



United Nations
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Cultural Organization

Apia Office
Office for the Pacific States



Consultation on the Development of Samoa Culture Centre

Apia, Samoa, 5–6 February 2014





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Abbreviations

MESC	Ministry of Education, Sports and Culture
NUS	National University of Samoa
ICH	Intangible Cultural Heritage
SNO	Samoa National Orchestra
NARA	National Archives and Records Authority

Summary of Consultation Proceedings

The Consultation on the Development of a Samoa Culture Centre took place in Apia, Samoa, on 5 and 6 February 2014. The workshop aimed to share information on progress in the development of a Samoa Culture Centre and, taking into account recent developments in the culture sector in Samoa, discuss ways to advance the project.

The consultation was held by the Ministry of Education, Sports and Culture (MESC) with support from UNESCO. The secretariat role of the consultation was assumed by the Culture Department of the MESC.

The consultation coincided with the visit of Tomo Ishimura, of the Nara National Research Institute of Cultural Property in Japan, to Samoa under the exchange scheme of the Cultural Agency of Japan. Approximately 30 participants took part in the workshop, including representatives from relevant ministries, the National University of Samoa (NUS), civil society and development partners.

Following the opening prayer by Reverend Fuaofetaiga, Akatsuki Takahashi, Officer-in-Charge of the UNESCO Office for the Pacific States, delivered her opening remarks on behalf of Etienne Clement, Director of the Office. She began by congratulating the Samoan government for recent achievements, including the signing of the *Convention for the Safeguarding of Intangible Cultural Heritage* (ICH) in November 2013 and Samoa's first submission for nomination for inclusion on UNESCO's Memory of the World Register. In her remarks, she emphasized the importance of consulting a wide range of stakeholders and underlined the importance of examining not only infrastructure but also the management aspects of the proposed culture centre. She also described World Heritage sites with ICH elements as being 'eco-museums' and 'living cultural spaces', which represent an alternative model to the conventional concept of museums and cultural centres. She concluded by introducing Tomo Ishimura, Researcher at the Nara National Institute for Cultural Properties, and acknowledging the support of the Government of Japan for this consultation.

Opening remarks were made by Hon. Afioga Magele Mauiliu Magele, the Minister of Education, Sport and Culture. He began by noting the central place of culture in Samoan life. He said that although Samoan culture is thriving, there is concern over challenges such as globalization, climate change and natural disasters, and he emphasized the need to protect culture from misappropriation and exploitation. Expressing his satisfaction at Samoa becoming a party to the ICH Convention, he called on the participants to work together to develop a Samoa Culture Centre, a project launched 20 years ago.

Session 1 was facilitated by Mainifo Viliamu, Senior Museum Officer of the MESC. The first speaker, Tomo Ishimura, made a presentation on Archaeology, Museums and Cultural Centers in Oceania and Japan. He also presented two videos: 'The Construction Process of the Micronesian Canoe' and 'Octopus Fishing in Manono'.

Akatsuki Takahashi then made a presentation on the roles of museums and cultural centres and the related UNESCO conventions. She drew attention to the importance of establishing a national inventory of cultural properties under the leadership of museums, thus implementing the *Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property* (1970). The potential of World Heritage sites with ICH elements as living museums was emphasized. She urged Samoa to consider joining the conventions that Samoa is not party to, so as to enable Samoa to take part in related international cooperation through UNESCO.

Lorena Sciusco of the Archaeology and Heritage Programme at the National University of Samoa made a presentation titled 'Cultural Heritage Management in Samoa and American Samoa: A Comparative Study'.

In the Question and Answer session, Akatsuki Takahashi provided updates on the recent developments related to heritage preservation in Samoa, notably the meeting of the Samoa Heritage Coordinating Committee held in January 2014, chaired by the Minister of the MESC. She also noted the importance of synergy between government-led programmes and legislation and community-based customary practices and laws in order to ensure mutual reinforcement of the two for heritage preservation in the Pacific region, where the informal and traditional sector has a strong presence. One of the participants asked about the criteria for deciding which cultural heritage should be preserved. Akatsuki Takahashi explained that the criteria depend on the types of heritage. They are determined by taking into account several factors, such as level of significance, age and the conservation or safeguarding status of the heritage concerned. She added that these criteria need to be decided by the government in close consultation with communities and custodians.

To open Session 2, Sala Delphina Lee, the Principal Cultural Officer of the MESC, made a presentation on the cultural development services provided by the Culture Division of the MESC. She provided information about the division's main cultural awareness activities, including school cultural festivals, ICH-related workshops and ICH inventoring. The publication of a book titled 'Samoan Legends and Myths' was highlighted as a pioneering effort of the MESC for the safeguarding of oral traditions in Samoa. She then presented the outcomes of the ICH inventoring workshop held in Gnataivai Village in Savaii in October 2013.

Lumepa Apelu, the Principal Museum Officer of the MESC, gave a presentation titled 'The National Museum of Samoa: Past, Present and Future'. She noted that the Museum of Samoa is attached to the Culture Division of MESC and has a collection of over 300 items. The three key priorities of the museum were listed as: to promote and preserve Samoa's cultural heritage (tangible and intangible); to disseminate information through educational programmes, displays and exhibitions; and to enhance this information through research. Lumepa Apelu explained that the museum has hosted a number of temporary exhibitions, including one that was a partnership project with the American Museum of Natural History in New York. With regard to management, the museum is run by three full time staff, and it benefits from the work of a number of volunteers. The museum attracted over 3,000 visitors in 2013, and its website and Facebook page have significant numbers of visitors and members.

Nanai Saolotoga Fasavalu, the Principal Audiovisual Officer, made a presentation about the Samoa National Culture Centre Project. He provided a summary of the history of the project, which was launched some 20 years ago (Annex 1). He then explained the evolution of the scope of the centre, which has reflected the reconciled wishes of the government as well as the requirements of various funding schemes and development partners. In response to questions about the cost of the project, Nanai Fasavalu said the budget was approximately 8.5 million Samoan tala (WST) for the building and WST 250,000 for the architect and design companies. One of the participants raised a question about how to manage change from the existing facilities to the new centre if the project should get funded. Some participants suggested that resource mobilization efforts would be strengthened by placing a higher priority on the project.

Following the presentations, the participants were split into three groups. Each group visited one of three sites: the Orchestra House, the National Museum of Samoa and the Archives Rooms and Storage. The groups were received by the responsible officers for each facility and service. At the debriefing session following the field visits, the majority of the participants agreed that there is a need to upgrade

existing facilities. Tomo Ishimura reminded the participants that the construction of buildings might be funded by development partners, but the costs for their management needs to be borne by the government. It was suggested that a possible adaptive use of the Old Courthouse could be as a branch of the National Museum.

On the second day, Mark Boddington, a volunteer with the UNESCO Office for the Pacific States, made a presentation titled 'Collection Care and Management in Pacific Island Museums', in which he highlighted specific regional considerations surrounding museums in the small island states of the Pacific. As a way forward he recommended engaging professional organizations, academic institutions, international and regional organizations and development partners in order to influence the next Samoan national development plan to be in favour of museum development.

Amela Silipa, the Assistant CEO of Archives, made a presentation titled 'Challenges and Opportunities for National Archives'. She reported that the recent establishment of the Archive Division as part of the MESC is an interim arrangement that was put in place until an independent authority on archives, namely the National Archives and Records Authority (NARA), is formally established. She presented some of the division's ongoing activities, including training in record management for government officers and digitalization of German administration documents (funded by the German government through Archives New Zealand).

In the Question and Answer session, the participants discussed the criteria for screening documents for archiving. The different and complementary roles of libraries and archives were explained. Asked about the relevance of archives to the Culture Centre Project, Amela Silipa replied that the National Archives can be a standalone building as long as international standards for archives are met. A participant suggested that cooperation with faith-based organizations would strengthen the safeguarding of documentary heritage in Samoa. As for museums, given that Samoa itself can be viewed as a 'living museum', the participants exchanged ideas on possible models that would be relevant to Samoa, other than the conventional model of museums, which are perceived as essentially a Western construct. Mark Boddington reiterated the importance of museums as the hub of a knowledge economy, and emphasized that museums convey knowledge not only for people in a country, but also for visitors from abroad. Tomo Ishimura highlighted the power of multimedia as a tool not only for documenting ICH but also for enhancing interaction between visitors and exhibits at museums. He also reminded the participants that proper consideration must be given to the management side of cultural infrastructure and facilities. With regard to the place of the culture sector in government administration, one participant suggested that the Sector Plan Review, scheduled for 2015, could be an opportunity for the culture sector to raise its profile.

P.J. Ieriko gave a presentation titled 'Challenges and Opportunities for Samoa's National Orchestra' (SNO). Providing information on the current status of the SNO, he reiterated the need to develop an education system that would nurture the talents of young musicians from Samoa in cooperation with the MESC. The participants expressed the need for an orchestra of traditional Samoan instruments and cooperation with the Arts Council in terms of performing arts.

Peone Fuimaono, the Assistant CEO of the Culture Division of MESC, presented Samoa's National Culture Policy Brief. Questions were raised about the language policy, the relationship between culture and tourism, participation of artists, practitioners and ICH holders in the school education system, the needs of the National Institute of the Fine Arts, and the need for prioritization of the ten areas identified in the draft policy.

Following these presentations, the participants engaged in group work to develop a strategy for advancing the Samoa Culture Centre Project. The discussions were grouped under three pillars: protection, promotion and development/management. Following the group discussions, representatives of the three groups made presentations of the outcomes of their discussions.

