural Affairs Office, to be called Cultural Performance Officer, and ensure that the Office has a minimum permanent staff of three officers responsible for:
   a. the archaeology survey programme
   b. the oral traditions programme
   c. the performance programme (music, dance, arts, crafts, drama etc.)

3. Prepare and present annual and long term programmes, budgets and reports of the Cultural Affairs Office and supply copies of annual reports to Solomon Islands National Museum and the Ministry of Home Affairs.
Actively seek and secure the financial means necessary to conduct Western Province cultural programmes, government grants, cultural aid agency sponsorships, Western Province Preservation of Culture Fund.

Assess cultural programmes in Western Province and review policies and programmes regularly to ensure that they reflect the needs, hopes and wishes of the people of Western Province.

Develop a training programme for each staff member with opportunities for on-the-job training, courses and workshops, internships with trained and experienced colleagues such as staff at Solomon Islands National Museum. This should include overseas opportunities at institutions in other countries.

Obtain permission from informants to use their material for educational, confidentiality, limited access etc. will be respected, and use appropriate forms for such consent, permission, acknowledgement, access and confidentiality.

Refer to the original informant or her/his family any request from any person or agency regarding any commercial use of the material.

Encourage people and assist them where possible to transmit information on custom and history which is restricted to certain individuals within a family or a tribe or a community to some other individual so that the knowledge is not lost.

Catalogue all cultural materials collected according to established museum procedures; copy the catalogue and store in a separate location in case of fire or other disaster.

Copy all original material recorded on cassette to reel-to-reel tapes and store them in a location separate from the cassettes to minimize loss and damage from fire or other disaster.

Carry out an annual check or stoke-take of all cultural materials and note their status/condition in the catalogue.

Authorize the loan of copies of original material (recording and visuals) or the originals themselves (traditional artefacts, archaeological remains) only to institutions whose function is educational, cultural or archival, only for such purposes and for a specified period of time, and only if such a loan is not contrary to the permission given by informants. Loans may be renewed on request.

Record such loans in the catalogue and follow them up.

Maintain a collection of reference materials – books, articles etc. – on the custom and history of Western Province for the use of the people of Western Province and others; keep an up-to-date card catalogue and add material as it becomes available.

Carry out an annual inventory to check for loss or damage and record the results on the card file; record and follow up the loans.
17. Maintain an up-to-date inventory card file of all equipment, for example, recorders, survey equipment, projectors, field cots, life jackets, etc.; record and follow up all loans.

18. Carry out an annual inventory of all equipment and check for damage or loss, record the results and follow up.

19. Prepare and update procedural guides and standardized forms for field recording, site surveys, consent of informants, cataloguing, loans for cultural material, etc.

20. Plan and develop proper facilities in Gizo for the Cultural Affairs Office and the proper storage and exhibition/demonstration of cultural materials and knowledge. (Liaise with appropriate Ministries and Divisions to achieve this.)

21. Put in place procedures for the secure and environmentally sound storage of all materials and information collected; ensure that the necessary supplies, equipment and space are available.

B. Preservation and Dissemination

B-I Archaeology and Preservation of Cultural Ordinance 1989

22. Prepare and continually update a schedule for the systematic survey of all custom sites; carry out this schedule as an ongoing priority programme, keeping a balance between areas of development activity and areas where landowners have requested a survey.

23. Publicise regularly and explain the Ordinance via radio, meetings, printed notices, etc/ in order to encourage assistance in implementing and enforcing the Ordinance from all sectors, including landowners, developers, tourism agencies, Foreign Investment Board, community and church leaders, etc.

24. Carry out all responsibilities and duties as indicated in the Ordinance with respect to marking and registering Protected Places, supervising surveys and signing the reports, requesting the declaration of Protected Places, serving written notices to developers to conduct surveys, acting to enforce the Ordinance.

25. Distribute survey reports to appropriate recipients, including the landowners and the Solomon Islands National Museum.

B-2 Recorded Custom and History

26. Organise a regular touring schedule for the ongoing recording of the oral traditions of women and men, girls and boys from every language/cultural group in Western Province.

27. Organise a regular touring schedule for recording visually traditional activities and artefacts on black-and-white photos, slides, films or videos.
Circulate while on tour or send (for example, the Museum Box) photos, artefacts, books, slides, films, etc. on Western Province and Solomon Islands custom and history for the education and enjoyment of people throughout Western Province.

Encourage people to work as cultural volunteers in their own communities by providing training, supplies and materials (for example, recorders, batteries, cassettes, drawing paper etc.).

Organise workshops, projects, training programmes, etc. for specifically targeted groups: women, students, youth, men so that all sectors of the population benefit from cultural activities.

Prepare an ongoing series of publications on Western Province custom and history, in language only, English only or language and English.

Distribute the publications to schools, health clinics, libraries in Western Province and to suitable recipients elsewhere, such as Solomon Islands National Museum, USP Centre, Honiara Public Library, USP in Suva and national secondary schools in order to make them widely available to people of Western Province.

Sell the publications, if appropriate to individuals in Western Province at a nominal cost. A clear explanation will be made in the publication that it is sold at a loss and no profit from its sales accrues to Western Province Government, Cultural Affairs Office or the individual informants who supplied the material.

Encourage individuals to illustrate such publications.

Organise projects to encourage youth and students to illustrate and contribute to the publications.

