



Pacific
Community
Communauté
du Pacifique

Pacific Regional Culture Strategy 2022–2032:

A guide to resource mobilisation



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Suva, Fiji, 2025

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www.spc.int | spc@spc.int



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Acronyms

ACP-EU	African, Caribbean and Pacific Group of States – European Union
AFD	<i>Agence Française de Développement</i>
CCI	cultural and creative industries
COVID-19	coronavirus disease 2019
CROP	Council of Regional Organisations of the Pacific
EU	European Union
EUR	Euro
GEDSI	gender equality, disability and social inclusion
ITK	Indigenous and Traditional Knowledge
NDPs	national development plans
NSDPs	national sustainable development plans
PICTs	Pacific Island countries and territories
PRCS	Pacific Regional Culture Strategy
RMP	resource mobilisation plan
SDGs	sustainable development goals
SPC	Pacific Community
TOC	theory of change
UNESCO	United Nations Educational, Scientific and Cultural Organization
USA	United States of America
USD	United States of America dollar

About *A guide to resource mobilisation*

This *Pacific Regional Culture Strategy 2022–2032: A guide to resource mobilisation* (PRCS A guide to resource mobilisation) is designed to support Pacific Island countries and territories (PICTs) in securing resources for implementation of the PRCS. Endorsed by Pacific Ministers for Culture in April 2022 and launched by Pacific Leaders in July 2022, the PRCS is mandated by Pacific Island governments. It takes a future-focused perspective of the Pacific cultural story and provides a foundation for investment, development and growth within the cultural sector and across national and regional development priorities. The PRCS recognises the distinct priorities of each PICT and identifies areas in which PICTs can work together, drawing on shared cultural values.

The guide was developed upon the request of the Council of Pacific Arts and Culture (CPAC) to address the general lack of resources and investment for culture in the Pacific.

Purpose

The PRCS A guide to resource mobilisation outlines how resources can be raised for the delivery of the PRCS through targeted strategies to resource culture initiatives at the national level. The aim of this guide is to:

- inform the development of tools for securing necessary resources and funding to achieve national PRCS implementation plans;
- identify relevant funding sources, agencies and funds for culture and the cultural and creative industries (CCIs); and
- strengthen national capacity for cultural resource mobilisation.

This guide is intended to complement implementation of the PRCS 2022–2032, and should be read in conjunction with the following suite of supporting documents:

1. [Pacific Regional Culture Strategy Five-Year Implementation Plan 2022–2027](#)
2. [Monitoring, Evaluation and Learning \(MEL\) Plan for the Implementation of the Pacific Regional Culture Strategy 2022–2032](#)
3. [Communications Plan for the Implementation of the Pacific Regional Culture Strategy](#)

Introduction

The Pacific Regional Culture Strategy 2022–2032 (PRCS) recognises the critical role of culture for resilience-building and sustainable development in the Pacific. It emphasises the importance of protecting Indigenous and Traditional Knowledge (ITK), developing and strengthening the cultural sector, and enabling pathways for culture and creativity to support sustainable development efforts at regional and national levels. The PRCS provides policy direction for Pacific Island countries and territories (PICTs) and identifies priorities to achieve this vision. It represents a change in thinking about the value of culture and is clear about the challenges and opportunities of undertaking this long-term work.

Recognising the limited resources available for culture and the arts in the Pacific, one of the recommendations arising from the predecessor to the current strategy, the PRCS 2010–2020, was to develop a resource mobilisation plan (RMP) outlining the steps needed to secure resources for the delivery of the PRCS. The PRCS 2022–2032 re-emphasises this need to support both implementation of the PRCS and cultural development activities at the national level. This guide captures a Pacific-wide overview for resource mobilisation by detailing funding and partnership opportunities across the Pacific Community (SPC) member region, including territories of France and the United States of America (USA).

Theory of change

The PRCS theory of change (TOC) adopts a problem-solving approach. It begins by identifying the challenges to be addressed, while clearly articulating a long-term goal, and then reframing the challenges as opportunities for growth. Acknowledging that change is not linear and occurs in stages, the TOC details important steps leading to long-term change, the approach needed to achieve change, and underlying assumptions. This helps establish whether progress is being made towards the vision and priorities of the PRCS and to what extent outputs are being achieved against the priority areas. The TOC is designed to help PICTs, and the region more broadly, track desired change in a meaningful way. It seeks to address: **the lack of funding and resources; development policy gaps; and the need for recognition of the contribution of culture to sustainable development.**

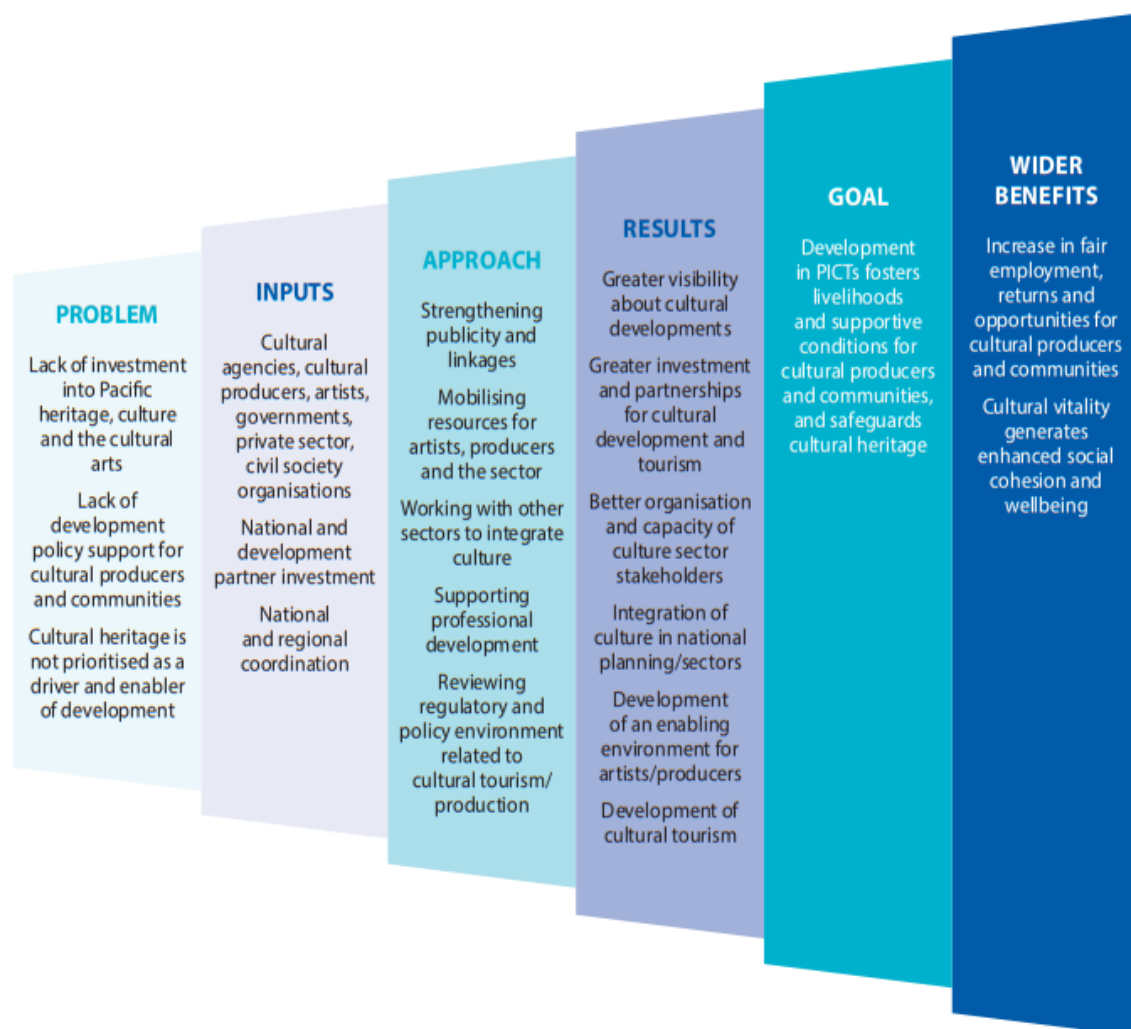
The TOC further highlights the critical need for financial and human resources investment for the preservation and safeguarding of Pacific heritage, culture, and arts, in order for culture to serve as both an enabler and a driver of sustainable development. The aim is to bring together cultural stakeholders in a coordinated manner to focus on resource mobilisation, communication, institutional mechanisms, the integration of culture across sectors, and cultural production.

The TOC informs the monitoring and evaluation of the PRCS, drawing on several assumptions from the wider Pacific context of the cultural sector, culture in development, and the cultural and creative industries (CCIs):

- Cultural producers and communities would benefit from a development environment that values their goods and services.
- Development in the PICTs would be enhanced by better integrating culture.
- Increased collaboration between government, civil society, and the private sector would support cultural development.
- Potential partners will be receptive to information on the value of culture.
- Other sectoral policies and programmes will be open to integrating culture, as doing so will be viewed as adding value to their outcomes.
- Improved communication will attract increased interest beyond typical culture stakeholders.