Peone Fuimaono wrapped up the consultation, highlighting three keywords: loss (of certain ICH in Samoa), platform (as a role of the proposed culture centre) and priority (to be accorded to the Culture Centre Project). She presented her plan to finalize the draft culture policy through further consultations with a broad range of stakeholders.

In the closing session Mata'afa Elia congratulated the participants for their active and constructive contributions to the consultation discussions. Tomo Ishimura made closing remarks highlighting the shift occurring in the nature of museums and culture centres in the twenty-first century, from self-contained closed systems to systems that allow two-way communication with other institutions and with communities.



Opening Remarks

UNESCO Office for the Pacific States

Akatsuki Takahashi

Officer-in-Charge

- Reverend Fuao Fetalaiga
- Hon. Magele Mauliu Magele
- Distinguished Experts
- Ladies and gentlemen

Good Morning

I am honoured and pleased to be here today. On behalf of Etienne Clement, Director of the UNESCO Office for the Pacific States, I would like to thank the Samoan authorities for inviting UNESCO to participate in this important meeting.

As Samoa's cultural life has become increasingly active, the necessity of a Samoa Culture Centre has been felt by the cultural community in Samoa. Such a centre may comprise a museum, archive, library, theatre and concert hall. This consultation will provide an opportunity to obtain up-to-date information on existing cultural facilities and services in Samoa and to exchange ideas and perspectives for a new culture centre. The consultation will look not only at the infrastructure and building of the proposed centre, but also at its management in terms of collections and care, storage, research, education and outreach, security and financial and human resources. Good management of a culture centre requires skilled staff with formal training in their respective areas. It is hoped that by the end of this consultation we will come up with an action plan to advance the project.

A culture centre, as a national institution, has the mission to preserve cultural objects and official documents of high importance as 'national treasures' and make them accessible to the public, since they are testimony to the nation's history. Besides, a culture centre should have some means to meet the needs of remote villages, if it aims to become a facility truly owned by the people of Samoa. The centre is also expected to provide a place for the community to showcase Samoa's intangible cultural heritage – such as *siapo*, *elei*, *ie toga*, the 'ava ceremony, *siva*, *fale Samoa* building, etc.

In this connection, I would like to commend the Samoan government for its recent achievements, including the signing of the ICH Convention in November last year, as well as the submission of 'German Administration Documents', its first nomination for inclusion in UNESCO's Memory of the World Register.

The culture sector is one of the sectors with the most growth in the twenty-first century. Cultural and creative industries are not only enriching our cultural lives, but are also generating diverse employment opportunities. Museum curators, archivists, artists, musicians, actors and actresses, film directors, fashion

designers and multimedia creators are some of the job profiles that are attracting young people in particular. A new culture centre will provide a much needed place for their creative activities and professional development.

So, I would like to thank the participants representing government ministries and civil society as well as development partners who have made extra efforts to be here today despite busy schedules and heavy workloads.

The concept of a cultural centre, primarily developed in the Western world, is in the midst of a transformation due to the advance in information technologies and changing roles in society. World Heritage sites with ICH elements that UNESCO promotes in a way represent alternative ways to protect and promote our heritage and living culture in their original place. In other words, they are eco-museums and outdoor cultural centres. I am confident that your experience and wisdom will guide our discussions to identify a culture centre that is most suitable to Samoa, which has colourful traditions and culture based on strong village-based governance.

Before concluding, I would like to thank the Government of Japan for sponsoring the participation of Tomo Ishimura in this consultation. Dr Ishimura is a scholar in Oceania archaeology. He has been involved in a number of important museum development projects within and outside Japan and I am confident that the consultation will benefit from his knowledge and experience.

Lastly, may I acknowledge the excellent preparatory work done by the MESC through the Culture Division. I wish you every success in your deliberations.



Ministry of Education, Sports and Culture

Afioga Magele Mauiliu Magale

Minister of Education, Sports and Culture

Samoan culture is central to all areas of Samoan life. It means a lot of things to us Samoans and ranges from our shared norms and values, to our kinship ties and our relationships to each other and to our lands and titles. Culture not only surrounds us, but it is within us. These things epitomize who we are as people, or our Samoan identity.

The dream of a culture centre was born two decades ago with the establishment of the former Ministry of Youth, Sports and Cultural Affairs by Act of Parliament in 1993. Twenty years later, although many developments have happened, this is largely still a dream. Hopefully, with events like today's gathering, we will get closer to realizing the existence of a culture centre for Samoa.

One may ask why we need a culture centre when we have a thriving, living culture. We need it because culture is a changing phenomenon and as it changes, its authenticity becomes lost. The preservation and promotion of what is Samoan has been an integral part of our national development agenda as a nation since 1962. This is manifested with Samoa's ratification of several international conventions over the years. For example, in 2001 Samoa ratified the *Convention Concerning the Protection of the World Cultural and Natural Heritage* (1972) and just last year in 2013, Samoa signed on to the Convention for the Safeguarding of Intangible Cultural Heritage (2003). We will be launching Samoa's status as a party to this convention in a press conference on Monday next week.

Samoa is very rich in material culture and traditional knowledge. Our history, as well as our achievements as a nation, bears witness to this wealth in the form of tangible and intangible cultural heritage both ancient and modern. However, with globalization and climate change and changes to our social systems, we have seen the demise of these national treasures at an alarming rate. Traditional knowledge is being lost with each passing generation and there is no form of protection for our material culture from exploitation and destruction.

What we hope to achieve in these two days is your committed contribution to find ways we can work together as partner organizations and as Samoans to salvage what is left of these national treasures and to safeguard them and promote the richness of our history to the world. We share a common interest in this cause, as custodians of our heritage and culture, and I urge you all to support this consultation fully, and to seek the support of our international friends here today to do so.

With that, I now declare the deliberations for these two days open.

Faafetai.

Presentations by National Experts

3.1 Sala Delphina Lee

OVERVIEW OF CULTURE DEVELOPMENT SERVICES

Presenter: Delphina Lee
Principal Culture Officer
MESC

slide 1

CULTURE AWARENESS

Culture Division Objective:

To nurture Samoan cultural Heritage and Creativity

- Improve preservation of Samoan cultural heritage
- Preserve promote develop and disseminate information of Samoan language, culture and creativity
- Promote preservation and mapping out of cultural settlements (archeological sites)

Corporate Plan July 2012- June 2015

slide 2

PRIORITY TARGETS

1. Complete integration of the museum, libraries and Archives into the Culture Centre Architectural design concept by 2013.
2. Museum Legislation 2013
3. Establish the National Archives and Records Authority by 2013
4. National Culture in Education Strategy developed by 2014
5. Ratify the 2003 UNESCO Convention on the Safeguarding of Intangible Cultural Heritage by 2013
(Corporate plan July 2012 – June 2015)

slide 3

CULTURE AWARENESS ACTIVITIES

Culture in Education

- Coordinate Schools Cultural Festival and Regional festivals
- Provide cultural advise to schools with their culture days
- Development of a National Culture in Education Strategy

slide 4

CULTURE AWARENESS ACTIVITIES

ICH for Preservation and Dissemination

- Ratification for 2003 Convention on ICH
- Conduct inventorying workshop in the community
- Collect record and document oral traditions
- Create reading resources for children from documented oral traditions
- Develop thematic Samoan monolingual dictionary.

slide 5

CULTURE AWARENES ACTIVITIES

Policy and Research Development

- Conduct research on oral traditions, Samoan monolingual dictionary, culture projects and relevant culture issues
- Development of M& E framework
- Development of the National Culture Policy
- Development of the Samoa Culture Centre

slide 6

PUBLICATIONS

Samoa Nei Galo Volumes 1-7
(Legends and Myths)

Samoa Monolingual Dictionary 4
Thematic Monolingual Dictionary

slide 7

COMMUNITY-BASED INVENTORYING OF INTANGIBLE CULTURAL HERITAGE WORKSHOP GATAIVAI, SAVAII 21-26 OCTOBER, 2013



slide 8

SAMOA'S OBLIGATIONS

- Commitment at the highest level on ways to ensure the safeguarding of Samoa's ICH.
- Promote awareness of all areas of ICH and all documented ICH in Samoa.
- Ensure participation of all custodians and citizens in the safeguarding of ICH.
- Have a National ICH List.
- Have a national strategy on the safeguarding of ICH.

slide 9

WHAT IS ICH?

- Intangible Cultural Heritage (ICH) is a reservoir of ancestors' knowledge and wisdom, providing a foundation for our identity and continuity. ICH embodies values that are dear to the heart and soul of a community. ICH unites community members and allows them to live together.
- Samoa signed on to the 2003 Convention on the Safeguarding of Intangible Cultural Heritage in 2013.
- Over 150 countries are now parties to this Convention including 8 Pacific Islands (*PNG, Fiji, Tonga, Vanuatu, Palau, Nauru, Micronesia and Samoa*)

slide 10

KINDS OF ICH?

- The Convention states that ICH is manifested in the following domains :
 1. Oral Traditions and expressions including language, myths and legends, customs and rituals
 2. Performing arts such as *the ma'ulu'ulu, sāsā, and fa'ataupati dances.*
 3. Social systems and practices in relation to ancestors, genealogy and *matai* system.
 4. Traditional knowledge about nature, forests, plants, ocean, climate and even our cultural predictions of the weather.
 5. Traditional craftsmanship such as *traditional skills of canoe making, fale building, sculpture making, and production of siapo, elei, and ie toga.*

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WHY SAFEGUARD ICH?