Write articles on Western Province custom and history or cultural programming for every issue of Sunset News and Solomon Islands National Museum’s Taem Bifo.

Submit articles and reports on Western Province custom and history and cultural events and programming to national media: Solomon Star, Solomon Toktok, Link.

Produce two cultural programmes each week on Radio Happy Lagoon, in pidgin and in language on Western Province custom and history.

Submit material suitable for broadcast to SIBC Honiara with special attention to material from Shortlands, North Choiseul and east Marovo Lagoon as these areas do not receive radio transmissions from Gizo.

Show films, slides, videos on Western Province and Solomon Islands custom and history.

Publicise the availability for hire of videos on Western Province custom and history.

Ensure fair distribution of touring, preservation, training and dissemination projects and activities to all language-culture groups and geographical areas of Western Province.
Organise cultural events and celebrations at special occasions such as Independence Day, provincial conferences, visits of distinguished persons and church, youth or sports events.

Advise Western Province Government on suitable cultural performances for special occasions and on suitable gifts for presentation to visitors.

**B-3 Local Languages**

Organise small workshops with different language groups or including different language groups to train and encourage people working together to write down their oral traditions in language.

Take steps to ensure that meetings, workshops, discussions, etc. organised by cultural staff in and for a single language group are conducted as much as possible in local language.

Produce publications in local language as far as possible but include English or pisin original material or in translation where people wish it and are willing to provide it.

Liaise with vernacular language programmes and training sponsored by agencies such as USP Centre and UNESCO and with linguistic experts such as staff at the Australian National University to obtain assistance with language training projects and computerised words lists and dictionaries.

Work with government, church and education authorities to encourage the use of local language in newspapers, sessions, workshops, meetings, etc. to enable villagers to understand, discuss freely and contribute usefully to the issues and subject matter under consideration. This is particularly important for women as many do not understand or communicate in pidgin.

Encourage people to compile word lists or dictionaries of their language and assist them with training and supplies.

Find ways of distributing language material in the form of word lists or dictionaries for the benefit and use of the language group.

**B-4 Community Participation**

Assist local communities in planning and developing cultural projects such as custom houses, school programme, and transmission of custom skills.

Provide advice and information to community cultural projects; locate sources of funding and other material and technical assistance for them; train local people in useful aspects of cultural programming to enable them to carry out the project.

Assist villagers in identifying and preparing cultural experiences for visitors.
Develop a list of artists and craftspeople in Western Province; find ways to encourage them; offer opportunities for them to expand their knowledge, teach others and demonstrate their skills.

B-5 School Outreach

Plan and prepare, in consultation with education authorities, printed and visual materials and educational products which enhance the teaching of Western Province custom and history in primary, secondary and vocational schools in Western Province. As a first step, multiply the effectiveness of the Museum Box by dividing its contents among 4 or 5 boxes and adding printed, artefactual and visual materials. (Consult with Solomon Islands National Museum.)

Plan and prepare, with the cooperation and approval of education authorities, printed materials for use in schools in order to strengthen students’ knowledge of and appreciation for local language.

Organise events such as festivals, competitions, special classes, touring speakers or demonstrators for school students, in their schools, their school area and Gizo, so students can learn about and demonstrate Western Province custom and history.

Participate in teachers’ workshops and other education programmes in order to publicise and gather for cultural programming for schools.

B-6 Research

Identify potential subjects and areas of research; invite Solomon Islands and overseas researchers to work in Western Province; provide advice on conditions or work and living in Western Province and on the process for obtaining permission to conduct research.

Identify opportunities for local communities to request trained researchers to help them with respect to their custom and history.

Attend Area Council meetings when research proposals are being considered in order to answer questions and otherwise assist the members reaching a decision.

Recommend to Area Councils and Western Province Executive that all approved research projects must include a product of immediate benefit and use to the local communities assisting the research; suggest such products, recommend them to researchers, follow up to make sure the product is ready as soon as possible during or directly after the research period, and assist, where appropriate, in its production and distribution. (Such products include booklets of custom information, photo albums of visual records, copies of recorded information, simple educational booklets or stapled pages for use in the schools).
64 Encourage researchers to provide some training to interested local groups or individuals.
65 Retain one copy in the Cultural Affairs Office reference collection of every product resulting from research.

C. Relations with Other Authorities

66 Assist the collection, research, archaeology, training and dissemination of such institutions as Solomon Islands National Museum, Solomon Islands National Archives, Solomon Islands National Library, USP Centre, Guadalcanal Centre.
67 Keep Solomon Islands National Museum informed of Western Province cultural programmes.
68 Use Solomon Islands National Museum, USP centre and similar institutions as resources for cultural programmes in Western Province.
69 Provide copies of publications and other material as appropriate to institutions such as Solomon Islands National Museum and USP Centre to improve their ability to offer programmes incorporating Western Province custom and history.
70 Recommend Western Province individuals and groups and recommend and supply Western Province cultural information and material to institutions such as Solomon Islands National Museum for participation/exhibition in national and international cultural programmes and events.
71 Establish and maintain contact with relevant institutions overseas for mutual advice and assistance on cultural programmes, for example, Vanuatu Cultural Centre, North Solomons Cultural Centre, Research School of Pacific Studies at the Australian National University.
72 Work closely with church groups and leaders to encourage either members to respect and appreciate Western Province custom and history.
73 Cooperate with environment and natural resource authorities, agencies and researchers to support environmental policies and programmes with particular reference to protection of custom/historical sites and of those aspects of the environmental essential for the continuing knowledge and practice of traditional ways of life, skills and technologies.
2. Guadalcanal Province Policy on Cultural Preservation & Development

General

Guadalcanal Province recognises that due to many factors, including the impact of new forms of Government, religion and the move towards a cash economy, the traditional cultures of Guadalcanal have suffered a marked decline. This decline has reached a point where positive action is needed to assist in the preservation of the cultural heritage.