- Improved capabilities in the cultural sector will lead to more effective cultural sector management and opportunities for stakeholders.
- Increased opportunities in the field of culture benefit all of society.

Figure 1. Pacific Regional Culture Strategy 2022–2032: Theory of change¹



¹ PRCS Monitoring, Evaluation and Learning Plan, p. 10.

Part I. Context

Challenges and opportunities

Several longstanding factors contribute to the lack of cultural sector development and lack of growth of the CCIs in the Pacific. Small Island Developing States include some of the world's smallest and most remote states in the world. Although they differ in population size, geographical spread, and development progress, they face similar challenges and vulnerabilities: high exposure to natural disasters; climate change; global economic shocks; as well as small or unstable domestic revenues and limited borrowing opportunities. These prevent Small Island Developing States from investing in resilient development and significantly hinder their growth prospects.²

The limited economic investment power of small economies of scale, coupled with the general isolation and remoteness of PICTs, pose significant challenges for national investment in culture and the arts. The ever-present realities of scale are exacerbated by vulnerabilities to natural disasters and climate change, and to global economic shocks, small domestic revenues, high dependence on aid, tourism and remittances, and limitations to diversification of local markets, high transport and trading costs, limited infrastructure, and limited trained personnel. Moreover, the underdeveloped status of the sector and industries means that much of the related activities still operate within the informal sectors of the grey economy, untracked and undocumented. As donors tend to prioritise basic development needs, such as health and education, culture and the arts are often seen as a non-essential area of development.

Several conditions hinder support for the cultural sector and CCIs, including limited understanding of their contribution to social and economic development, and a general lack of cultural statistics and data to support informed, evidence-based decision-making. The general sparsity of targeted funding for culture and the arts at the international, regional, and national levels results in these sectors lacking the support needed to contribute to sustainable development and growth.

Strengthening cultural statistics and data will enable accurate assessment of the status of the cultural sector, related cultural heritage, and cultural and creative economies. **Priority area five of the PRCS on cultural statistics** was designed to address the lack of data. Related to this is the lack of standardised definitions and framings. At the regional level, any measurement is framed within the definitions of the PRCS; at the national level, however, differences arise due to varying classifications, activity or product coverage, and types of activities and products covered (i.e. cultural, related, creative, subsidiary, and interdependent).

The CCIs are essential to inclusive economic growth and have tremendous potential to reduce social and economic inequalities. The CCIs create opportunities for economic empowerment through income generation and increased employment, and they promote innovation and contribute to social well-being. The CCIs offer the developing world economic opportunities fostered by creative and cultural innovation and enterprise. Although the CCIs represent one of the world's fastest growing sectors, it remains nascent in terms of data and innovative policy responses in the region. The **Status of Pacific Cultural and Creative Industries Report 2024** is the first of an anticipated series of reports that measure the development and growth of the cultural and creative sectors in the region.

Understanding country-level issues and challenges is imperative to strengthen regional initiatives. SPC member countries and territories face several challenges in quantifying cultural and creative goods and services. A lack of harmonised definitions at the national level, the need for more refined methodologies, and a lack of data are among the key challenges to measuring the cultural and creative economies. Critical

² OECD. [Small Island Developing States \(accessed 11 October 2024\)](#).

data gaps lead to mismatched resource allocation and investment, and the neglect of key areas due to flawed analytics and policy design which impede necessary progress.

Specific issues include weak statistical systems and institutional arrangements, insufficient financial resources, limited information technology (IT) infrastructure and a shortage of trained experts. Where some data exists, the reliability and rigour of analysis and regularisation of data collection are not consistent. Better and more disaggregated data are required to gain insight into the role and workings of the cultural sector and the CCI in economic development and their potential for services-led growth in the member economies.

Quality data will be a change factor for effective resource mobilisation planning by providing evidence of the contribution and impact of resources on economic growth, income generation, employment creation and the overall contribution to societal well-being. As the institutional custodian for culture for development in the region, SPC plays a key role in leading this work. The SPC Statistics for Development Division (SDD), in particular, presents an opportunity to identify cultural data needs and data sets. Through the Council of Regional Organisations of the Pacific (CROP) and relevant United Nations agencies, high-level interventions and support will also be necessary to prioritise investment in cultural statistics through methodical data collection, production, and analysis on the social and economic outputs of the cultural and creative sectors.

Pacific CCIs currently receive limited funding regionally and nationally. To realise the full economic and social potential of these industries, sustained resourcing from a variety of sources will be required. While overseas development assistance is increasingly accessed and mobilised for specific development priorities, such as climate action and justice, and gender equality, disability and social inclusion (GEDSI), the cultural sector and its CCIs are lagging despite their acknowledged contribution towards sustainable economies and societies.

COVID-19 recovery

Lessons from the COVID-19 pandemic show that culture was a source for resilience-building and social cohesion in the PICTs during the most critical period of 2020–2022. These lessons underscore the essential need to review the cultural sector and CCIs with a new lens and to understand the ways that culture and the arts provide insight into human resilience, community, and social cohesion in the region. The United Nations Educational, Scientific and Cultural Organization (UNESCO) report, *Impact of COVID-19 on Social Cohesion, Cultural Institutions and Industries in the Pacific Island Countries and Territories*, states that:

Fortunately, many communities in the Pacific can fall back on strong social ties that they have formed within their family, their faith groups, as well as within their local community. These ties are providing many communities with a life-saving glue that bonds them together and helps them to cope during these difficult times – which in turn further strengthens the social capital of their community.

In addition to the strong social capital, the rich and diverse cultures of the people living in the Pacific helps them to cope with the pandemic by providing individuals and communities with a sense of belonging, a sense of being part of a community, as well as with a sense and an urgency to maintain close links to their roots and the land with which many of them identify.³

³ UNESCO 2020. *Impact of COVID-19 on Social Cohesion, Cultural Institutions and Industries in the Pacific Island Countries and Territories*, p. 2.

The COVID-19 pandemic had a devastating impact on all levels of society in the Pacific, heightened by the health risks posed by small and dense populations in centralised communities. As in other parts of the world, economic losses resulted from lockdowns, border closures and the subsequent collapse of the tourism industry. The cultural sector was severely impacted by budget cuts, with the livelihoods of cultural producers and artists, in particular, affected by the loss of income and employment.

Full recovery of the cultural sector and CCIIs will require sustained investment and support from both national and international coffers. **To stimulate the necessary fundraising and resource mobilisation process, countries will need to prioritise the strengthening of culture in their national development priorities, linked to the United Nations sustainable development goals (SDGs) and the collection and production of reliable, quality cultural statistics.**

Creating an enabling policy environment

Policy is an important precursor for the growth and sustainability of the cultural sector and CCIIs. The Organisation for Economic Co-operation and Development (OECD) (2021) notes that policy frameworks are needed to leverage the full potential of the cultural and creative sectors but remain underdeveloped in all PICTS. For this reason, policy-makers should:

- view culture as an **economic and social investment**, not merely a cost;
- **culture-proof** a range of policies to create a level playing field for creative professionals and firms in terms of access to employment, innovation, and business support measures;
- **mainstream culture** as an integral part of wider policy agendas, such as social cohesion, innovation, health and well-being, the environment and sustainable local development;
- **improve internationally comparable statistics and the evidence base** on the scale, scope and impacts of the CCIIs, both as a driver of economic growth and of well-being, social cohesion, and sustainability; and
- **build the capacity of national and local governments** to integrate culture into broader economic and social development strategies, in line with the SDGs.⁴

Global treatment of culture and the arts

In addition to ratifying relevant UNESCO declarations, it is important to align national and regional priorities against global commitments. The PRCS provides the bridge between international platforms and national efforts. Several key international instruments that strengthen resource mobilisation efforts include the SDGs, UNESCO MONDIACULT World Conference Outcomes Statement, and UNESCO World Conference on Culture and Arts Education.

2030 Agenda for Sustainable Development: Thematic Indicators for Culture

The PRCS complements, and is aligned to, international instruments and culture-related goals. The SDGs provide an important entry point for national and regional initiatives. Four clusters have been identified under the Thematic Indicators for Culture in the 2030 Agenda for Sustainable Development (the 2030 Agenda):⁵ environment and resilience; prosperity and livelihoods; knowledge and skills; and inclusion and participation. Countries may further align their SDG efforts with the 12 SDG culture-related indicators: 2, 4, 6, 8, 9, 10, 11, 12, 13, 14, 15, and 16.⁶

⁴ OECD 2021. [Economic and Social Impact of Cultural and Creative Sectors](#), p. 18.

⁵ [UNESCO. Culture: 2030 Indicators \(accessed 11 October 2024\)](#).