- Climate change (sea level rise) and natural disasters (cyclones, earthquakes, tsunamis) threaten to destroy these cornerstones of our cultural traditions and customs.
- respond to the growing concern over the adverse impact of globalisation on culture & traditions.
- Need to preserve traditional sites from modernisation and land development.
- Village relocation and migration.
- Low level of awareness on ICH & protection.

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Presentations by National Experts

3.1 Sala Delphina Lee *continued*

WORKSHOP BACKGROUND

- a follow up of the Implementation Workshop of the 2003 Convention held in February, 2013.
- first Community based Inventorying (CBI) training conducted in Samoa.
- provide training opportunities in community based inventorying and skills in the preservation and safeguarding of heritage sites for ICH custodians and Samoa.

slide 13

WHY GATAIVAI?

- Gataivai was identified in the Ministry's "Samoa Ne'i Galo" Project (documenting oral traditions/ myths/ legends of Samoa) as being a village rich in ICH and TCH.
- Vavau i Gataivai :
 - O le Ala o le Mativa
 - Ulupu'u (Ma'a Sogi)
 - Nonupu'u
 - Vaitu'ulima (Vai Sa)
 - Maota o Nu'uuli ma le Atunofu
 - Papa o le Fa'atolotologatama
 - O le taeao nai Samanā
 - O le vai o le Tetea

slide 14

WHY GATAIVAI?

- Good preservation – Most of the sites are located in the thick inland vegetation. This has helped preserve most of the heritage sites from decades and centuries of natural and physical changes.
- Strong leadership and commitment demonstrated by the village matais to preserve these sites.

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WORKSHOP STRUCTURE

- One week workshop
- 40 selected participants from Gataivai
- Skills on Inventorying and Safeguarding ICH
- Key areas of Inventorying
 - Traditional Sports
 - Traditional Healing
 - Traditional Food
 - Traditional Weaving
 - Oratory
 - Performing Arts & Songs
 - Myths and Legends

slide 16

OUTCOME OF THE INVENTORYING WORKSHOP

- The Gataivai community were trained and gained skills and knowledge in the process of inventorying and safeguarding measures.
- The Gataivai community increase their understanding and respect of their ICH.
- The community have learned that economical benefits and sustainability of the project comes through good management and maintainance of their ICH.
- The Ministry donated 3 still photo cameras and a laptop for the community to continue with their preservation work.

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AVA CEREMONY & ORATORY



slide 18

PERFORMING ARTS AND SONGS



slide 19

MYTHS AND LEGENDS (SITES)



slide 20

HISTORICAL SITES



slide 21

TRADITIONAL WEAVING



slide 22

TRADITIONAL WEAVING



slide 23

Photo credit
ICH community-based inventorying workshop at Gataivai 2013
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Presentations by National Experts

3.2 Lumepa Apelu

Museum of Samoa

Past, Present, Future

Presentation by : Lumepa Apelu
Principal Museum Officer; MESC

slide 1

Legislation

- Education ordinance 1959
- Youth Sports and Cultural Affairs ACT 1976
- Amendment of the ACT 1993
- Museum Legislation to be completed by 2012, extended

slide 2

Corporate Plan

- Main goals
1. Build culture centre
 2. Museum legislation

slide 3

Strategic Plan for the Museum

- To manage collections
 - Collections
 - Conservation and research
- To enhance access to collection
 - Exhibitions
 - Events
- Partnerships
 - National
 - International

slide 4

To invest in our people

- Museum staff
- Museum volunteers

Future Plans

- New museum or
- New culture centre with museum, archives, national library incorporated.
- 2003 ICH convention implementation, role of museum

slide 5

3.3 Nanai Saolotoga Fasavalu



slide 1



slide 2



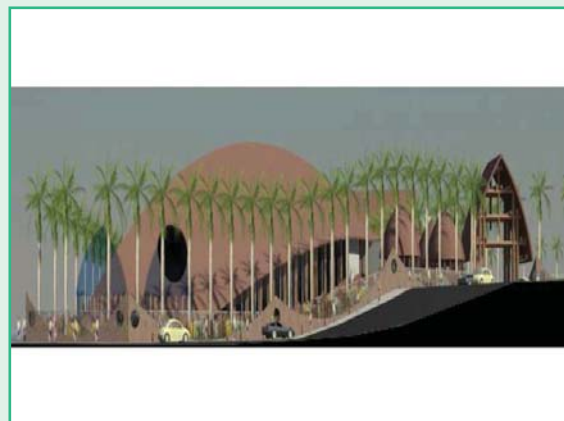
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Presentations by National Experts

3.3 Nanai Saolotoga Fasavalu *continued*



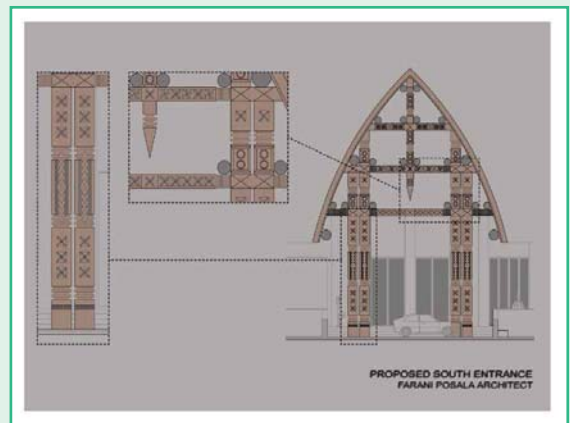
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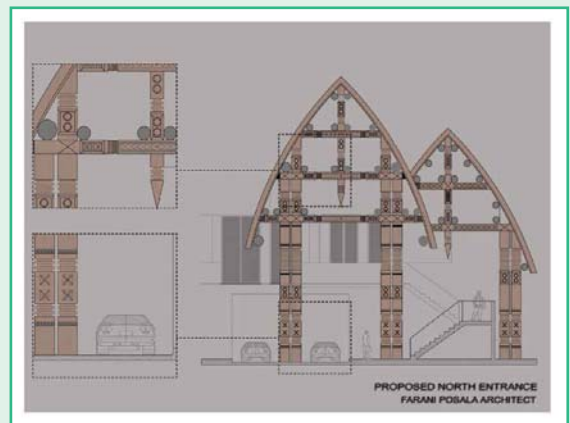
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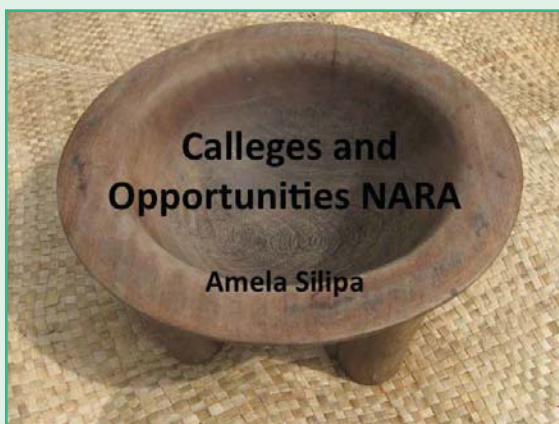
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Presentations by National Experts

3.4 Amela Silipa

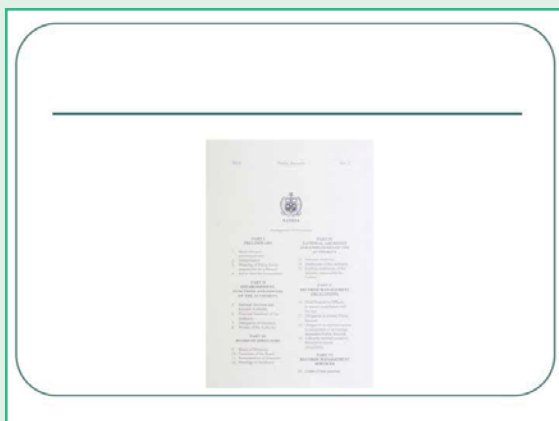


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Overview

- The Public Records Act 2011
- The Project
- The Second Storage

slide 2



slide 3



slide 4

Archives in Samoa

“The familiar mantra of accountability, efficiency, and cultural heritage through written records does not resonate in most Pacific Island countries...whether as collectors or as government bureaucrats, the role of archivists does not fit easily with local oral cultures.”

Wareham (2002). 'From Explorers to Evangelists', *Archival Science* 2, p.193

slide 5

Ministry of Education, Sports & Culture – Archives Unit

- Commenced in 1996
- Sits within the Culture Division
- Shares staff and resources with the Culture of Samoa
- Majority of Government records remain within the Ministries

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Recordkeeping Task Force

- Established in 2005
- Aims to work with the Archives Unit to
 - Improve records management across Government
 - Build the capacity of Records Management Officers
 - Preserve valuable records
 - Advocate for public records management

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slide 9



slide 10



slide 11



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Presentations by National Experts

3.4 Amela Silipa *continued*

Archives Workshops



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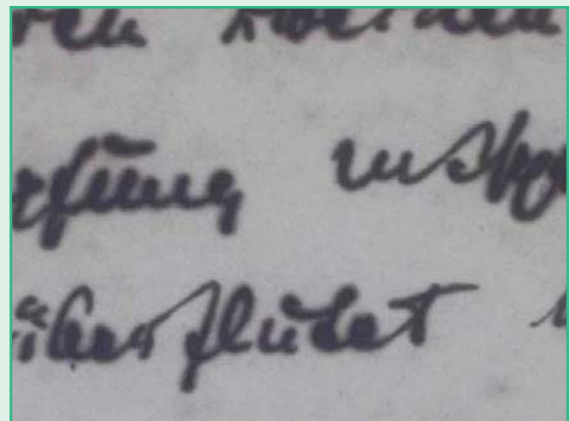


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German Administration Records Digitisation Project

- Commenced December 2008
- Joint project between the Germany, Archives New Zealand & Samoa
- Objectives
- Outputs
- Difficulties encountered

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Challenges

- Very limited resources
- Unreliable utilities
- Building
- networking
- Competing priorities
- Tyranny of distance
- Climate
- Resilience, determination & hope

slide 18

opportunities and way forward.