Guadalcanal Province recognises the importance of traditional culture and knowledge as an invaluable asset for the people and government of Guadalcanal and also recognises that many forms of traditional knowledge have much to offer in the design and implementation of modern projects. The Province recognises the value of traditional culture as an expression of the achievements of the people of Guadalcanal and the importance of preserving traditional knowledge and customs to promote the cultural identity of the peoples of Guadalcanal. Guadalcanal Province believes and acknowledge that it has a role to play in the preservation and development of traditional culture in Guadalcanal by providing a service to the people of the Province designed to assist in such activities. To this end the Province established, in 1981, a Cultural Centre Division within the Provincial administrative framework. The work programmes of the Culture Centre shall be guided by the following principles.

Cultural Centre Division Policy Guidelines

- The Cultural Centre shall do all possible to document, record, maintain and encourage the traditional ways of life, art and cultural achievements of the peoples of Guadalcanal.
- Encouragement shall be given and help given whenever possible to attempts by local communities to preserve and promote traditional culture.
- Steps shall be taken for the survey, documentation and preservation of places of archaeological, historic and cultural importance.
- Efforts shall be made to provide an education and resource centre for the people and Government of Guadalcanal Province. Such a centre will attempt to collect and publicise material relating to the cultures of Guadalcanal. The centre should also aim to provide training and technical materials for the use of those who wish to be involved in the preservation and development of traditional culture.
- Support shall be given to National and International institutions who are able to assist in the documentation of the traditional cultures of Guadalcanal, provided that this has been approved by the Executive Committee of Guadalcanal Province.

43 Unedited version
• Support shall be given to attempts to promote the use of local languages and the production of written materials in local languages.

The Provincial policy on Cultural Preservation & Development shall always take into account the following general principles:

1. The desire of the Province that any further loss of traditional culture and custom be avoided.
2. The desire of the Province that development projects take into account local traditions and customs and make proper use of traditional knowledge and follow local customs wherever possible.
3. The Province will stand firm against any attempt to destroy or harm the traditional customs, dances, music, arts, technologies, and social, political and religious systems of the people of Guadalcanal.
4. Guadalcanal Province has a duty and responsibility to help in the preservation of traditional culture in a developing community to make sure that the cultural heritage of Guadalcanal is not lost and to also guarantee a sense of belonging and pride in the history and traditions of Guadalcanal.

**B ORDINANCES**


PART I

PRELIMINARY

This Ordinance shall be entitled the Guadalcanal Province Protection of Historical Places Ordinance 1985, and shall come into force upon approval by the Minister in accordance with section 32 of the Provincial Government Act 1981 and publication in the Solomon Islands Gazette.

Interpretation

2. In this Ordinance –

   ‘Act’ means the Provincial Government Act, No 7 of 1981
   ‘Assembly’ means the Guadalcanal Provincial Assembly established in accordance with sections 1(3) (a) and 7 of the Act
   ‘Executive’ means the Guadalcanal Provincial Executive as established in accordance with sections 1(3) (a), 21 and 22 of the Act
   ‘National Museum’ means the Solomon Islands National Museum administered by the Ministry of Education and Training
‘Person’ means any person and includes any public body, company or association, and any body of persons corporate or unincorporated

‘Police Officer’ means a member of the Royal Solomon Islands Police Force

‘Protected Place’ means a site associated with human activity in the past and of historical, cultural or archaeological significance, declared as a protected place in accordance with section 4 of the Ordinance

‘provincial government officer’ means a person holding or acting in any officer of emolument in the service of Guadalcanal Province.

PART II

PROTECTED PLACES

Declaration of Protected Places by Assembly Resolution

3 The Assembly may, by resolution, declare any place associated with human activity in the past and which if of historical, cultural or archaeological significance to be a protected place PROVIDED HOWEVER that no such declaration shall be made without the written request of consent of bona fide representatives of landowners in respect of which the declaration is to be made.

Register of Protected Places

4 (1) The Executive, or an officer designated by the Executive, shall establish and maintain a Register of Protected Places which shall define as accurately as possible the boundaries of the protected place and the method by which the site boundaries have been marked.

(2) Any map references cited in the Register shall not be construed as the actual boundary references, but shall be utilised for information and guidance only. For purposes of enforcement and applicability of any penalties under this Ordinance, the monuments and marks established on the ground at the protected place and as described in the Register in accordance with section 14 of this Ordinance shall define the boundaries enclosing the protected place.

Areas registered Under 1981 By-laws

5 Areas established as protected areas under the Guadalcanal Province (Establishment of Protected Areas) Bylaws 1981 shall be deemed protected places declared under this Ordinance and shall be included in the Register of Protected Places maintained under section 5 of this Ordinance.