⁶ SDG 2: Zero Hunger; SDG 4: Quality Education; SDG 6: Clean Water and Sanitation; SDG 8: Decent Work and Economic Growth; SDG 9: Industry, Innovation, and Infrastructure; SDG 10: Reduced Inequalities; SDG 11: Sustainable Cities and Communities; SDG 12: Responsible Consumption and Production; SDG 13: Climate Action; SDG 14: Life Below Water; SDG 15: Life on Land; and SDG 16: Peace, Justice, and Strong Institutions.

UNESCO-MONDIACULT World Conference Outcomes 2022

The UNESCO-MONDIACULT 2022 World Conference, held 28–30 September 2022 was hosted by the Government of Mexico. It provided UNESCO member states and the international community an opportunity to discuss key global challenges and future priorities for culture and cultural policies. It was viewed as an opportunity to enable a more complete integration of culture as a global public good in efforts following implementation of the 2030 Agenda, in favour of inclusive and sustainable development.

The outcomes statement of the UNESCO World Conference on Cultural Policies and Sustainable Development – MONDIACULT 2022, identifies key priorities for policy engagement:⁷ cultural rights; digital transformation; protection of cultural heritage in crisis and conflict situations; cultural economy; culture for climate action; and culture and education.

UNESCO World Conference on Culture and Arts Education 2024

The UNESCO World Conference on Culture and Arts Education took place 13–15 February 2024 in Abu Dhabi, United Arab Emirates and resulted in the UNESCO Framework for Culture and Arts Education, which states:

...culture and the arts are integral to the holistic and inclusive development, resilience, and overall well-being of individuals and societies. Culture is at the heart of what makes us human, and provides the foundation of our values, choices, and relationships with one another and with nature, endowing us with critical thinking, a sense of identity, and the ability to respect and embrace otherness.⁸

Five strategic goals of the framework include: (1) access, inclusion, and equity in and through culture and arts education; (2) contextual, quality, lifelong learning in and through culture and arts education; (3) appreciation of cultural diversity and the capacity for critical engagement; (4) skills to shape resilient, just, and sustainable futures; and (5) institutionalisation and valorisation of culture and arts education ecosystems. These are to be achieved through eight specific implementation modalities:

1. strengthened governance, legislation and policies;
2. improved learning environments;
3. enhanced learning experiences;
4. increased capacity of teachers and educators;
5. enhanced use of digital technologies and artificial intelligence (AI);
6. strengthened partnerships and interinstitutional coordination;
7. financing; and
8. increased financing and research, data, and assessment.

Regional policy landscape

Traditionally, in the Pacific, culture and the arts, have not received development attention and focus. This is beginning to change, with increased recognition of the social and economic benefits of culture for sustainable development, and commitment to strengthen the sector and CCIs. For the first time, culture is prominently featured across key regional policy frameworks that will strengthen implementation of the PRCS. This includes the: 2050 Strategy for the Blue Pacific Continent;⁹ Pacific 2030 Sustainable Tourism Policy Framework;¹⁰ and Pacific Regional Education Framework.¹¹ These

⁷ [2022 Mondiacult World Conference on Culture Policies and Sustainable Development Declaration](#).

⁸ [UNESCO. Framework for Culture and Arts Education 2024](#), p. 1. World Conference on Culture & Arts Education, 2024. CLT-ED/WCCAE2024/1.

⁹ Pacific Islands Forum 2022. [2050 Strategy for the Blue Pacific Continent](#).

¹⁰ Pacific Tourism Organisation 2021. [Pacific 2030: Sustainable Tourism Policy Framework](#).

¹¹ [Pacific Regional Education Framework \(PacREF\). About PacREF \(accessed 11 October 2024\)](#).

and other regional frameworks, including in the areas of climate change, oceans, conservation, and trade, provide a strong enabling policy environment within which to leverage increased understanding of, and support for the CCI.

National policy environments

The significance of cultural heritage and the potential of the CCIs to strengthen and improve social and economic benefits in the Pacific is recognised. What is lacking is the enabling environment to achieve these desired outcomes. As noted in the 2024 Status of Pacific Cultural and Creative Industries Report:

Cultural and creative industries (CCI) do not emerge organically or accidentally. They require targeted government interventions and private sector support, long-term strategies for implementation and a clarity of focus. For example, it has taken Australia, which has considerably more resources than any Pacific Island nation, more than 60 years of shifting strategies and changing investment by three levels of government to establish professional creative organisations and practitioners working within national and international markets.

Developing sustainable CCIs is a marathon, not a sprint. The Pacific region has a small number of established creatives and organisations with national and international profiles. A minority of Pacific Island countries and territories have resourced government agencies charged with protecting cultural heritage and supporting and developing creative practitioners and organisations. (However, even for those with a resourced government agency, the resources often only cover agency operations, not the provision of services or support to the sector.) Some wealthier countries, such as New Caledonia and Fiji, including those with strong connections to France or the United States of America (USA), have world class museum facilities, performance spaces, educational institutions, and funding to further develop the creative industries. This contrasts with most Pacific countries and territories, which have little or no creative industry infrastructure, funding, or market access.

This unequal approach to CCIs means there is no single or straightforward path for development of the Pacific's cultural and creative sector. Some PICTs are ready to take the next steps, while others need help to initiate and sustain basic development strategies with the limited resources available.¹²

Across the SPC PICTs, the policy treatment of culture varies. Few countries have a national culture policy, and even fewer have policies for the development of the arts sector, the CCIs or legislature for the protection of Indigenous Cultural Intellectual Cultural Property (ICIP). The capacity for growth is directly correlated with the combined support for enabling policies, funding, infrastructure development, and the skills and competencies needed to bring about this transformation. These factors form the foundation for the development and growth of the sector and are tied to a country's ability to effectively mobilise resources and to manage the impactful allocation of resources.

¹² SPC 2024. State of Pacific Culture and Creative Industries Report 2024, p. 5. Suva, Fiji: Pacific Community.

Part II. Strengthening cultural sector growth

The relationship between policy, data and investment

The goal to improve and increase resource mobilisation is dependent on the treatment of culture in national development priorities and enabling policies, and the alignment of these with regional policy frameworks and international instruments.

Strengthening national policy

Sector growth is contingent on coherent, effective, and integrated public policies that emphasise the critical role of culture in the Pacific. The absence of a comprehensive reform of cultural policies, which capture the social and economic importance of the cultural sector and the CCIs, renders the sector open and vulnerable to market forces and private sector interests.

Public policy must recognise culture as both a standalone sector, as well as a cross-cutting dimension of all sectors. This role and relationship must not be left to interpretation and, thus, should be clearly articulated in national development policy. Synergy between policies and strategies for the preservation of culture, environmental sustainability and other relevant sectoral priorities are necessary for effective and efficient delivery. To be effective, both the safeguarding and promotion of culture must take place concurrently at all levels – local, national and regional.

At the country level, **the first essential step is the inclusion of culture-related priorities in national development plans (NDPs) or national sustainable development plans (NSDPs).** This must extend beyond links to tourism and museums and should encompass the following:

- Recognise the key role of culture as an *enabler for sustainable development*.
- Commit to strengthening cultural policy with a wide scope of priorities, including:
 - a commitment to provide funding and resources for culture for development;
 - development of mechanisms for the protection of ITK;
 - safeguarding and promotion of cultural heritage, including intangible cultural heritage initiatives (including language revitalisation through education and direct support for heritage sites and institutions (e.g. museums, archives and libraries); and
 - targeted commitment for the CCIs.
- Increase support and investment in culture and CCIs, including for the collation of cultural statistics.

Clear culture-related priorities and objectives that show government commitment are necessary to increase, deepen and improve awareness and understanding of culture, the arts and the CCIs. Inclusive policies targeting the cultural and creative economy also require the systematic and regularised collection and analysis of disaggregated data on women, youth, informal workers, and other marginalised groups.

To achieve this, technical support for culture, provided by SPC and other agencies of CROP, should work closely with a range of relevant multisectoral national agencies responsible for national planning and statistics, economy and trade, tourism, etc. Countries will also need to review and strengthen their efforts to adapt the *Regional Model Law on Protection of Traditional Knowledge and Cultural Expressions* to their respective contexts. This work includes developing, strengthening and enforcing relevant national legislature and policies for the safeguarding of ITK and for access and benefit-sharing mechanisms.

Prioritising national cultural statistics

Measuring the cultural sector and the impact of the cultural and creative economy provides evidence and insights for policy-makers to design, plan and implement policies to attract and inform investors. More and better data is needed to measure the economic contribution and trade flows in creative goods and services. Some countries have made significant progress in measuring the economic contribution of the creative economy, especially to gross domestic product (GDP), employment and international trade. However, this is still not the case for most SPC PICT members where there is insufficient quantitative and qualitative evidence to support the economic and social benefits of culture.