- Raising the profile of archives
- Securing an Archives Building
- International engagement & Pacific networking PARBICA and ICA
- Research available locally

slide 19

Questions / Comments



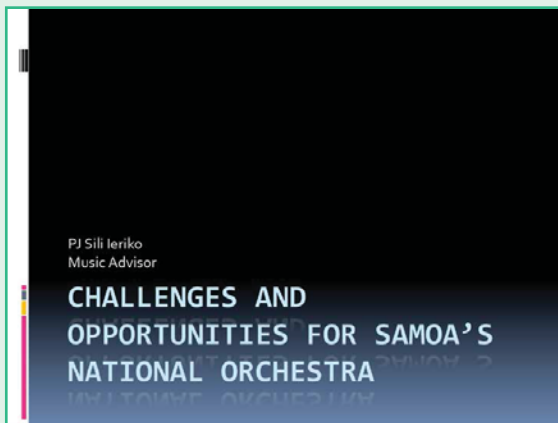
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Presentations by National Experts

3.5 P.J. Jeriko



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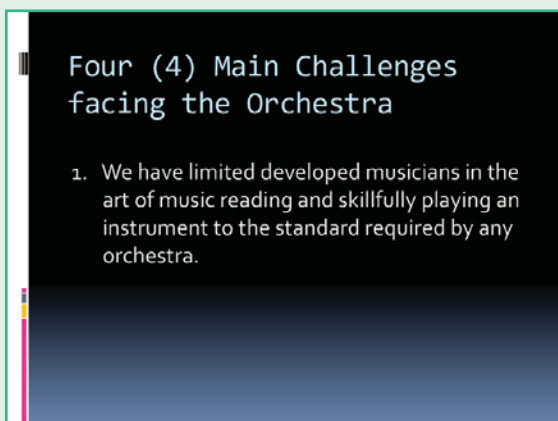
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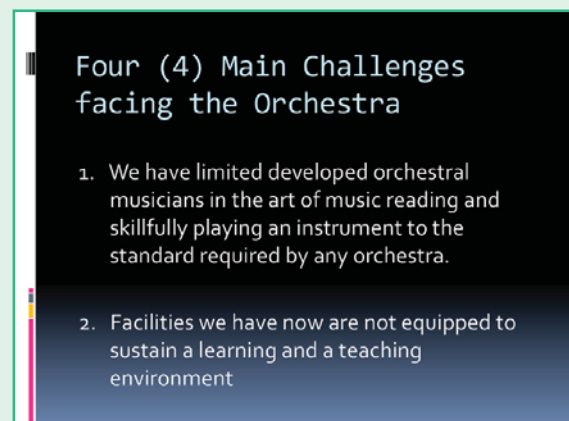
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slide 6

Four (4) Main Challenges facing the Orchestra

1. We have limited developed orchestral musicians in the art of music reading and skillfully playing an instrument to the standard required by any orchestra.
2. Facilities we have now are not equipped to sustain a learning and a teaching environment
3. We don't house experienced trainers and teachers in Samoa to develop all the technical aspects of orchestra instruments

slide 7

Four (4) Main Challenges facing the Orchestra

1. We have limited developed orchestral musicians in the art of music reading and skillfully playing an instrument to the standard required by any orchestra.
2. Facilities we have now are not equipped to sustain a learning and a teaching environment
3. We don't house experienced and trained trainers and teachers in Samoa to develop all the technical aspects of orchestral instruments
4. It is obvious, that people in Samoa can not afford to buy musical instruments because they are too expensive.

slide 8

Four (4) Main Challenges facing the Orchestra

1. UNDEVELOPED ORCHESTRAL MUSICIANS
2. UNSUITABLE FACILITIES
3. UNDERMANNED EXPERTISE
4. UNAFFORDABLE INSTRUMENTS

slide 9

A WAY FORWARD

- The new recruits and the current orchestra members will be put into a 4 months training program for music literacy and basic instrumental technical playing skills

slide 10

A WAY FORWARD

- The new recruits and the current orchestra members will be put into a 4 months training program for music literacy and basic instrumental technical playing skills
- Whatever the results, the 2014 orchestra will take a risk of performing in public to gain confidence and to develop the art of orchestral playing

slide 11

A WAY FORWARD

- The new recruits and the current orchestra members will be put into a 4 months training program for music literacy and basic instrumental technical playing skills
- Whatever the results, the 2014 orchestra will take a risk of performing in public to gain confidence and to develop the art of orchestral playing
- Successful members will be given scholarships to further their studies overseas

slide 12

Presentations by National Experts

3.5 P.J. Jeriko *continued*

A WAY FORWARD

- The new recruits and the current orchestra members will be put into a 4 months training program for music literacy and basic instrumental technical playing skills
- Whatever the results, the 2014 orchestra will take a risk of performing in public to gain confidence and to develop the art of orchestral playing
- Successful members will be given a scholarship to further their studies overseas
- We are currently applying for overseas experts to come to Samoa for at least 12 months to develop our orchestra in all the necessary requirements. So far, we are waiting response from the New Zealand Symphony Orchestra, the Australian Aid Volunteer Program, and the Chinese Ambassador.

slide 13

The Orchestra 2014 Calendar

Pre-Season Training & Rehearsal	Orchestra Music Season
February – May <ul style="list-style-type: none">▪ Skills & Technical▪ Workshops▪ Auditions▪ Composition & Arranging	June – December <ul style="list-style-type: none">▪ Concerts▪ Visits▪ Public & Private Functions▪ Media & Film▪ Promotion & Marketing Campaigns

slide 14

Why the government wants to set up a national orchestra

- Opportunity to develop talent in Samoa
- To perform special Government functions other than the Police Band
- Employment opportunities

slide 15



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slide 17



slide 18

3.6 Peone Fuimaono

NATIONAL CULTURE POLICY BRIEF

Consultation on Development of Culture Centre
Thurs 6th February 2014
Aute Conference Rm; MESC. Malifa.

Presentation : Peone Fuimaono-Solomona

slide 1

CULTURE POLICY

- **Overarching framework that provides the direction for the protection, promotion and development of Culture in Samoa.**

slide 2

POLICY AREAS

1. Intangible Cultural Heritage and Traditional Knowledge
2. Tangible Cultural Heritage (TCH)
3. Modern Cultural Heritage (MCH)
4. Samoan Language
5. Culture and Education
6. Cultural Diversity
7. Culture and Gender
8. Culture, Youth and Children
9. Culture and Tourism
10. Culture and Media

slide 3

1. Intangible Cultural Heritage and Traditional Knowledge (ICH)

1. To **preserve and promote** intangible cultural heritage.
2. To **map out** all forms of intangible cultural heritage and traditional knowledge.
3. To ensure the full recognition and **protection of the custodians** and owners .
4. To strengthen links between custodians and younger generations to **ensure transmission** of traditional of knowledge and skills particularly those in danger of disappearing.
5. To ensure that intangible cultural heritage and traditional cultural knowledge are **considered as assets in the economic and social development of Samoa.**

slide 4

2. Tangible Cultural Heritage (TCH)

- **Preserve and promote tangible cultural heritage**
1. To inventory and **proclaim** Samoan natural and cultural heritage **sites for World Heritage listing.**
 2. To **protect, maintain and promote** Samoa's cultural natural and historical heritage sites.
 3. To **promote continued production** of tangible heritage such as *traditional fale, canoes, tapa* etc.
 4. To establish a **proper system of identification, classification and management** of existing historical buildings and sites.
 5. To **promote** knowledge and understanding of Sāmoa's heritage for **scientific research**, education and continuity of culture.

slide 5

3. Modern Cultural Heritage (MCH)

- **Protect, preserve, promote and develop Samoa's modern cultural heritage**
1. To **identify, inventory, efficiently manage and promote** Samoa's modern cultural heritage.
 2. To **protect** all forms of modern intangible and tangible cultural heritage.

slide 6

Presentations by National Experts

3.6 Peone Fuimaono *continued*

4. Samoan Language

1. To **preserve** Samoan traditional language
2. To **prevent the erosion of** and excessive changes to the Samoan language
3. To **develop full fluency** and competency for all Samoans.
4. To promote the **standardization** of the Samoan language

slide 1

5. Culture and Education

1. To ensure that schools offer performing and visual arts as part of the **curriculum**.
2. To **promote** the use of the Samoan **in school** and as a subject.
3. To **develop written materials**, particularly children's books, in the Samoan language.
4. To **support** the teaching of arts and culture by Technical and Vocational Education and Training (**TVET**) providers.
5. Encourage **Pastor Schools** to disseminate language skills.

slide 2

6. Cultural Diversity

1. To acknowledge and support **other cultures** in Sāmoa
2. To create the conditions for cultures to flourish and to **freely interact** in a mutually beneficial manner.
3. To support **cultural exchanges**.
4. To acknowledge and **support diversity within Sāmoan culture**.