Emergency Powers of Executive

6 (1) In cases where landowner representatives have so requested or consented in writing, and where the circumstances require immediate action for the protection of a place which would qualify as a site of historical, cultural or
archaeological significance under this Ordinance, the Executive may declare said place to be a protected place under the terms of the Ordinance.

PROVIDED HOWEVER that the declaration so made must be approved by the next following meeting of the Assembly.

(2) Failure of the Assembly to approve the Executive's declaration as provided in subsection (1) of this section shall not operate to invalidate or prejudice any previous actions of the Executive, or of officers designated by the Executive, by way of enforcement of this Ordinance in respect of said areas declared as protected places by the Executive.

Offence to disturb Protected Places or Monuments

7 (1) Any person who by any means undertakes any activity, whether inside or outside the protected place itself, which results in adversely disturbing or damaging the status quo of any protected place, or which results in the removal, destruction, or defacing of the monuments and marks established at the site in accordance with section 14 of this Ordinance, shall be guilty of an offence and shall be liable to the penalties set out in section 11 of this Ordinance.

(2) It shall not be an offence under this section:-

(a) for persons exercising customary rights within the protected place to use the protected place for its custom purposes (e.g. burial grounds, shrines);

(b) for individuals to use temporary shelters (e.g. caves) which have been declared as protected places, as temporary shelters in an emergency;

(c) for the landowners of a protected place or for officers of Guadalcanal Province or of the National Museum to carry out activities necessary to preserve the status quo of the protected place or to prevent damage to historical or archaeological remains within the protected place; or

(d) for qualified persons to carry out any excavation of archaeological deposits within any protected place that has been sanctioned in writing by the landowners concerned, the Assembly and the National Museum.

3 It shall be an offence under the section to re-use old settlement areas that have been declared as protected places unless this site is first deregulated by the Assembly in accordance with section 9 of this Ordinance.

De-regulation of Protected Places for Re-settlement

8 (1) Any protected place registered as the site of an old settlement may be de-regulated as a protected place by resolution of the Assembly provided that-
a. The landowners make application in writing not less than six months prior to the time de-regulation is to take place;
b. The only purpose for de-regulation is for re-use of the site as a settlement by the landowner applicants; and
c. The Assembly may impose other conditions to re-occupation as it deems appropriate.

(2) Landowners making application for de-regulation of a protected place under this section who are subsequently shown to have misled the Assembly, in that their actual purpose was not to use the site for re-settlement, shall be guilty of an offence and be liable to the penalties set out in section 11 of this Ordinance.

PART III
RESPONSIBILITIES OF DEVELOPERS, PENALTIES AND ENFORCEMENT

Responsibilities of Developers for Survey

9 (1) Any person who undertakes any development activities with respect to any area of land shall, prior to the commencement of operation on the ground-

(a) under the direction of the Executive or its designated officer, conduct a survey of its proposed operating area to identify, locate and mark all sites of historical, cultural or archaeological significance; and

(b) pay all costs in respect of the said survey and the marketing of sites located.

(2) All sites located in such surveys shall be treated as protected places under the terms of this Ordinance, until the landowners concerned have been consulted for their consent to registration and the identified places have been tabled before the Assembly for consideration in a resolution to declare them as protected places under this Ordinance.

(3) Persons undertaking development activities which were underway on the effective date of this Ordinance shall have 4 months (or such greater period which the Executive, upon application of that person, may specify) within which to complete the survey or surveys under this section

(4) Persons operating in areas where full surveys for protected places have been completed shall pay a levy, at a rate per site to be fixed by the Executive but not less than SBD 10.00, for each site surveyed within their operating area. Said Levy shall be recovered as a civil debt. This Subsection shall not apply to public bodies.

(5) Failure of any person to comply with the requirements of subsections 1 & 3 of this section shall constitute an offence and shall render said person liable to the penalties set out in section 11 of this Ordinance.
For the purposes of this section ‘Development activities’ shall mean the carrying out of building, engineering, mining, logging and other operations, on, over or under land, and shall include such undertakings by public bodies.

Penalties for Offences

10 (1) Any persons convicted of an offence under section 8 of this Ordinance shall be punishable by a fine not exceeding SBD 2000.00, or imprisonment for a period no greater than three months, or both such fines and imprisonment; and the costs related to restoration of the protected place to its original state by the Province shall be recoverable as a civil debt.

(2) Any person convicted of an offence under section 9 of this Ordinance shall be punishable by a fine not exceeding SBD 2,000.00, or in default of payment imprisonment for a period of not greater than one month; and the costs related to restoration of the protected place to its original state by the Province shall be recoverable as a civil debt.

(3) Any person convicted of an offence under section 10 of this Ordinance shall be punishable by a fine of SBD 500 and SBD 50.00 for each day for which the offence continued after first notice that an offence has taken place.

(4) Where a body corporate commits an offence under this Ordinance with the consent or connivance of, or because of neglect by, any individual, the individual commits the same offence if at that time –

   (a) he is a director, manager, secretary or similar officer of the body corporate;
   (b) he is purporting to act as such an officer; or
   (c) the body corporate is managed by its members of whom he is one.

Power of Police etc.

12(1) It shall be lawful for any landowner, police officer, provincial government officer authorised by the Executive or member of the staff of the National Museum at all reasonable times to making enquiries to ascertain whether any offence under this Ordinance is being or has been committed.