This lack of evidence has often resulted in an undervaluing of culture. While some efforts were made through the Pacific Region Cultural Statistics Meeting, held in 2011, to build Pacific capacity for cultural statistics, there remains a large gap in capacity to produce quality cultural data for decision-making. It will be important to strengthen capacity for data collection and improve the evidence for correlation between culture, well-being, and sustainable development. This will enhance awareness of both the non-monetary and monetary contribution of culture.¹³ Increasing statistical capacities to measure trade flows in creative goods and services and to monitor and measure structural transformation occurring within the sector is essential. The current engagement of the SPC Statistics for Development Division (SDD) with National Statistics Offices can be expanded, by country request, to include culture data sets.

Increasing national investment for culture

In 2018, the 4th meeting of Pacific Ministers for Culture, resolved to advocate for increasing resource allocation to the cultural sector (to at least two per cent of national budgets by 2020), to advance cultural development.¹⁴ Resource mobilisation in a post-pandemic context requires innovation and creativity in looking towards both traditional and non-traditional funding sources. The COVID-19 pandemic directly impacted funding in general, including by reducing national budgetary allocations to culture in many PICTS and reducing aid and contributions from several traditional donors and development partners.

Clear culture-related national priorities in NDPs/NSDPs provide the rationale for national budgetary allocation. There are four distinct phases in national government budgeting processes: (1) budget preparation; (2) budget authorisation; (3) budget execution; and (4) accountability. For national cultural entities, such as the mandated ministry, it is important to show direct alignment with national priorities and goals. This is important because policy statements of line ministries are then framed in quantitative indicators and outputs, which help to determine national budgetary allocations.

The two-pronged approach through clear national development policy framing, supported by national statistical data collection on the cultural sector and the CCIs, jointly influence the national budgetary process and increase the likelihood of resource allocation.

¹³ ESCAP 2013. [The importance of culture in achieving sustainable development](#). *Sustainable Development Brief*. 08 March 2013/SDWG.

¹⁴ SPC 2018. Report of the Fourth Meeting of Pacific Ministers for Culture 16–17 May 2018, Nadi, Fiji, p. 32.

Recommendations for PICTs

- ▶ Include the cultural sector and the CCIs in economic and social development programmes (e.g. initiatives for trade, climate change, GEDSI, micro-, small- and medium-sized enterprises, health and education).
- ▶ Develop policies and programmes specifically for the cultural sector and CCIs and allocate resources to them.
- ▶ Encourage and support international investment:
 - > Identify infrastructure within the cultural sector and CCIs (galleries, museums, markets, performance spaces) that require upskilling, professional development, skills exchange and funding from international sources and support the development of funding proposals.
 - > Support the set-up and operation of CCI associations and organisations that can apply for international funding and contribute to building sector capacity.
 - > Participate in the development activities managed by SPC.
 - > Encourage the use of cultural diplomacy through embassies and missions.
 - > Introduce tax concessions and intellectual property legislation.

Checklist

In self-assessing the foundational vitality of national cultural sectors and the pre-conditions for stimulating and strengthening the CCIs, it is important to conduct a quick stocktake:

- ☒ Inclusion of culture in national development plans (PRCS priority areas 1 & 3)
- ☒ National cultural policy and frameworks (PRCS priority areas 1–5)
- ☒ National statistics (PRCS priority area 5)
- ☒ National cultural and creative industries (PRCS priority area 4)
- ☒ National budgetary allocation (PRCS priority area 1 & 2)

Valuing the cross-cutting nature of culture

Increasing funding for culture can be achieved by strategically identifying and leveraging cross-sectoral opportunities that support sustainable development. This approach to resource mobilisation remains largely unexplored. Countries are encouraged to explore the nexus between culture and other sectoral priority areas, such as climate change, education, health, and the environment. By focusing on these intersections, untapped potential can be unlocked to secure funding from a range of sectors, creating a more integrated and sustainable funding model.

A cross-sectoral approach

The PRCS highlights the critical role that culture plays as a standalone and cross-cutting development priority. As the foundational pillar or cross-cutting pillar of sustainable development, culture plays a central and integrated role in achieving social, economic, and environmental sustainability. Specific areas of interest include safeguarding mechanisms for languages, cultural and natural heritage, traditional knowledge (TK), and traditional knowledge and expressions of culture (TKCE); cultural and Indigenous rights; access and benefit sharing (ABS) tools to better tap into and utilise the traditional knowledge of Indigenous peoples and local communities; local production and consumption; bio-cultural diversity; and the CCIIs.¹⁵

The PRCS encourages a cross-sectoral approach to cultural integration and mainstreaming for effective and impactful national and regional development interventions. Integrated approaches connect sectors and industries and provide linkages between national, regional, and international development agendas and aspirations. They also rely on cross-sectoral collaborations, feedback, and reporting.

Applying a cross-sectoral approach to resource mobilisation has multiple benefits. It not only provides funding opportunities for culture that are tied to specific sectors; it also enables a collaborative relationship which promotes the cross-cutting nature of culture and supports joint work and reporting. The table below summarises several areas of interest across thematic areas.

Table 1. Culture-inclusive development: cross-cutting interests¹⁶

Social cohesion and stability	Economic development	Environmental sustainability	Resilient communities
<ul style="list-style-type: none">• Cultural heritage• Food security• Health• Education• Safeguarding TKEC• Appreciation for diversity• Intercultural dialogue• Social inclusion• Empowerment of women• Enabling environment for SDGs	<ul style="list-style-type: none">• CCIIs• Traditional livelihoods• Opportunities for economic growth through micro-enterprises• Cultural tourism/ agritourism• Cultural infrastructure and institutions	<ul style="list-style-type: none">• Natural heritage• Oceans and climate change• Cultural and ecological diversity• TEK• Traditional systems of environmental management• Ecotourism• Cities and cultural landscapes	<ul style="list-style-type: none">• Innovation and creativity• Local building materials and technologies• Culture and globalisation• Agents of development

¹⁵ PRCS, p. 1.

¹⁶ PRCS, p. 7.

Select examples of potential funding and operating models

The next section provides examples of potential funding opportunities to explore through a cross-sectoral approach and collaboration with other line ministries and non-traditional stakeholders and partners.

1. Culture as a driver and enabler of sustainable development

Resource mobilisation efforts will be strengthened when NDPs/NSDPs link culture to development and, specifically, acknowledge the key role of culture as an enabler of sustainable development. Sustainable development does not occur in isolation; it occurs within specific socio-cultural, economic, and ecological contexts. In Pacific communities, culture is the foundation of well-being, inclusiveness, and resilience. The cross-cutting and underpinning nature of culture must be integrated and embedded into sustainable development strategies. The cultural sector promotes economic growth through cultural tourism, heritage arts, the creative industries, agriculture, food and medicine, and fisheries. Traditional agriculture and food preparation practices enhance food security, while the interlinkages between cultural and natural heritage are a foundation for environmental sustainability and biodiversity preservation.¹⁷

2. Culture, social welfare and health

The case for culture is further strengthened by highlighting the correlation between cultural well-being, social welfare, and health. By placing people's well-being at the centre of sustainable development—traditionally measured by gross domestic product (GDP) as a primary objective of national policy-making—long-held beliefs that economic growth should take precedence in sustainability efforts are being challenged. Unsustainable patterns of production and consumption can impede sustainable development, and the need for a more inclusive, equitable and balanced approach to economic growth that promotes sustainable development, poverty eradication, happiness, and the well-being of all people, is gaining recognition.¹⁸ The global movement towards valuing the well-being or happiness of people is evident in numerous initiatives, including in the Pacific where Vanuatu piloted a study on the Alternative Indicators of Well-being, resulting in the *Well-being in Vanuatu: 2019 – 2020 NSDP Baseline Survey*,¹⁹ highlighting the value of culture in our daily lives, as well as its contribution to social cohesion and community resilience and resourcefulness.

3. Culture and climate change

The nexus between culture and climate change provides financial resource mobilisation opportunities for climate change adaptation, cultural heritage, and losses and damages. Culture is a resource for the climate change sector, as cultural heritage, natural heritage and ITK all support the resilience of communities to respond to climate change impacts, including extreme weather, natural disasters and conflicts. Climate relocation and migration threaten entire ways of life, including the practice and transmission of living heritage. Pacific oral traditions, heritage arts, social practices, festive events, and ITK, including Indigenous ecological knowledge, are at risk.

Climate change also contributes to a loss of economic opportunities in the CCIs and cultural tourism. As a result, climate change is disrupting the lives of communities across the Pacific and elsewhere, dramatically limiting the ability of individuals to access, practice and benefit from their cultures and ITK.

¹⁷ ESCAP 2013. [The importance of culture in achieving sustainable development](#). *Sustainable Development Brief*. 08 March 2013/SDWG.

¹⁸ United Nations General Assembly Resolution, 65/L.86.