slide 3

7. Culture and Gender

1. To ensure women's full and continued access to and participation in cultural life.
2. To ensure women's cultural knowledge and skills are perpetuated and valued economically and socially.
3. To publicize and disseminate information about the range of women's cultural knowledge and skills, and contribution to cultural life.
4. Improve Women's access to economic resources

slide 4

8. Culture, Youth and Children

1. To **promote international and national instruments** upholding the cultural rights/needs (*manaoga mo'omia*) of youth and children of Sāmoa.
2. To ensure the **access** of youth and children to different forms of **cultural education**.
3. To increase **employment and income generation opportunities** for urban and rural youth in the cultural industries.
4. To **increase opportunities for cultural learning**, including the arts, for youth and children in formal and informal education.

slide 5

9. Culture and Tourism

- **To recognize culture as a tourism asset.**
 - Plan to promote natural, cultural heritage sites
 - Improved access to sites
 - Protection mechanisms for all sites
 - Develop joint programs (partnerships)
 - Support the Arts in Culture and Tourism

slide 6

10. Culture and Media

1. To foster a **collaborative approach** between the culture sector and the media sector in Samoa.
2. Develop strategies to promote culture through the use of new media and technologies.
3. Foster the audiovisual sector in Samoa for the benefit of Samoans.

slide 1

POLICY AREAS

1. Intangible Cultural Heritage and Traditional Knowledge
2. Tangible Cultural Heritage (TCH)
3. Modern Cultural Heritage (MCH)
4. Samoan Language
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6. Cultural Diversity
7. Culture and Gender
8. Culture, Youth and Children
9. Culture and Tourism
10. Culture and Media

slide 2

GROUP WORK

MUSEUM, ARCHIVES, LIBRARY, MULTI-MEDIA
(1) Infrastructure (2) Resources (ppl, partnerships etc)

#	PRESERVE	PROMOTE	MANAGE/DEVELOP
	Preservation of Language : Samoan language a compulsory subject in all Schools.	Promotion of Safeguarding skills : all custodians of heritage sites (natural and cultural).	Training : Build capacity of staff in community support and preservation of sites.

slide 3

THANK YOU FOR YOUR ATTENTION

slide 4

Presentations by International Experts

4.1 Tomo Ishimura

Archaeology, Museum and Cultural Centers in Oceania and Japan
- A Case in Oceanic Culture Museum, Okinawa -

Tomo Ishimura (Ph.D.)
Researcher, Nara National Research Institute for Cultural Properties


slide 1

Short bio of the speaker

- Tomo Ishimura
 - Born in 1976
 - Entered Kyoto University in 1995
 - Study archaeology in Oceania during his postgraduate student and Ph.D. candidate in Kyoto University (1999-2005)
 - Conducted archaeological research in Tonga, Samoa, American Samoa and Fiji
 - Completed his Ph.D. in 2009 and published "An Archaeology of the Lapita Peoples (in Japanese)" in 2011



Fieldwork in Yasua Island, Fiji in 2004



An Archaeology of the Lapita Peoples (Ishimura 2011, Keisuishu: Japan)

slide 2

Short bio of the speaker

- Positioned as Researcher with Nara National Research Institute for Cultural Properties in 2006
- Engaged in international cooperation for safeguarding cultural heritage in several countries, including Afghanistan (Bamyan), Cambodia (Angkor), Federated States of Micronesia (Nan Madol), Myanmar (Pyu), and Viet Nam (Thang Long Imperial Citadel) (2006-present)
- Engaged in a renewal project on Oceanic Culture Museum, Okinawa, Japan (2007-2013)



Safeguarding Bamyan, Afghanistan in 2007



Excavation at Western Prasat Top, Angkor, Cambodia in 2007

slide 3

Background of Oceanic Culture Museum

- Oceanic Culture Museum was established in 1975, as Japan official pavilion for the Ocean EXPO held in Okinawa in 1975
- The museum exhibited approximately 1,500 ethnographic materials collected from Southeast Asia, Oceania and Japan
- After the EXPO, the museum has been retained and managed by a national government agency

slide 4

Background of Oceanic Culture Museum

- In 2007, the renewal plan of the museum was proposed:
 - to revise old-fashioned exhibition methods
 - to update the contents based on recent research results
 - to repair the materials damaged by aging
- In 2009, the renewal project was launched, and the advisory committee was formed, organized by Prof. Akira Goto (anthropologist, Catholic University of Nanzan)

slide 5

Renewal of Oceanic Culture Museum

- New direction for the exhibition
 - 1) To facilitate visitors' interpretation and understanding
 - 2) To focus on "voyaging", highlighting canoes materials
 - 3) To utilize multimedia contents, including ethnographic documentary programs

slide 6

1. To facilitate visitors' interpretation and understanding



Exhibition hall under construction

slide 7

slide 8



Real image of exhibition hall

slide 9



Performing arts studio
Visitors may enjoy wearing traditional dresses and playing traditional dances at the studio

slide 10

2. To focus on "voyaging", highlighting canoes material



Tahitian double canoe displayed at the entrance hall

slide 11



Large voyaging canoes in the exhibition hall

slide 12

Presentations by International Experts

4.2 Mark Boddington

Museum of Samoa

Past, Present, Future

Presentation by : Lumeapa Apelu
Principal Museum Officer; MESC

slide 1

What is Collections Management ?

- Collections management is about ensuring that objects are properly cared for. It is about ensuring that storage, conservation and record-keeping associated with objects is appropriately managed.
- Collection management tasks include:
 - Developing policies and standards that set out the considerations necessary over the lifecycle of a museum object
 - Evaluating storage
 - Ensuring that preventative conservation or restoration is conducted appropriately.

slide 2

Why Care About Museum Collections?

What is a Museum?

- Museums serve as repositories of cultural heritage.
- Museums are an aid for collective memory.

However they're not just about the past, there also about the future!

Museum's contribute to mutual understanding and social cohesion as well as economic and human development.

- Pacific Island Museums aim to engage audiences and inform them of their collection.

By doing so they promote:

- Cultural diversity
- Indigenous rights
- Sustainable development

slide 3

The Report

- The report covers 29 Museums throughout the 15 SIDS that are UNESCO Pacific Member States .
- The report documents Pacific Museums:
 - Condition of Collections
 - Storage and infrastructure
 - Capacity of staff and resources available
 - Relevant national legislation and cultural policy

slide 4

Research Findings

All Museums possess artefacts that are in a poor state of condition, and subject to deterioration.

Collections are also at risk to theft, and there are multiple examples of objects being lost.

Many elements necessary for collection care and management best practice are lacking in museums and archives throughout the Pacific.

- Museums and Archives often operate with out the necessary documentation to support their mission.
- Relatively few Heritage professionals have had in-depth training and experience in managing cultural heritage institutions or hold tertiary qualifications.
- Museum storage (or the lack of it) is major problem faced by most museums and archives.

slide 5

Where To From Here?

Undertaking an analysis of museums and in the Pacific is a necessary first step...

It enables us to ask ourselves:

- How can we reverse this position?
- What are the priority areas to which we can contribute; and
- Who else should be involved?

slide 6



slide 7

Presentations by International Experts

4.3 Akatsuki Takahashi



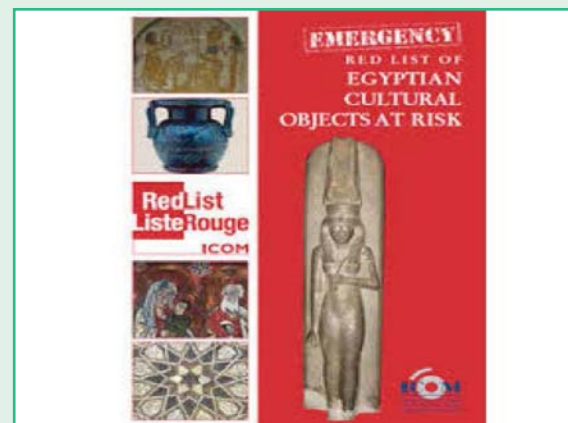
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slide 2



slide 3



slide 4



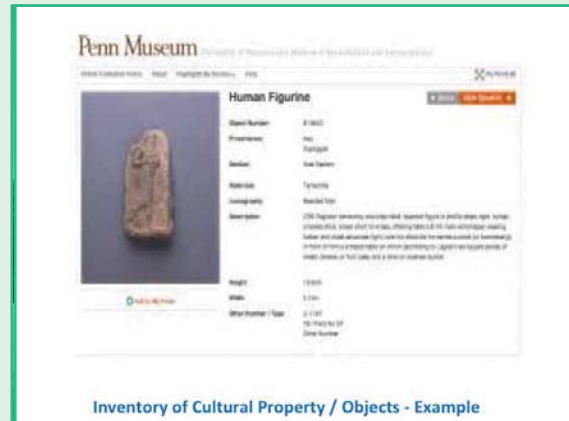
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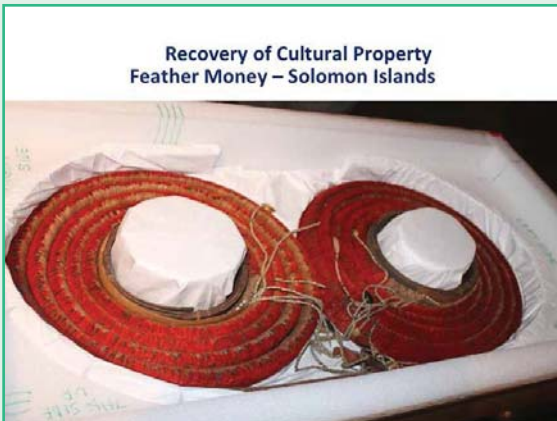