(2) Any person who obstructs or impedes any landowner, police officer, provincial government officer or member of the National Museum staff acting in due exercise of his powers under this Ordinance shall be guilty of an offence and liable to a fine not exceeding SBD 200 or in default of payment to imprisonment for a period not exceeding one month.

Protected Places

13(1) Revenues received by the Province from fines imposed upon successful convictions under this Ordinance shall be placed into a Special Fund in accordance with section 26 of
the Guadalcanal Province Financial Management Ordinance 1984, and shall be administered in accordance with that Ordinance.

(2) The special fund shall be called the Protected Places Fund, and the accounting officer for the fund shall be the Provincial Treasurer.

(3) The special fund shall be for the sole purpose of meeting the costs associated with the survey, marking and maintenance of both potential and declared protected areas, and expenditures out of the fund may be made for no other purpose.

Subsidiary Legislation

13 The Executive shall make regulations consistent with the Constitution Rules for the better carrying out of this Ordinance PROVIDED however that said regulations shall provide for the methods for survey and marking of protected places so as to afford reasonable notice to persons operating in the area of the protected place of the existence of the protected place.

14 This Ordinance and the imposition of any penalties thereunder shall not operate to bar other civil claims or relieve any person from liability which may exist to answer for damages in respect of any persons or property injured.

2. Western Province Preservation of Culture Ordinance 1989 (to be enclosed)
3. Malaita Province Preservation of Culture Ordinance 1995 (to be enclosed)
4. Makira-Ulawa Council (Prevention of the Sale of Traditional Artifacts) Bylaws 1977,
5. Temotu Province Preservation of Culture Ordinance 1993
Appendix IV

Honiara-based handicraft shops

1. King Solomon Handicraft 5. Lava’s Original Fashion wear
2. Nautilus 6. Island Handicraft
3. Island Boutique 7. Museum Handicraft
4. Melanesian Handicraft

Appendix V

Funded sound studios

Musical Youth Empowerment Project

Ministry of Youth, Women and Children’s Affairs

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<thead>
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<td>Pro-Link</td>
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<td>Ezzy Recordings</td>
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<td>Ocean Pro</td>
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Cultural groups and associations