¹⁹ Vanuatu National Statistics Office 2012. Vanuatu Alternative Indicators of Well-being. https://vbos.gov.vu/sites/default/files/Wellbeing_report.pdf

At the same time, culture is recognised as a powerful resource for addressing climate change impacts. Natural heritage sites serve as vital ‘sinks’ for greenhouse gas emissions and are critical to the protection of biodiversity. Intangible cultural heritage practices have proven to be highly effective tools for helping communities prepare for, respond to, and recover from climate change-related impacts and emergencies. This includes the transmission of traditional food security strategies and knowledge about changing weather patterns, as well as the use of traditional architecture that can withstand extreme weather conditions and natural disasters.

The COVID-19 pandemic demonstrated the resilience of local communities: To adapt to and alleviate the impacts of the pandemic, communities tapped into their local knowledge and applied the *solesolevaki*²⁰ approach by, for example, setting up food banks to support one another. With increasing international awareness of the impacts of climate change in the Pacific, the use of cultural knowledge and ITK offers new opportunities to mobilise resources, particularly under the categories of losses and damages.

When applying for funding, it is important to highlight the impact of climate change and natural disasters on cultural heritage – both tangible and intangible – and the cultural resources within communities that inform both risk and resilience. While cultural heritage shapes our identity, delivers capacities, and exposes vulnerabilities, conventional risk assessments fail to adequately capture the value and vulnerability of cultural heritage. Risk assessments are a fundamental first step in identifying effective mechanisms for climate change adaptation and disaster management. However, by overlooking the influence of heritage, decision-makers limit their understanding of risk and therefore opportunities vital to building and maintaining local resilience.²¹

By incorporating cultural heritage into risk-informed decision-making, the value and role of social memory, identity, symbolic practices, and material relationships can be understood and contribute to building and maintaining resilience.

4. Culture, biodiversity and environmental sustainability

There is considerable opportunity for joint resource mobilisation between the sectors of culture and the environment. Cultural activities and expression, including language, are integral to cultural preservation and social cohesion. Cultural practices rely on biodiversity, access to land and the availability of natural resources – both terrestrial and marine. Implementing cultural preservation policies, as well as infrastructure and facilities, including festivals and museums, can support the preservation of traditional knowledge and the promotion of ethical and informed heritage tourism.²²

The behaviour of each society is greatly influenced by the society’s respective cultural values and practices which inform the degree of environmental engagement. This engagement differs among cultures whose cultural-ecological practices privilege environmental sustainability when compared to those whose values do not promote ecological identities and relationships. Pacific cultural identities are closely tied to place – land, sky and sea, and using this entry point may facilitate access to funding under the environmental sector. Such alignment requires recognition of the fundamental links between cultural diversity and biodiversity, its influence on consumption patterns, and its contribution to sustainable environmental management practices through local and ITK.

²⁰ *Solesolevaki* in Fijian translates as: coming together for the greater good.

²¹ Cowler, K. et al. 2021. Cultural heritage and risk assessments: Gaps, challenges, and future research directions for the inclusion of heritage. School of Geosciences, University of Edinburgh, UK.

²² ESCAP 2013. [The importance of culture in achieving sustainable development](#). *Sustainable Development Brief*. 08 March 2013/SDWG.

5. Cultural and natural heritage

Global instruments and initiatives often differentiate between natural and cultural heritage. Yet, this contradicts the worldview of Indigenous peoples, who view the world holistically and understand nature and culture (and, thus, natural and cultural heritage) as mutually reinforcing parts of the whole of life. This unique holistic approach offers important lessons for the global community on what it means to live sustainably, in close relationship with land, sky and sea. Integrated resource mobilisation efforts bring a new perspective to these two areas of work and offer important insight into alternative sustainability-driven solutions for a planet besieged by capitalistic values.

World heritage – including cultural landscapes and protected areas – play a vital role in the conservation and sustainable use of cultural and natural heritage. Synergies between cultural landscapes and protected areas reinforce the avenues for promoting and applying holistic approaches to the conservation and sustainable use of cultural and natural heritage. This may also accelerate efforts towards the recognition and conservation of culture-nature interfaces in regions where they are uniquely connected but may be underrepresented on the UNESCO World Heritage List. Similarly, cultural landscapes comprise both diverse tangible and intangible expressions of human interaction with the natural environment. Their connections with protected areas encourage holistic approaches to the conservation of the world’s cultural and natural heritage.

6. Culture as an enabler for gender equality, disability and social inclusion

Pacific cultures have been used to justify inequity, discrimination, and violence, especially against women, minorities, and children. As noted in the Convention on the Elimination of All Forms of Discrimination Against Women (CEDAW), ***culture should not be used as an excuse for behaviour*** that is not in accordance with human rights. Pro-cultural policies should support culture as an enabler of tolerance, empowerment, and diversity.²³

Despite significant investment in gender equality initiatives, Pacific women still face substantial obstacles in terms of women’s equal access to equal pay, their representation in leadership and decision-making roles, and societal appreciation and recognition of their work and contributions. A culture-inclusive approach to GEDSI could help unpack some of the nuances which prevent equitable access and opportunity for all in social and economic development. This offers a useful entry point for cross-sectoral collaboration and resource mobilisation.

Strategic partnerships for resource mobilisation

Strategic partnerships and alliances are necessary at both the regional and national levels to optimise the resources available and harness new opportunities for funding to deliver on the regional and national outcomes of the PRCS. **This new way of working calls for effective and high-quality multi-stakeholder partner engagement, with a wide range of partners, including government, non-state actors, civil society organisations, faith-based organisations, international organisations, the private sector, academic and research institutions, specialist think-tanks, and the media.** These relationships are essential to support a spectrum of interventions ranging from policy development to technical assistance, and capacity-building to service delivery.

Establishing and sustaining these partnerships requires relationship-building. Cultivating strategic partner relationships requires concerted efforts through consistent and sustainable communications and trust.

²³ Ibid.

Figure 2. Relationships for resource mobilisation



In addition to traditional development partners and donor agencies, the **private sector** has also become a source of extra-budgetary resources. Social responsibility funds, trusts, and philanthropy, which have been the backbone of cultural and creative endeavours in the developed world for hundreds of years, have begun to emerge in the Pacific. While there are several examples of social responsibility funding and philanthropy, these are not widely advertised and tend to focus primarily on disaster recovery and poverty alleviation in the most disadvantaged communities and settlements. This area of investment and patronage for culture and the arts in the PICTs will require focused research and assessment as it has not been fully explored to date.

Critical role of the media

The media plays a key role in resource mobilisation. For this reason, the nexus between culture and the media presents a significant partnership that has not been fully realised in the Pacific. Three considerations must be prioritised for effective resource mobilisation:

1. Support communication on, and the visibility of, activities and impact stories within the cultural and arts sectors.
2. Strengthen cultural and arts literacy for improved and increased advocacy, awareness and support for culture and the arts.
3. Improve media and information literacy among the Pacific peoples.

Mainstream media can also be instrumental in developing **cultural and arts literacy**, which refers to the level of awareness and understanding of the role of culture and the arts and the benefits that they offer for improved social and economic development to community well-being and resilience. To harness the power of the media, it is necessary to support media sensitisation and increase capacity for culture-inclusive and culture-sensitive reporting and communications. With respect to the latter, their capacity should be strengthened to share more consistent and impactful cultural and arts stories within a broader, more carefully framed narrative of culture and the arts as enablers for Pacific development. This means moving beyond event coverage to deeper, insightful stories about the ways in which culture, traditional knowledge, the CCI and the arts add value to resilience-building, economic livelihoods, climate adaptation and mitigation, and other contributions to sustainability.

At the same time, it will be important to work with the media as partners to strengthen media and information literacy in the Pacific.

“Media and Information Literacy provides a set of essential skills to address the challenges of the 21st century including the proliferation of mis- and disinformation and hate speech, the decline of trust in media and digital innovations notably Artificial Intelligence.”²⁴

By leveraging mainstream media stakeholders as key development partners, it will become easier to identify and address potential blockages to mainstream media (e.g. where culture, indigenous and traditional knowledge and CCIs are not deemed newsworthy or of development significance).

Social media and artificial intelligence (AI) provide an opportunity to expand the reach and engagement of the audience. However, they also present several key challenges and risks that need to be understood and addressed at both the national and regional levels. This includes the rise of the creator culture, influencers, and storytellers as compared to traditional journalism.

²⁴ UNESCO. [Media and Information Literacy](#).

Part III. A brief guide to resource mobilisation

What is resource mobilisation?

Resource mobilisation is often confused with fundraising. While the two activities are closely related, they are not the same. Fundraising focuses specifically on procuring funds from donors, sponsorships, grants and/or crowdfunding, using targeted measures – charity events, grant applications, donation drives and/or online appeals – to raise and secure the funds. Resource mobilisation on the other hand, is much broader in scope and entails securing a range of resources – human resources, social resources or capital, physical or material resources, economic or financial resources, and even in-kind resources.