slide 7



Inventory of Cultural Property / Objects - Example

slide 8

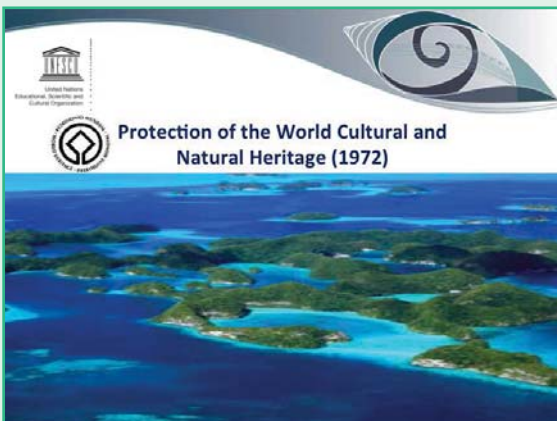


Recovery of Cultural Property
Feather Money – Solomon Islands

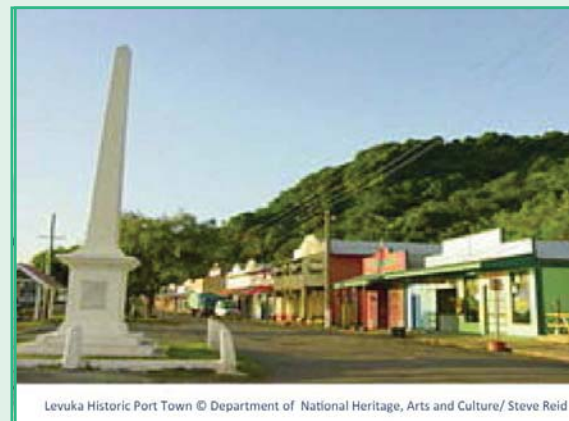
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slide 10



slide 11



slide 12

Presentations by International Experts

4.3 Akatsuki Takahashi *continued*



Shirakawa Go, World Heritage Site in Japan

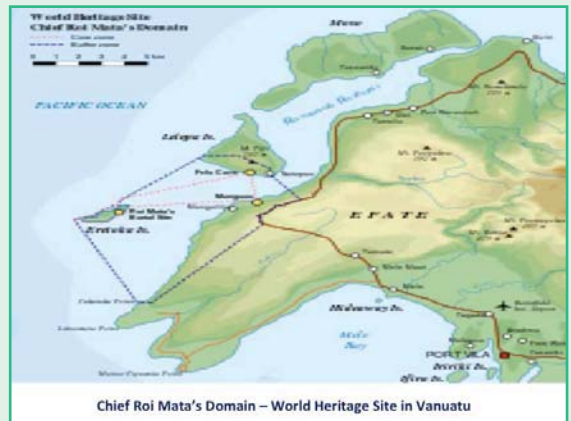
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slide 14



slide 15



Chief Roi Mata's Domain – World Heritage Site in Vanuatu

slide 16



slide 17



slide 18



slide 19



slide 20



slide 21

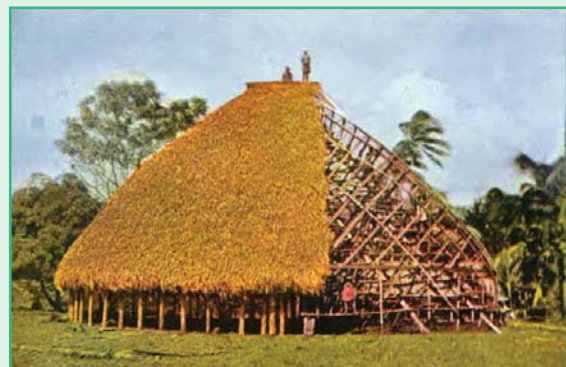


slide 22



Fagaloa – Iafato Protected Area

slide 23

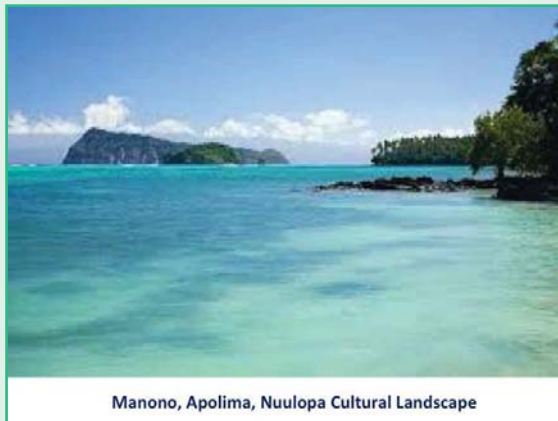


Seumanutafa's house Apia 1896© Wikicommons

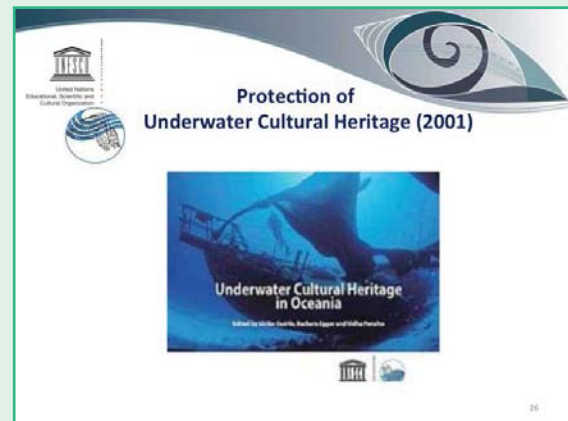
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Presentations by International Experts

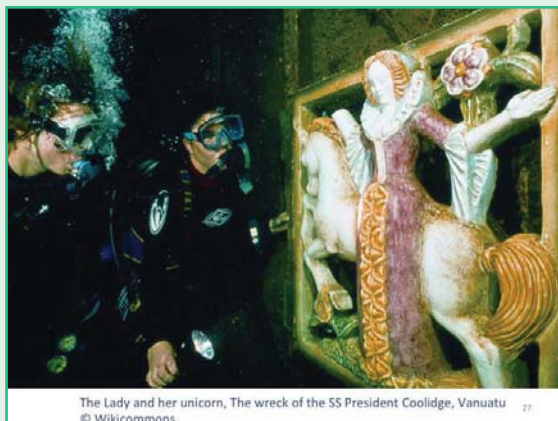
4.3 Akatsuki Takahashi *continued*



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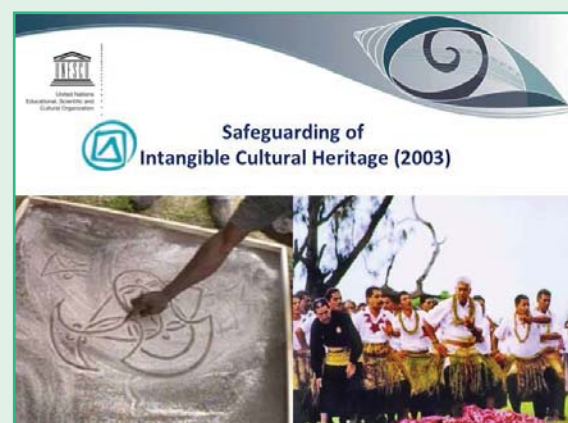
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slide 29



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Vanuatu Culture Centre, Port Vila, Vanuatu

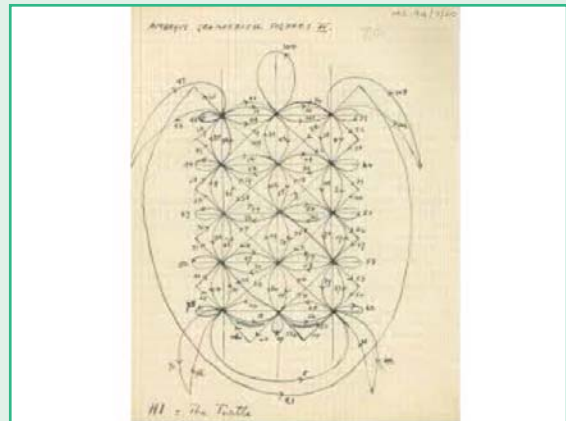
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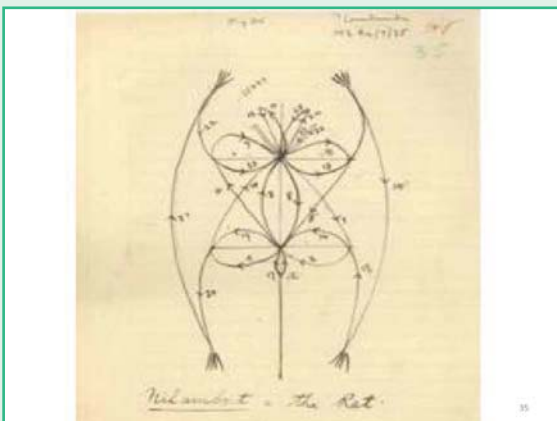
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slide 33



slide 34



slide 35



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Presentations by International Experts