A. Groups registered with Culture Division

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<thead>
<tr>
<th>Name</th>
<th>Province or Ethnic Origin</th>
<th>Activities</th>
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<tbody>
<tr>
<td>Natagera Cultural &amp; Entertainment Assoc</td>
<td>Santa Anna, Makira</td>
<td>Traditional dance</td>
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<tr>
<td>Mafurose Strings</td>
<td>Malathawa, N/Malaita</td>
<td>Traditional strings</td>
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<tr>
<td>Lavukal Sava Cultural Group</td>
<td>Russells, Central Islands</td>
<td>Traditional &amp; contemporary theatre</td>
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<td>Kalala Womens Assoc</td>
<td>Marovo, Western Prov.</td>
<td>Traditional crafts</td>
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<tr>
<td>Huratoramaimai Panpipe</td>
<td>W/Are'are, Malaita</td>
<td>Traditional music, dance and crafts</td>
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<td>Guefatatho Cultural Dancing Group</td>
<td>N/Malaita</td>
<td>Traditional dance</td>
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<tr>
<td>Matahia Womens Group</td>
<td>Bellona</td>
<td>Traditional crafts</td>
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<tr>
<td>Laulasi Cultural Group</td>
<td>Langalanga, Malaita</td>
<td>Traditional dance, music and crafts</td>
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<td>Laulasi Adventure Afai Cultural Group</td>
<td>&quot;</td>
<td>Traditional &amp; contemporary dance</td>
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<td>10</td>
<td>Mungaba Cul. Dancing Group</td>
<td>Rennell</td>
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<td>11</td>
<td>Keu Panpipe</td>
<td>Are’are, Malaita</td>
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<td>Aloha Club</td>
<td>Ontong Java, Malaita</td>
</tr>
<tr>
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<td>Takwa Men’s Cult. Group</td>
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<td>14</td>
<td>Melanesian Tanite</td>
<td>Honiara</td>
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<tr>
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<td>Avaiki Cultural Youth Group</td>
<td>Rennell-Bellona</td>
</tr>
<tr>
<td>16</td>
<td>Roviana Bamboo Band</td>
<td>Roviana, Western Prov.</td>
</tr>
<tr>
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<td>Uhu Cultural Group</td>
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<td>Do’e Do’e Panpipe</td>
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<td>Mae Ko Aani Ani</td>
<td>Are’are, Malaita</td>
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<td>Hauharii Drum-beaters</td>
<td>Are’are, Malaita</td>
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<td>21</td>
<td>Manuhasi Cult. Group</td>
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<td>22</td>
<td>Blanga United-Naesia Youth Group</td>
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<tr>
<td>23</td>
<td>Movitaonawasi</td>
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</tr>
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<td>Ulou Barasili Cult. Group</td>
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<td>25</td>
<td>T-United Panpipe &amp; Cultural Group</td>
<td>Ysabel</td>
</tr>
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<td>Uen Te Rose</td>
<td>Gilbertese, Noro, Western Prov</td>
</tr>
<tr>
<td>27</td>
<td>One-Tox Band</td>
<td>Honiara</td>
</tr>
<tr>
<td>28</td>
<td>Marotasi</td>
<td>Tikopia, Temotu Prov</td>
</tr>
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<td>29</td>
<td>Dalamata</td>
<td>Kwara’ae, Malaita</td>
</tr>
<tr>
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</tr>
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<td>31</td>
<td>Masi Cultural Group</td>
<td>Tawaroga, Makira</td>
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<td>Location</td>
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<tr>
<td>32</td>
<td>Solomon Sunset</td>
<td>Marovo, Western Prov</td>
</tr>
<tr>
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<td>Namo Community Students Assoc</td>
<td>Tikopia, Temotu Prov</td>
</tr>
<tr>
<td>34</td>
<td>Faeni Cult. Group</td>
<td>Northeast Malaita</td>
</tr>
<tr>
<td>35</td>
<td>Death Dream Cult. Group</td>
<td>Kwaloa'i, Malaita</td>
</tr>
<tr>
<td>36</td>
<td>Ngarangara I Heulo'a Panpipe</td>
<td>Malaita</td>
</tr>
<tr>
<td>37</td>
<td>Kofiloko</td>
<td>Kofiloko, Ysabel</td>
</tr>
<tr>
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<td>Takana Hali Cult. Group</td>
<td>Kwar'a'ai, Malaita</td>
</tr>
<tr>
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<td>Waikao Cult. Group</td>
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</tr>
<tr>
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<td>Soikonia Panpipe</td>
<td>E/Are'are, Malaita</td>
</tr>
<tr>
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<td>Hatare (Ahai) Cult. Group</td>
<td>Guadalcanal</td>
</tr>
<tr>
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<td>Iare Bamboo Band</td>
<td>Makira</td>
</tr>
<tr>
<td>43</td>
<td>Phau Khou</td>
<td>W/Maringe, Ysabel</td>
</tr>
<tr>
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<td>Toabaita, Malaita</td>
</tr>
<tr>
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<td>Rongoe Fote</td>
<td>Kwaloa'i, Malaita</td>
</tr>
<tr>
<td>46</td>
<td>Fouo Atori Busuoe Panpipe</td>
<td>Malaita</td>
</tr>
<tr>
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<td>Lord Howe Cult. Assoc</td>
<td>Lord Howe, Malaita</td>
</tr>
<tr>
<td>48</td>
<td>Tepeau O Temoana</td>
<td>Sikaiana, Malaita</td>
</tr>
<tr>
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</tr>
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<td>Boloi, Guadalcanal</td>
</tr>
<tr>
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<td>Tololiu Cult. Group</td>
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</tr>
<tr>
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</tr>
<tr>
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<td>Aukwe</td>
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</tr>
<tr>
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<tr>
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</tr>
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<td>Oloha Cult. &amp; Indigenous Panpipe</td>
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</tr>
<tr>
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<td>Afuthathato</td>
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<tr>
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<td>Matavaka</td>
<td>Tikopia, Temotu</td>
</tr>
<tr>
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<td>Manangadangi Panpipe</td>
<td>Ru'apu, Malaita</td>
</tr>
<tr>
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<td>Santa Anna Youth Cult. Group</td>
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</tr>
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<td>Dahui Cult. Group</td>
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</tr>
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</tr>
<tr>
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<td>Hatare Cult. Group</td>
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</tr>
<tr>
<td>67</td>
<td>Furii/Sifokali</td>
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</tr>
<tr>
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</tr>
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<td>W/Honiara Handicraft &amp; Art Assoc</td>
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</tr>
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</tr>
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<tr>
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</tr>
<tr>
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</tr>
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<td>80</td>
<td>Octaves &amp; Co</td>
<td>Bellona</td>
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<td>Taboranaku</td>
<td>Shortlands/Bougainville</td>
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<td>Pitikole Cult. Group</td>
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<td>Gina Crescent Cult. Group</td>
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<td>South Malaita Girls</td>
<td>Malaita</td>
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<td>85</td>
<td>Panasasa Cult. Assoc</td>
<td>Sasamuqa, Choiseul</td>
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<td>86</td>
<td>Baruku Bamboo Band</td>
<td>Western Prov</td>
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<td>87</td>
<td>Mangguru</td>
<td>Are'are, Malaita</td>
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<tr>
<td>88</td>
<td>Feraligeli Dancing Group</td>
<td>Langalanga, Malaita</td>
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<td>89</td>
<td>Are'are Students Cult. Group</td>
<td>(Secondary School Students)</td>
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<td>90</td>
<td>St Josephs Tenaru Cult. Group</td>
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<tr>
<td>91</td>
<td>Selwyn College Cult. Group</td>
<td>(Secondary School Students)</td>
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<td>Wasi Ka Nanara</td>
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<td>Narasirato</td>
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<td>94</td>
<td>Kwara'ae Cult. Group</td>
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<td>95</td>
<td>St Martins Panpipers</td>
<td>St Martins, Guadalcanal</td>
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<td>96</td>
<td>Nukumoana Cult. Assoc</td>
<td>Bellona</td>
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<td>97</td>
<td>Kwara'ae Mao Dancers</td>
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<td>99</td>
<td>Honiara Mao Dancer</td>
<td>Honiara</td>
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<td>Baegu Cult. Assoc</td>
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<td>102</td>
<td>Mwavoro</td>
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<td>103</td>
<td>Amamata Voice</td>
<td>W/Are'are, Malaita</td>
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<td>104</td>
<td>Rautolu</td>
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<td>106</td>
<td>Mapungamana</td>
<td>Tikopia</td>
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<td>107</td>
<td>Graciosa Bay Nelo Assoc.</td>
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<td>108</td>
<td>Pele Dancers</td>
<td>Reef Islands, Temotu</td>
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<td>109</td>
<td>Napa Noali (Venga)</td>
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<td>Napa Tva’ake (Neo)</td>
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<td>Napa Blakopa (Malo)</td>
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<td>Napa Ba’a (Nonia &amp; No’ole</td>
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<td>113</td>
<td>Nea Tapa Group</td>
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Appendix VII