- ☑ Human resources: Staff capacity (skills), technical expertise, volunteers
- ☑ Social resources/capital: Strategic partnerships, networks and community support
- ☑ Physical/material resources: Facilities, equipment, supplies
- ☑ Economic/financial resources: Funding
- ☑ In-kind resources: Donated goods and services

The importance of an enabling environment

An enabling environment is essential for effective resource mobilisation. It requires careful consideration of the ways of working within the organisation and, thus, a clear understanding of the current state of affairs (where you are at) and the desired progress (where you want to be), within a specific timeframe.

An enabling environment is a set of conditions (organisational, fiscal, informational, legal, political, and cultural) that impact the extent to which an organisation can access and utilise resources (AWDF 2017, p. 6).

To assess the enabling environment of a specific organisation, several questions should be considered:

1. **What is our desired progress or growth?** We need to understand what we want to achieve (goal or objective), why (how this will strengthen the work that we do) and by when (timeline).
2. **What is our resource or fundraising need?** A clear understanding of the resources we currently have, as well as the additional resources required, is needed. How much of these needs are financial and what other types of resources will we need to achieve the outcomes we are seeking?
3. **What is our RMP?** Devise a clear plan that outlines how we will mobilise or acquire these resources (the processes). This may include both fundraising and resource mobilisation or just one of the two, depending on our specific needs.
4. **What is our staff capacity to mobilise, utilise and manage these new resources?** Building staff capacity may entail capacity strengthening or training to develop the skills required for resource mobilisation and fundraising (e.g. grant writing, project management, etc.).

Resource mobilisation in five steps

A **five-step process** can be adopted to identify and apply for relevant funding opportunities to support the programmes and activities of a national cultural organisation and to build partnerships and networks with other stakeholders.

Figure 3. Five-step process for resource mobilisation



Step 1. Design your programme

- a. Define your programme/project goals.
 - What do you hope to achieve from this initiative? short-term, middle-term,, and long-term goals.
- b. Develop clear and SMART (specific, measurable, achievable, relevant, and time-bound) objectives.
 - SMART goals and objectives will help communicate value proposition and attract potential donors and partners.
- c. Identify specific outcomes and impacts that the programme/project aims to achieve.
 - What are the specific deliverables and outcomes?
 - What is the intended impact of the initiative?
- d. Map a clear monitoring and evaluation process.
 - How will the progress and success of the programme/project be measured and evaluated?
 - How will you know that you have achieved the desired outcomes and impact?

Step 2. Conduct a resource mapping exercise

- a. Identify and analyse existing and potential resources that are available or needed for the organisation's programme or project. This includes both financial and non-financial resources (staff, volunteers, equipment, materials, facilities, networks, knowledge, skills, and relationships).
- b. Map the funding sources in a simple matrix or table. A matrix is a useful way to collate information on available resources, potential sources, availability, conditions and cycles of resources, donor/partner priorities and resource gaps.

Step 3. Develop a fundraising strategy

- a. Use the resource mapping exercise as a guide to delineate how the financial resources needed for the programme/project will be raised.
- b. Identify the most suitable funding sources and opportunities (grants, donations and sponsorships, events, crowdfunding, or social enterprises).
 - Consideration should also be given to the eligibility criteria, application process, deadlines, reporting requirements, and the risks and challenges of each funding option.

Step 4. Create a partnership strategy

An important component of a RMP is the partnership strategy.

- a. Outline how the organisation will collaborate with other organisations and stakeholders to leverage their non-financial resources and support for the programme.
- b. Identify potential partners and their interests, values, and goals, as well as the benefits and expectations of the partnership.
 - Consideration should also be given to the types and levels of partnership (information-sharing, coordination, cooperation, or integration).

Step 5. Develop a resource mobilisation plan

- a. Use the information collated under steps 1–4 to develop a RMP. The RMP should provide a detailed description of the following:
 - Brief overview of the organisation's goals and objectives
 - Summary of the resource mapping exercise
 - A funding strategy
 - A partnership strategy
 - The programme description, including: a description of the organisation's programme activities, outputs, outcomes, and impacts; monitoring and evaluation plan; and communications and visibility plan.
- b. Ensure the RMP includes practical information for users and provides entry points for governments, organisations, and agencies to access funding. This includes contact details for funders and information about their priorities.

Part IV. Resource mobilisation assessment for culture in the Pacific

Overview

Resource mobilisation is crucial to build a stronger, better-connected sector for Pacific culture and CCIIs. Yet, few PICTs have the capacity needed to access funds – paradoxically the very support they need to close that gap in capacity. Without a means to connect funders with projects and agencies, the Pacific is likely to remain without the capacity and resources required to build the cultural sector and CCIIs.

Overseas development assistance

Between 2008 and 2021, the Pacific region received over USD 40 billion in overseas development funding²⁵.²⁶ Of this funding, less than USD 6 million has been allocated to the development of the CCIIs.²⁷ Australia is the largest single donor in the Pacific, contributing around 40 per cent of total investment, with the Asian Development Bank (ADB), China, New Zealand, Taiwan, and Japan representing other major contributors. Most aid, as well as funding provided by international foundations, is channelled into health, climate change resilience, infrastructure, education, economic development and gender/social equality. Development assistance is generally provided between governments. If the culture sector and the CCIIs are not prioritised by countries, funding for this sector is unlikely to be requested from donors. The lack of cultural policies and programmes designed to strengthen the culture sector in particular, and the CCIIs more specifically, to lift the capacity of small- and medium-sized enterprises across the Pacific hinders funding efforts.

Territories of the United States of America

Agencies and organisations from the USA mainland provide funding to support the cultural and creative sector in its six territories (American Samoa, Commonwealth of the Northern Mariana Islands, Federated States of Micronesia, Guam, Marshall Islands, Palau). Three territories of the USA (American Samoa, Commonwealth of the Northern Mariana Islands, Guam) have a council on arts and heritage, which receives operational funding from the USA National Endowment for the Arts; the potential addition of local funds allows each council to directly support individual artists or projects.

Territories of France

The government has an annual allocation [for creative/cultural activities] that allows our public establishments and associations to benefit from a budget for their cultural projects. The private sector is encouraged to support the development of culture through tax breaks. It directly funds cultural associations, which is a win-win situation for both the company who is promoted and acknowledged, and the association.

Hea-Emelie Katrawi, Advisor to Mr. Mickaël Forrest, member of the 17th New Caledonian government (Translated from French, May 2024).

The primary funder for culture (including cultural infrastructure) in French Polynesia and New Caledonia is the French government. Both New Caledonia and French Polynesia also have local funding mechanisms to support cultural activities and programming. Due to post-pandemic economic crises, funding for cultural activities has decreased in French Polynesia. Funding from the French government is significant but has seen a reduction in both territories.

²⁵ This total generally excludes funding by China and India, as well as philanthropy and private assistance.

²⁶ Dayant, A. et al. 2023. [Pacific Aid Map 2023 – Key Findings Report](#). Lowy Institute.

²⁷ Lowy Institute. [Pacific Aid Map](#).

In New Caledonia, local funding is focused on collaboration with provincial governments. The process for accessing French government aid can be administratively burdensome in French Polynesia, suggesting room for improvement. The European Union (EU) also provides funding, albeit less significant compared to France. Private sector involvement includes philanthropy, where companies sponsor cultural projects for tax benefits, contributing to cultural heritage restoration efforts. French government support in both regions covers certain cultural activities (e.g. artistic creation, cultural events, education, and infrastructure). However, ongoing operational expenses for cultural infrastructure are not covered. Initiatives include establishing professional artist certificates to differentiate between emerging and established artists. Efforts are made to collaborate with organisations, like UNESCO, and engage in international conferences to advance cultural preservation and exchange in both regions.

In New Caledonia, despite several sites being recognised as UNESCO World Heritage sites, the country faces challenges in obtaining direct funding from UNESCO. One strategy to address this entails collaborating with partners that have a direct relationship with UNESCO. By working with these intermediary organisations, New Caledonia has accessed funding indirectly, leveraging the partnerships to support cultural activities effectively. Detailed documentation regarding funding sources and amounts from the French government are challenging to obtain in both French Polynesia and New Caledonia. While there is funding from government and private sources, comprehensive data on cultural financing and organisations requires further research in both regions.

Philanthropy

There are many philanthropic foundations that could be approached for potential investment in the Pacific's cultural and creative sector. Of the Organisation for Economic Co-operation and Development (OECD) registered philanthropic foundations that report regularly on their spending, however, only the Bill and Melinda Gates Foundation contributed funding targeted at Pacific CCIs in the past 10 years.²⁸ There is, thus, an opportunity to seek additional support.

The role of industry associations and non-governmental organisations

The eligibility requirements for the funding sources listed in the tables below are broad; nonetheless, many of them require applicants to have the staff, resources, management systems and organisational structures already in place to apply. Few, if any of the funding organisations listed below would directly fund individual or small group creatives directly. In most instances, they would require a representative organisation that could apply for funding to support multiple groups and individuals or support broader supply chain development.

Tables 2–6 present a resource mobilisation matrix collated to assist PICTs in their efforts to implement the PRCS and to strengthen and grow their cultural sectors and CCIs.