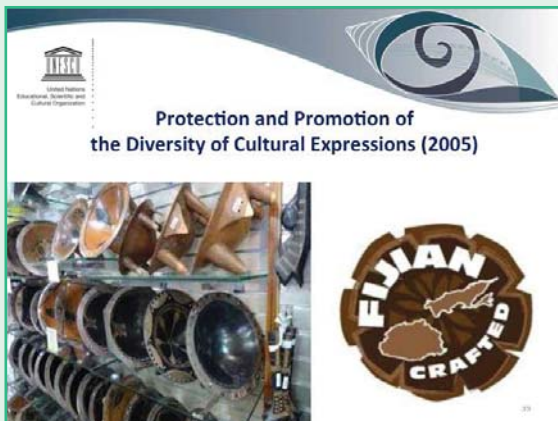
4.3 Akatsuki Takahashi *continued*



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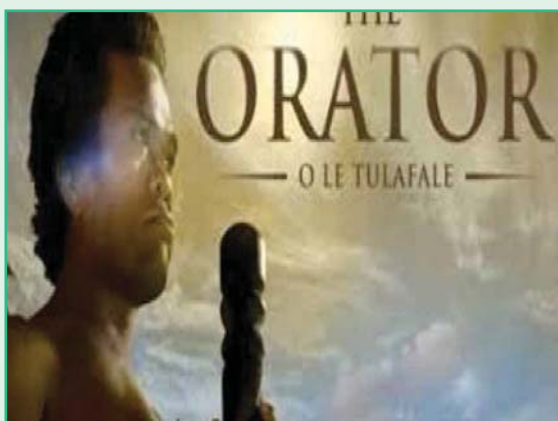
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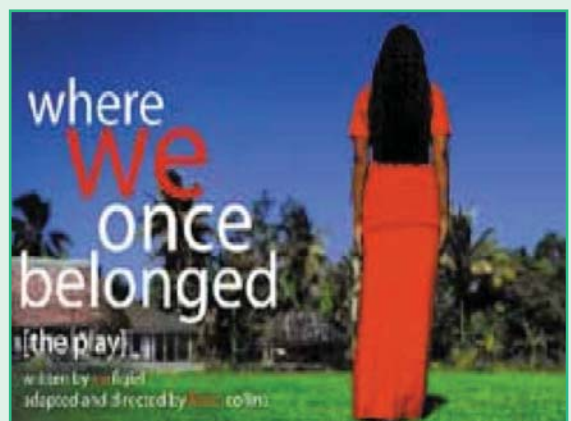
slide 39



slide 40



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slide 42

	1964 Hague	1964 Protocol of Hague	1999 Protocol of Hague	1970 Black Trafficking	1972 World Heritage	2001 Underwater	2001 DVI	2008 OCI
Australia	1964			1989	1974			2010
Cook Islands					2009			
Fiji					1990		2010	
Kiribati					2000			
Marshall Islands					2002			
Micronesia					2002		2013	
Nauru							2011	
NZ	2006	2013	2013	2007	1984			2007
Niue					2001			
Palau					2002		2011	
PNG					1997		2008	
Samoa					2001		2013	
Solomon Islands					1992			
Tonga					2004		2010	
Tuvalu								
Vanuatu					2002		2010	
Total	2	1	1	2	14	0	8	2

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Annex 1

Summary Table of the History of the Samoa Culture Centre Project

Date	Actions	Outcomes
1993	Ministry of Youth, Sports and Cultural Affairs established by Act of Parliament in 1993.	Cultural affairs became a government concern.
1999	A small museum was established by a Cabinet Directive, and was operated by the Ministry of Youth, Sports and Culture Development at the Old Courthouse building on Beach Road, Apia.	Small museum established.
2001	The Samoa Cabinet Development Committee (CDC) accepted the Archives Project and the provision of a suitable archives building was recognized as one of the greatest needs to salvage old German and public records. The CDC approved, in principle, the Archives Building proposal in December 2001.	Archives Project launched.
2003	Preliminary concept papers and design briefs on the archives building were developed, which needed to be finalized based on advice by professional architects. It was recommended that the design concept incorporate Samoan architectural elements while providing adequate and appropriate standards.	Preliminary concept papers and design briefs developed for the archives building.
2005	A draft project proposal for the construction of a cultural and educational Centre in Samoa was developed, with a requested amount of 3 million United States dollars (USD) for the Archives and Museum buildings as the core of the project proposal. Funding for other components and related buildings would be sourced separately. A careful tendering process was preferable to select a local architect or, alternatively, a firm that had worked in large scale projects for the Samoan community and the South Pacific region, with the knowledge and skills to determine the essence of Samoan cultural elements to be reflected in the project, based on the specifications given. It was requested to include the Cultural/Educational Centre in a JICA-funded project for upgrading the Polytechnic/National University of Samoa (NUS) compound. This request was declined due to budget constraints, which made it impossible to fund the project.	Draft project proposal for construction of a Cultural / Educational Centre in Samoa.
2007	A portion of the national budget was allocated for the Culture Centre Project but the utilization of this budget was delayed due to competing priorities among culture activities in the Annual Plan of the Ministry of Education, Sports and Culture (MESC). Activities were deferred until the following financial year 2008/2009.	Budget allocated but activities deferred.
2008	Given the scope of work, the MESC decided to exclude the Museum and Archives components from the project so that the Expression of Interest (EOI) conceptual design would focus on the Culture Centre only. EOI: 9042 000 831958 for 'Conceptual Designs for the Culture Centre' was publicized both by letter (on 24 April 2008) and an advertisement in the Samoa Observer (on 30 May 2008). Expressions of Interest were to be submitted to the Secretary of the Tenders Board by 23 June 2008. The MESC Bid Evaluation Committee, composed of eight members, conducted an evaluation on bidding documents on 27 June 2008. The Tenders' Board confirmed the following firms expressing interest: i) Tinai Gordon & Associates Ltd. and ii) FP Architects & Associates. The Tenders' Board selected FP Architects & Associates based on the evaluation report submitted by the Evaluation Committee. A letter of intent to award a contract for architects was sent on 22 October 2008. The contract was awarded to FP Architects & Associates Ltd in December 2008.	Tenders submitted and successful firm selected.
2009	The architectural design, including Culture Centre Concept, Culture Brief, Plans and Drawings and Final Design, commenced. The consultants were on board and the works were carried out between 9 February and 19 May 2009.	Culture centre conceptual design commences.
2011	The CDC met in May 2011 requesting the Aid Coordinating Committee (ACC) and the MESC to seek assistance from relevant partners for financing the project, and requesting the MESC to ensure that the roles and functions of the culture centre would not be duplicated by the Samoa Tourism Authority (STA) and the NUS. A portion of the national budget was allocated in financial year 2011/2012 to commission a feasibility study to revise the Culture Center Conceptual Design in order to include the Museum, Archives, National Orchestra and the Library.	Budget allocated for feasibility study.
2012	The revised conceptual design was produced by FP Architects & Associates Ltd in October 2012. This was endorsed by the government in November 2012.	Revised conceptual design of the culture centre completed.

Annex 2

Situation Analysis Report of the Museum of Samoa

Contents

Executive Summary	
Introduction	
Administration	
Finance	
Museum Staff	
Museum Infrastructure	
The Museum of Samoa Collection	
Collection Care and Management	
Research	
Exhibitions	
Education and Outreach	
The Museum of Samoa's Online Presence	
The Museum's Future: Looking Ahead	

Executive Summary

The Museum of Samoa is a unit of the Culture Division of the Ministry of Education, Sports and Culture (MESC). Officially opened in 1999, the institution continues to increase in standing with the local and international community through its programme of exhibitions and events. Some 3,000 visitors attend the museum each year.

Located in a turn of the twentieth century former school building in Malifa, Apia, the museum's collection is modest, comprising some 300 objects. The collection includes examples of material culture, documentary heritage and audiovisual materials. Since 2012, efforts have been made to develop the museum's collection, although a lack of storage space and limited access to collection care and management expertise remain ongoing problems.

The museum receives state funding through the MESC. Funds are not specifically allocated to the museum, however, aside from salaries. This means the museum must engage the support of third-party stakeholders.

Strengthening partnerships is key to continuing the museum's progress. It enables the museum to:

- Supplement its operational budget.
- Enhance staff capacity on various aspects of heritage management.
- Access temporary exhibits.
- Increase the size of the museum's permanent collection.
- Increase regional and international media exposure.

To date, the museum has been very successful in establishing partnerships. The museum recently partnered with the American Museum of Natural History, the Alexander Turnbull Library and the Commonwealth Association of Museums, as well as with several local NGOs and related institutions, and local and overseas artists. The museum also shares ties with the Te Papa Tongarewa Museum of New Zealand, the University of Sydney, the University of Hamburg and the British Museum.

The museum would like to thank the Ministry of Education Sport and Culture's Culture Division, the museum staff and volunteers, the partners and the regional stakeholders who assist the museum in its efforts to remind us all of the importance of gaining insight into our past. For without this, we are unable to build a solid future for our children.

Introduction

Officially opened in 1999, the Falemataaga (Museum of Samoa) vision is to 'Preserve, conserve and interpret the material and intangible culture of Samoa'.

The key priorities for the museum are:

- To promote and preserve Samoa's cultural heritage: tangible and intangible.
- To disseminate information through educational programmes, displays and exhibitions.
- To enhance this information through research.

Since 2008, the Museum of Samoa has been located in a two-storey former classroom that was built in the 1900s, during the German Administration period. The building, located in Malifa, Apia, has a layout comprising an administrative office and four permanent display rooms, which exhibit a variety of artifacts from Samoa and the Pacific Islands, loosely arranged according to the themes of Environment, Pacific, Samoan Culture and Samoan Prehistory. A variety of temporary special exhibitions are on display throughout the year.

Through community initiatives and international partnerships, the museum reaches out to local and diasporic audiences, ensuring all are aware of the museum goals to preserve cultural heritage and address significant issues relevant to Samoa and the surrounding region.