Brief Report of the CMPP workshop
(1–2 December 2010, Honiara)

1 Talking points

The two days of discussion and dialogue held at the National Museum unveiled a myriad of issues that have probably never before been thrashed out at such a level and scale. Bringing a core group of cultural practitioners, bureaucrats, administrators and policymakers together to begin the process of defining the roadmap for the country’s cultural sector was novel. It was a milestone that marked the beginning of the journey to rediscover the country’s once-forgotten foundation and heritage.

Howsoever diverse the views were, common understanding and desire was reached on numerous issues, thus setting direction on the key focal areas for redress in the planned cultural policy. Some key issues identified were:

(a) More community consultation

Given the fundamental importance of this initiative to the foundation and heritage of this country, the process for finalisation of the policy framework should not be rushed. As culture and kastom remain indispensable to the life and practices of rural communities, the process and draft policy framework must be taken back to that level for their input.

(b) Cultural inventory to be properly done in each province

A proper inventory of cultural resources in each province needs to be done to devise practical options and strategies for implementation of the framework. As this will be an inherently time-consuming exercise, the workshop agreed for this matter to be pursued at the provincial level — following the cultural policy launch — with the support of MCT, SPC, UNESCO and, potentially, the EU.

(c) Documentation

Lack of effective documentation of culture in the past has resulted in much valuable traditional knowledge being lost over time. The documentation of culture and traditional knowledge, preferably on a massive and long-term basis, should be pursued under the policy framework. Previous initiatives, either by way of research or studies, were largely uncoordinated or controlled, resulting in much material and data unaccounted for to date.

(d) Comprehensive approach

The need to develop a broad, comprehensive and holistic framework to capture all aspects of culture and its contributions to the economy and to other areas, such as nation-
building, was highlighted. The policy framework needs to go beyond mere development of a creative industry, tourism or other trade-related interest. The bottom-line is to increase national focus on fundamental areas, such as cultural education, revival of traditional value systems, institutionalisation and mainstreaming. The workshop acknowledged the CCMP initiative as timely and opportune for building the momentum for national consciousness and appreciation of the sector.

**Cultural misappropriation and distortion**

Appropriate legislation needs to be enacted to protect cultural rights and cultural intellectual property. The increasing commoditisation of culture and traditional knowledge provides fertile ground for its misappropriation. It was emphasised that creativity and adaptation of traditional knowledge should be subject to strict legal or policy controls in order to protect its authenticity, originality, and value.

**Cultural education**

There was consensus that culture should be incorporated into the country’s education system to ensure, among other things, that traditional knowledge is passed on to future generations. Its transmission through the education system should provide inspiration, interest, and appreciation of culture by younger generations. This is something that is missing in Solomon Islands’ contemporary society. The development of a cultural curriculum to be taught in schools should be the starting point.

**Institutional linkages**

It was highlighted that, since independence, there has been no well-defined link between formal government structures and traditional institutions or those that deal with cultural issues outside of state systems. A case in point is that of traditional chiefs who have been functioning outside of formal structures without state assistance. To ensure the policy framework operates effectively in the future, the linkage between formal state institutions and traditional institutions (including non-government actors in the cultural sector) must be defined and supported.

**Community-based tourism**

Given that tourism development in the Pacific is synonymous with its cultural diversity, it was emphasised that community-based tourism provides the best approach to the revival of cultural inspiration at the community level. Wider participation in community-based tourism initiatives instils a sense of ownership by local people, and would lead to tourism-oriented cultural programmes within villages. This mechanism would address the prevailing problem of continuous failure by the mainstream tourism sector to develop robust all-year-round cultural promotion programmes. Thus, it would give back to local
communities responsibility for promoting, benefiting from, and adding value to their cherished cultures. With that responsibility in their hands, the negative impacts of tourism may possibly be minimised. As pointed out by Lindstrom and White: ‘tourism and its economic and environmental imperatives may damage the very cultures and landscapes that now attract international tourists’.44

(i) **Non-discriminatory policy framework**

The workshop recognised the need to cater for all ethnic groups that constitute the country’s population; despite the country being predominantly Melanesian, equal attention must be given to minority cultures, both ethnic and migrant, that account for its cultural diversity. Accordingly, policies that discriminate against minorities or disadvantaged groups in society should be approached with great diligence and caution. A goal is to embark on policies that unite rather than polarise society.

(j) **Government attention and mainstreaming**

The workshop unanimously acknowledged the long-running government marginalisation of the cultural sector, and called for a shift in attitude to redress that failure. To that end, mainstreaming of culture at all levels and in all development processes should be a goal. That policy shift should be reflected in, *inter alia*, more investment in the sector.