²⁸ OECD. [OECD Data Explorer](#).

Select donor mapping and technical support available for culture

Table 2. Cultural policy frameworks

Donor or partner	Focus area	Details	Eligibility
Global Affairs Canada	International business, global issues, development: Grants are available to development projects in the areas of international business, global issues and development (e.g. climate, women's empowerment, health, etc.).	Awards grants for development projects throughout the year See: https://www.international.gc.ca/world-monde/funding-financement/open_calls-appels_ouverts.aspx?lang=eng	Pacific-wide
International Cooperation and Development Fund (Taiwan)	Socio-economic development, human resources, economic relations: Direct and indirect investment support is available for projects that boost and promote socio-economic development, enhance human resources, and support economic relations.	No funding rounds: funding agreements negotiated See: www.icdf.org.tw	Government-to-government or NGO partnerships Currently working in Palau and Marshall Islands
World Intellectual Property Organization (WIPO)	Intellectual property: Technical assistance and development support are provided to governments and users of the intellectual property system. Support includes drafting national intellectual property strategies and providing policy and legislative advice.	No funding rounds Ongoing technical and legal assistance is provided See: https://www.wipo.int/cooperation/en/	Pacific-wide Government-to-government or NGO partnerships

Table 3. Cultural heritage

Donor or partner	Focus area	Details	Eligibility
Digital Pasifik	Digital cultural heritage: A key part of the Pacific Virtual Museum project, Digital Pasifik, empowers people in and of the Pacific Islands, by enabling them to see, discover and explore digitised pieces of cultural heritage held in collections around the world.	No funding offered Partnership opportunities are provided for institutions or community groups across the Pacific See: https://digitalpasifik.org/	Pacific-wide
Historic Preservation Fund (USA National Park Service)	Historical preservation and intangible cultural heritage: Funding is available for historical preservation, with the potential to support intangible cultural heritage.	Regular grant rounds (ranging from USD 100,000 to USD 2.2million), with matched funding sometimes required, depending on the status of the applicant See: https://www.nps.gov/subjects/historicpreservationfund/formula-grants.htm	Territories of the USA
Intangible Cultural Heritage Fund (ICHF)	Safeguarding intangible cultural heritage: Support is provided to States Parties to the UNESCO 2003 Convention for the Safeguarding of the Intangible Cultural Heritage in their efforts to prepare inventories and safeguard intangible cultural heritage at national, sub-regional and regional levels. Capacity-building programme: This programme provides skills and knowledge needed to implement the Convention for the Safeguarding of the Intangible Cultural Heritage at the national level (Living Heritage and Indigenous Peoples).	Technical and financial assistance: Emergency assistance/general assistance, assistance available anytime (USD 100,000 – 31 March), preparatory assistance (USD 5,000–10,000 – 31 March) See: https://ich.unesco.org/en/indigenous-peoples	States can request international assistance from the fund Joint applications from two or more States Parties are welcomed Toolkit available
UNESCO Asia-Pacific Awards for Cultural Heritage Conservation	Tangible cultural heritage: This award supports individuals and organisations to restore or conserve structures, places, and properties of heritage value in the region.	UNESCO calls for annual submissions See: UNESCO Asia-Pacific Awards for Cultural Heritage Conservation UNESCO	Individuals and organisations may apply
ALIPH Foundation	At-risk cultural heritage: ALIPH's three areas of intervention are: preventative protection to limit the risks of destruction, emergency measures to ensure the security of heritage, and post-conflict actions to	See: ALIPH Foundation - Protecting heritage to build peace (aliph-foundation.org)	International fund focused on emergency relief for cultural organisations and agencies

	enable local populations to enjoy their cultural heritage once again.		For grant-related enquiries, email grants@aliph-foundation.org
UNESCO Heritage Emergency Fund	At-risk world heritage: UNESCO monitors the impacts of climate change on World Heritage sites to assess damages. This multi-donor and non-earmarked funding mechanism is used to respond to disasters caused by natural and human-made hazards.	See: Heritage Emergency Fund UNESCO	SPC member countries and territories can apply. (Tonga was a direct recipient following the volcanic eruption in 2022. Levuka [Fiji] is a potential recipient.)
<i>Fondation pour la Sauvegarde de l'Art Français</i>	Conservation of art and culture (French funding): This private foundation focuses on the preservation and conservation of French art and cultural heritage.	Online application process; generally focused on the preservation of buildings, not on historical sites See: https://www.sauvegardeartfrancais.fr/	French territories only

Table 4. Cultural Well-being

Donor or partner	Focus area	Details	Eligibility
Kiwa Initiative	Biodiversity and cultural heritage: This initiative aims to strengthen the climate change resilience of Pacific Island ecosystems, communities, and economies by protecting, sustainably managing, and restoring biodiversity.	Local projects (EUR 25,000–EUR 400,000+) and regional projects (up to EUR 5,000,000) See: Multi-Donor Climate Resilience Fund - Kiwa Initiative	19 PICTs
Pacific Islands Foundation	Youth and culture: This foundation is centred on youth and young adults, with five focus areas, including the arts and culture. Arts and cultural programmes include dance, music, writing, drawing, photography, and film.	No details on funding available See: https://www.pacificislandfoundation.org/	No eligibility details provided Based in American Samoa
Social and Economic Development Strategies (Native American Programs)	Safeguarding culture: This programme is focused on community-driven projects designed to grow local economies, strengthen Native American families and support the preservation of Native American cultures.	Annual round (ranging from USD 100,000 to USD 900,000) See: https://www.grants.gov/search-results-detail/349761	Native American and Pacific Islanders from territories of the USA only
Japan Social Development Fund (World Bank)	Community development: Grants are available for community-driven development and poverty reduction projects.	Includes amounts above USD 200,000, with some project seed or feasibility also available Applications submitted through the World Bank country representative See: https://www.worldbank.org/en/programs/japan-social-development-fund	Low-income and lower middle-income countries, as defined in the most recent World Development Indicators
CBA (Department of Foreign Affairs and Trade [DFAT], Australia)	Development aid: Development aid is available for programmes and projects that support poverty reduction and sustainable development, in line with Australia's national interests.	See: Direct Aid Program Australian Government Department of Foreign Affairs and Trade (dfat.gov.au)	Bilateral/Australian government
Climate Change Fund (CCF)-Asian Development Bank (ADB)	Climate change, mitigation, natural resources, and the environment: This fund emphasises the knowledge, adaptive capacity and resilience of local communities to climate change and disaster risk	Pacific Climate Change Portal See: https://www.adb.org/what-we-do/funds/climate-change-fund	Multilateral/all Asian Development Bank (ADB) Developing Member Countries (DMCs)
GEF – Least Developed	Climate change, adaptation, policy planning:	See: Least Developed Countries Fund - LDCF GEF (thegef.org)	Multilateral/least developed countries

Countries Fund (LDCF)	This fund supports countries defined as the world's least developed countries (LDCs) to adapt to new climate change realities.		
Climate Investment Funds – World Bank, Climate Investment Funds	Climate change: These funds support agriculture, forestry and fisheries, support efforts against deforestation and climate change, and builds resilience, policy, and planning.	See: https://www.pacificclimatechan ge.net/donor/climate-investment-funds	Multilateral/ developing and middle-income countries
European Union (EU)	Climate change adaptation: The EU finances a diverse array of programmes seeking to support adaptation to climate change.	See: EU funding programmes - European Commission Or: Contact the Delegation of the European Union to the Pacific – See: Delegation of the European Union to the Pacific EEAS	Bilateral/all PICTs can apply
New Zealand Foreign Affairs and Trade	Sustainable development New Zealand prioritises private sector-led growth that supports sustainable development, improving well-being and reducing poverty, hardship, and vulnerability.	See: Awards grants for economic, social, and environmental well-being Funding opportunities New Zealand Ministry of Foreign Affairs and Trade	Pacific-wide