2 **Proposed approach and framework components**

The workshop concluded with a review and consideration of the proposed approaches and components of the policy framework. In short, the three principal approaches are *protection, promotion* and *development* that, presumably, accommodates and facilitates the holistic approach envisaged for the policy framework. The same should be structured into three thematic areas, namely:

- **Arts** – the aesthetic qualities of culture, particularly its artistic and creative aspects
- **Kastom** – the norms, values and traditional culture forming the bedrock of Solomon Islands society, both indigene and migrant, and its traditional way of life
- **Heritage** – tangible and intangible heritage, which includes monumental sites and objects of cultural, religious, archaeological, anthropological and natural significance, as well as the heritage of early contact with Europeans and explorers.

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44 Lindstrom, L and White, G, (eds) *Culture, Kastom & Tradition: Developing Cultural Policy in Melanesia* (1994) 14
The following components were proposed and discussed as some of the essential areas to be addressed in the framework:

(a) institutional setup – establishing, for instance, national and provincial councils on arts, chiefs, etc, including integration of interest groups within the formal governance structure of the cultural sector

(b) cultural education through formal and informal education systems

(c) documentation and centralisation of information databases on culture

(d) exploration of the establishment or coordination of domestic and external funding sources for the sector

(e) establishment and decentralisation of cultural infrastructure

(f) human resource development, with emphasis on developing or moulding administrators, scholars and expertise on culture

(g) encouragement of private sector involvement and participation in the cultural industry

(h) building of the technical capacity of commercial production houses of cultural products

(i) increased coordination and a more integrated public sector approach towards culture

(j) development of new market opportunities, audiences and consumers of Solomon Islands’ cultural products

(k) legislative protection of intellectual property rights

(l) encouragement of international community support of the cultural sector

(m) a national calendar of periodic cultural events and in-country promotion programmes.
Appendix VIII

Note of personal reflection

At the conclusion of this very important and fundamental exercise, one can only sit back and lament over the misguided direction that Solomon Islands has taken over the past 30-odd years. In search of development, it has lost much cultural wealth, failing to realise the importance of culture as a sector that holds great socioeconomic potential in the midst of globalisation and modernity.

Embarking on a policy shift that revolutionises the country’s mindset and focus is a daunting task that will take years to accomplish. But seizing the opportunity now, rather than later, means that a beginning is made and endorsement and implementation of the policy framework can follow in the not-too-distant future. The magnitude and significance of this undertaking, the initial phase of which culminated in this report, is of such significance that the resources, support and timeframe allocated must be quantitatively commensurate. Much is still to be inventoried, documented and evaluated in socioeconomic, political and cultural terms if the full potential and value of the country’s vast cultural wealth is to be revealed. But that may be another task for another time, to be taken up in earnest by the government. Nevertheless, the goals of the recently completed scoping exercise, despite limited resources and time, have been achieved. This, for a country so culturally diverse, so geographically spread and with such poor infrastructure, is quite an accomplishment. The required minimum indicative data have been collected and evaluated, enabling the setting of the groundwork for development of the country’s first comprehensive National Cultural Policy Framework.
Appendix IX

Traditional Toabaita Culture Course: Ngalikekero Christian & Cultural School, North Malaita

Subject/Course:  
Traditional Toabaita Culture

Aims:
The course aims to:

1. Help students to value the importance of their own culture
2. Help students to develop some knowledge and understanding of their cultural norms and values
3. Help students to develop skill in doing traditional work
4. Encourage the revival of the Toabaita Culture

Objectives:
At the end of the course, the students should:

1. Have a broader knowledge of their own traditional culture
2. Have a balance character of both traditional and modern society.
3. Hold the traditional culture in balance
4. Be able to improve their personal behaviour in their own cultural setting
<table>
<thead>
<tr>
<th>Term 1</th>
<th>Topic</th>
<th>Term 3</th>
<th>Topic</th>
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<tr>
<td>Week</td>
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<tr>
<td>1&amp;2</td>
<td><strong>Instructional Teaching on Toabaita Culture</strong>&lt;br&gt;• Toabaita Cultural Values &amp; Norms&lt;br&gt;• Behaviours in Traditional Toabaita Society&lt;br&gt;• Gender Behaviours&lt;br&gt;• Traditional Toabaita Concept of Gender Balance&lt;br&gt;• Traditional Toabaita Response to Environment and Conservation&lt;br&gt;• Assessment &amp; Evaluation</td>
<td>1 – 9</td>
<td><strong>Cultural Entertainment</strong>&lt;br&gt;• Cultural dancing (Mao &amp; Aga’a)&lt;br&gt;• Making of musical instruments (Su’ukwai, A’ai te’e, Deodeo)&lt;br&gt;• Ainimae&lt;br&gt;• Assessment &amp; Evaluation</td>
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<td><strong>Vocational Culture</strong>&lt;br&gt;• Special Project for students, eg. Building of custom house, making of wooden bowl, etc&lt;br&gt;• Climbing to harvest and breaking of Ngali nut fruits&lt;br&gt;• Art &amp; Crafts: Weaving of traditional baskets, fans, mats, making of tapa cloth, making of dress skirts&lt;br&gt;• Assessment &amp; Evaluation</td>
<td><strong>Herbs &amp; Medicine</strong>&lt;br&gt;• Traditional herbs for traditional healing&lt;br&gt;• Magic, love, charm&lt;br&gt;• Sorcery and healing&lt;br&gt;• Assessment &amp; evaluation</td>
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