Table 5. Cultural innovation

Donor or partner	Focus area	Details	Eligibility
The Pacific Fund (Pacific Fund for Economic, Social and Cultural Cooperation)	Cultural and creative industries: This fund supports projects that foster skills and competencies and that contribute to the strengthening of the regional economy.	Annual rounds (up to EUR 100,000); proposals must be 50% co-funded See: https://au.ambafrance.org/Call-for-applications-Pacific-Funds-2024	New Caledonia, French Polynesia and the Wallis and Futuna Islands, with scope for collaborative projects
International Fund for Cultural Diversity (UNESCO)	Creative economy and inclusive and sustainable economic growth: This fund supports the development and implementation of cultural policies, capacity-building for cultural professionals and entrepreneurs, access to new markets, and access to greater participation in cultural life.	Annual rounds (up to USD 100,000) See: https://www.unesco.org/creativity/en/ifcd/apply	The recipient country must be a party to the 2005 UNESCO Convention on Diversity of Cultural Expressions
United States of America Agency for International Development (USAID)	Sustainable development: USAID has a range of support services that include grants, assistance, and partnerships.	See: Find a Funding Opportunity Partner With Us U.S. Agency for International Development (usaid.gov)	Varies, but generally all PICTs
Pacific Island Nations Program (Sasakawa Peace Foundation)	Sustainable development: This foundation supports prosperity and stability; emerging issues (e.g. post-COVID-19 adaptation) and cultural tourism.	See: https://www.spf.org/en/programs/pacific-islands/	Micronesia, with a particular focus on Palau
Pacific Arts Strategy 2023–2028 (Creative NZ)	Pacific Arts in New Zealand (NZ) Support is provided for Pacific arts and artists based in New Zealand and open to potential collaboration, as long as the benefits to New Zealand can be articulated.	See: https://creativenz.govt.nz/	Pacific artists in New Zealand
Metis Arts and Development Fund (Agence Française de Développement [AFD])	The arts in French territories: Local artistic initiatives are connected with inclusive investment projects, financed by AFD.	Proposals developed with staff at AFD offices in New Caledonia and French Polynesia See: https://metis.afd.fr/en/	French territories only
National Endowment for the Arts	The arts in territories of the USA: Grants are awarded to non-profit organisations, creatives, and arts organisations in support of arts projects across the USA.	Calendar of funding opportunities for individual and organisational support, with funding amounts and eligibility according to grant type See: https://www.arts.gov/	Territories of the USA only
The Agence Française de Développement (AFD) Group	Sustainable development: Grants are awarded for climate, biodiversity, peace, education,	Regularly calls for proposals	Pacific-wide

	urban development, health, and governance projects.	See: https://www.afd.fr/en/agence-francaise-de-developpement	
Department of Foreign Affairs and Trade (Australia)	<p>Sustainable development: Cultural Diplomacy Officers help identify and select programmes to support at each mission/embassy.</p> <p>The “Australia now” initiative focuses on the Pacific for 2025 and 2026.</p>	<p>See: https://www.dfat.gov.au/geo/pacific/office-of-the-pacific</p> <p>For Australian missions in the territories of the USA and France, see: Palau: https://palau.embassy.gov.au/ Marshall Islands: https://majuro.embassy.gov.au/ Federated States of Micronesia, Commonwealth of the Northern Mariana Islands and Guam: https://fsm.embassy.gov.au/ New Caledonia: https://noumea.consulate.gov.au/nmeafrench/home.html French Polynesia: https://www.dfat.gov.au/about-us/our-locations/missions/australian-consulate-general-in-papeete-french-polynesia</p>	Pacific-wide, with an emphasis on the South Pacific region
Taiwan International Cooperation and Development Fund	<p>Sustainable development: Direct and indirect investment support is provided to projects that boost socio-economic development, enhance human resources, and promote economic relations.</p> <p>Awards funding is available for information and communications technology, small- and medium-sized enterprises, education and training.</p>	See: https://www.icdf.org.tw/wSite/mp?mp=2	Palau, Marshall Islands
Fondation de France	<p>The arts in French territories: All forms of creativity, including music, fine arts, literature, performing arts and architecture, are supported.</p>	See: https://www.fondationdefrance.org/en/culture-creativity	French territories
European Union (EU)	<p>Arts and culture: The EU supports: cultural, religious, linguistic and diversity and gender equality; copyright awareness campaigns and enforcement; and entrepreneurship development for cultural producers.</p>	<p>See: European Funds - Inclusion Europe (inclusion-europe.eu)</p> <p>See: Funding, grants, subsidies European Union (europa.eu)</p>	Bilateral Multi-programme
African, Caribbean and Pacific Group of States –	<p>Arts and culture: This grant scheme aims to increase the contribution of the</p>	2021–2024: Implemented by SPC in partnership with	Limited to ACP Pacific member states only

European Union (ACP-EU) Culture Programme	cultural and creative sector to economic development and to promote the sustainability of Pacific CCIIs.	Queensland University of Technology See: ACP-EU Culture programme	
UNESCO International Fund for Cultural Diversity (IFCD)	Cultural diversity: Through an open and competitive process, UNESCO funds innovative projects (up to USD 100,000), implemented over a 12–24-month period. The projects are evaluated based on their relevance, feasibility, financial management capacity, expected results, and sustainability.	See: International Fund for Cultural Diversity Diversity of Cultural Expressions (unesco.org)	Multi-donor fund IFCD promotes South-South, while contributing to achieving concrete and sustainable results as well as structural impacts, where appropriate, in the cultural field. Open and competitive process; projects are selected based on their ability to generate concrete and lasting results towards the development of the creative sectors in developing countries. NGOs can also apply
<i>Fonds d'aide aux échanges artistiques et culturels</i> (Overseas Arts and Cultural Exchange Fund; Ministère de la Culture, France)	Arts and culture in French territories: Artistic and cultural exchange, the production of new works, art events and training, particularly across borders and between territories, are supported.	Generally, two funding rounds each calendar year, with funding limited to 40% of a project's cost (up to EUR 500,000 available per round) See: Solliciter le Fonds d'aide aux échanges artistiques et culturels pour l'Outre-mer (FEAC) ARTCENA	French territories; encouraging exchange

Table 6. Cultural statistics

Donor or partner	Focus area	Details	Eligibility
World Bank	Arts and culture: A diverse portfolio of activities (digital development, employment, environment) are supported in 12 PICTs.	No funding rounds See: https://www.worldbank.org/en/country/pacificislands	Pacific-wide; at the government level
Australian-French Association for Research and Innovation (AFRAN)	Sustainable development: Research is funded. A Pacific Hub is in place.	Advertises opportunities See: https://www.afran.org.au/opportunities	French territories and Vanuatu
SPC	Sustainable development: SPC collects data and improves the evidence base on linkages between culture, well-being, and sustainable development. SPC supports data needs, identifies gaps, and supports ways of further investing in data collection, production, and analysis on the social and economic outputs of the CCI.	SPC support: Technical support secured by direct member country expression of interest to SPC through relevant divisions	SPC PICTs

General grant hubs

There are a wide and changing range of grant programmes that could support or partner with the Pacific's CCIs. The following websites collect and collate these opportunities but need to be monitored regularly.

Table 7. General granting hubs and agencies

Country	Website	Details	Eligibility
United States (USA)	https://www.grants.gov	Lists all current grants for the USA	Territories of the USA only
Global	https://www.fundsforngos.org	Provides an up-to-date list of grants available for CCIs	Pacific-wide, for NGOs
European Union (EU)	https://culture.ec.europa.eu/funding/cultureu-funding-guide/discover-funding-opportunities-for-the-cultural-and-creative-sectors	Lists all current EU cultural grants	Pacific-wide
France	<i>Ministère de la Culture</i> https://www.culture.gouv.fr/en	Lists all grants available through the ministry	French territories
France	<i>Aides Territoires</i> https://aides-territoires.beta.gouv.fr/aides/	Lists funding opportunities	

Council of regional organisations of the Pacific

The CROP works to strengthen Pacific regionalism by consolidating regional knowledge, expertise and resources to deliver goods and services that are more effectively and efficiently provided at the regional level.

Table 8. Council of Regional Organisations of the Pacific: agencies

Crop agency	Focus area	Details
Pacific Islands Forum (PIF)	<p>People-centred development, economic development, technology and connectivity</p> <p>Regional support and coordination for cultural policy development, including implementation of the 2050 Strategy Implementation Plan (including regional collective actions in favour of culture)</p>	https://forumsec.org/pacific-islands-forum
Pacific Islands Development Program (PIDP)	<p>Capacity-building, exchange among regional leaders, and policy-relevant research on priority issues</p> <p>Exhibitions, performances, workshops, discussions, and other arts and culture activities through the East West Centre</p>	https://www.eastwestcenter.org/pidp
The Pacific Community (SPC)	<p>People-centred approach to science, research and technology across all sustainable development goals (SDGs)</p> <p>Awards a range of grants through various divisions, including the African, Caribbean and Pacific Group of States – European Union (ACP-EU) Culture and Creative Industries Programme (CCIP)</p>	Grants The Pacific Community
Secretariat of the Pacific Regional Environment Programme (SPREP)	<p>Promotes cooperation in the Pacific region and provides assistance to protect and improve the Pacific environment and ensure sustainable development for present and future generations</p> <p>Awards grants</p>	https://www.sprep.org/about-us
Pacific Tourism Organisation (SPTO)	<p>Focuses on marketing, developing sustainable tourism, research and statistics</p> <p>Circulates information about relevant regional and international grants</p> <p>Awards grants</p>	https://southpacificislands.travel/what-we-do/
The University of the South Pacific (USP)	Circulates information on education-focused grants and provides scholarships	https://www.usp.ac.fj/?s=grants&searchblogs=all&submit=

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Suva Regional Office
Private Mail Bag
Suva, Fiji
+679 337 0733
spc@spc.int | spc.int
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