Around 3,000 visitors, on average, visit the museum each year. Visitors include families, tourists, researchers and students on class trips from schools all over Samoa. Visitor numbers have increased 20 per cent in the past two years. Visitor numbers are expected to continue to rise as the museum develops its activities and strengthens its partnerships further.

Administration

The National Museum of Samoa is as an entity of the Culture Division of the MESC. As of 2014 the museum is not governed by specific museum legislation, but this is expected to change in the near future. The MESC's Culture Division is in the initial stages of developing a draft National Museum of Samoa bill. For the moment, a range of legislation that impact cultural heritage are relevant to the operation of the national museum. Foremost is the *Youth, Sports and Cultural Affairs Act 1993/1994* that established the MESC and tasks its Culture Division with the establishment, acquisition and maintenance of cultural facilities, including museums, in order to preserve material heritage and provide information on Samoan culture, history and nature.

In addition, several MESC policies have been drafted and committees established over recent years with direct bearing on the maintenance and development of the museum. Particularly significant is the draft Samoan Cultural Policy developed by the MESC in 2008. This policy was formulated with the specific aim of protecting Samoa's tangible and intangible cultural heritage. To this end, it dedicates coverage to the maintenance and development of museums. Once the culture policy is finalized, the museum intends to devise its own internal policy documentation to guide operations.

Finance

The museum receives state funding through the MESC, but funds are not specifically allocated to the museum, aside from salaries. Instead, the museum requests operations funding from an annual allocation that is shared between the four national cultural institutions that the MESC oversees.

The museum relies on the generosity of the community, donors and its partners, in addition to the government, to fund its programmes and to increase its collections. The museum is unable to fundraise due to government policy, so financial assistance has been secured with the assistance of non-governmental organizations that publicize the museum's cause. Contributions to programme development have been received from the community, regional and international donors and museum partners. Recent examples include the Museums Connect grant, and funding from UNESCO in aid of website development and capacity building trips for staff.

As the museum is a not for profit institution, entrance is free. The donation box has collected over 20,000 WST since the museum opened. The donation box funds are used for capital expenditure only. The funds have so far been used to replace damaged air conditioners.

Museum Staff

Employees

The museum's success is only possible with the commitment of staff and volunteers, whose dedication over the past two years has been overwhelming.

Three staff are employed by the museum: a Principal Museum Officer, a Senior Museum Officer and a Museum Officer. The staff possess a wide range of expertise in the fields of education, record keeping, tourism, arts, archaeology, sociology, culture, Samoan language, history, law and policy making in lieu of holding tertiary qualifications in heritage studies. Staff members are fluent in English and Samoan.

Lumepa Apelu, the Principal Museum Officer, will be travelling to Sydney to speak at a conference held at the University of Sydney. The topic will be the museum's collection and Samoa's culture and environment. The trip will be funded by the University of Sydney.

Capacity building of staff members through the assistance of the Pacific Island Museums Association (PIMA) and other stakeholder organizations has enabled museum staff to travel to Japan, China and Indonesia to develop heritage management skills. Museum staff members have also travelled to New York as part of a year-long project addressing climate change in partnership with the American Museum of Natural History of New York.

The museum staff are subject to the government employment scheme, with remuneration, leave and other entitlements provided in accordance with government regulations. The Ministry of Education Sports and Culture is liable for the safety of the museum staff.

Volunteers

There are a handful of active museum volunteers and support staff who contribute to various museum activities. Often, volunteers are experts in their respective fields and contribute a diverse range of skills to benefit the museum, including graphic design of brochures and invitations, media coverage, research for the collection and curation of exhibitions. Volunteers' assistance ensures that museum programmes and activities run smoothly and public perceptions of the museum remain positive.

In 2014 the museum is initiating a new volunteer scheme. A United States (US) Peace Corps representative will arrange tours from rural schools to the museum. The director of the Peace Corps supports the project and a proposal is being jointly written by the museum and the Peace Corps volunteer. When the project proceeds, a handful of US Peace Corps participants will volunteer for the museum.

Museum Infrastructure

The German Administration Period School Building, Malifa, Apia

The current facility was renovated in 2008 in preparation for housing the museum collection. Additional work was undertaken in 2012 and 2013, including conducting an engineering assessment to determine the building's strength. New showcases for the museum's display rooms were purchased. Although the facility has been improved, the building lacks a dedicated storage facility for items that are not on display. Ongoing maintenance by the staff is necessary to ensure the building is pest free.

The Old Apia Courthouse, Beach Road, Apia

The museum occupied the right wing of the Old Court House in Apia from 1990 until 2008. The Old Courthouse is a building of significant heritage value to Samoa. The main reason for the move to a new location was concern for the safety of the artefacts. It was thought at the time that the Court House was unstable and was too close to the sea, risking salt damage to the artefacts.

The Old Courthouse is subject to ongoing research by various stakeholders who share Samoa's heritage community's desire to conserve the building. Museum administrators have been approached by artists who share an interest in renovating and upgrading the Courthouse so that it can house exhibitions.

The Museum of Samoa Collection

A collection of over 300 items is the subject of study, engagement and display at the National Museum of Samoa. The collection comprises artefacts, documentary heritage and audiovisual material. Examples of material culture associated with *fa'a Samoa* – the Samoan way – include traditional artworks such as carvings and woven items; tools relevant to boat construction, weaponry and tattooing; ceremonial items such as headdress (tuiga) and jewellery. Of note is a selection of *siapo* (*tapa* cloth), one of the oldest Samoan cultural art forms, and archaeological items such as 3,000-year-old pottery and stone adzes unearthed in Samoa. More recent items include those relevant to the making of modern Samoa and its political history as an independent nation, such as the first cabinet table. The museum also displays artifacts of national significance from other Pacific island states and territories.

In the past two years efforts have been made to develop the museum's collection. Historical and cultural reasons have contributed to the collection remaining modest in size thus far. Many artefacts of national significance are preserved in museums overseas, while many more remain in the custody of families in villages throughout Samoa. With the status of heirlooms, access to such items is complicated by custodians who are often suspicious of the intentions of cultural institutions. To overcome these challenges, the museum has embarked on new partnerships with local and international communities. This has been a successful venture. Prior to 2012, the museum collection comprised 177 items. Collaborative exhibitions have helped increase the permanent collection by encouraging the donation of artifacts and images to the collection. Exhibitions that have contributed included the Sennit exhibition, the Art of Voyaging exhibition, the German Samoa exhibition, and the Lapita exhibition.

A model of a *fale Samoa* (traditional Samoan house) is currently being completed as a result of the partnership between the Museum of Samoa and the American Museum of Natural History. A publication and video will also be produced as a result of the same partnership. Another recent partner of the museum, the Alexander Turnbull Library of Wellington, New Zealand, has contributed high resolution images to the Museum of Samoa and will continue to do so. Individuals from Samoa and overseas have also contributed artefacts and photos of their families (from the colonial times) to the museum. These gifts are recorded and are displayed or stored until more details are attained. As a result of these developments, the size of the collection almost doubled in just over 24 months. It is projected that once scheduled forthcoming initiatives are included in an inventory, the museum catalogue will increase to approximately 400 artefacts.

Collection Care and Management

Conservation is very important to all Pacific Island museums due to the climate and environmental concerns that heighten the need to protect the collection from deterioration. Sadly, the Museum of Samoa does not have access to ongoing technical expertise in this field, although basic preventative conservation practices include weekly cleaning of the museum, pest control, temperature control in two of the display rooms and careful handling of the collection by the museum staff.

In 2013 a workshop on collection care and management was conducted by an archaeologist, Professor Helene Martinsson-Wallin, in accordance with the lessons learned during the 'Samoa Prehistory' exhibition held to showcase archaeological additions to the museum. The accessioning of the collection had not been documented properly, so guidance was given on producing suitable templates that clarify ownership and terms of loans.

Further talks with Helene Martinsson-Wallin resulted in a six-month volunteer placement at the museum. The volunteer's contribution included labelling the prehistory collection and training museum staff in how to handle the prehistory collection.

Research

Museum staff members and volunteers pursue a variety of research projects in association with regional and international partners, despite the museum's lack of a formal research department. Research was conducted in preparation for the recent 'Art of Voyaging' exhibition. It is also frequently undertaken by visitors to the museum with an interest in genealogy, especially those of German descent. In addition, archaeologists, anthropologists and historians of the National University of Samoa (NUS) conduct research. Of note, Dr Malama Meleisea, the Director of the NUS Centre for Samoan Studies, is a supportive advocate of the museum through his assistance with research.

Research is also being conducted as part of a major, year-long project undertaken by the American Museum of Natural History of New York in collaboration with the Museum of Samoa. A grant of 52,000 USD from the Museums Connect fund has enabled research by both institutions on the impacts of climate change on culture. Workshops by the two countries are being conducted throughout the year to continue the dialogue and the presentation of research findings of the participants.

Research by museum staff is scheduled to commence shortly on behalf of Alexander Turnbull Library. The Turnbull Library houses a collection of images that capture Samoa's past. It is intended that the Museum of Samoa will provide information about images that lack captions.

Exhibitions

Past Exhibitions

Over the past two years, a number of temporary exhibitions have been displayed successfully at the Museum of Samoa. The following is a brief summary.

Folauga a Samoa, 'Voyaging is a part of us':

The 'Art of Voyaging' exhibition was made possible through collaboration between the Museum of Samoa and the Samoa Voyaging Society. The exhibition documented the craftsmanship and folklore associated with the traditional canoes of Samoa and other Pacific island nations. Many artefacts were loaned by the local community.

This exhibition captured the media's attention and was publicized by the *Samoa Observer* newspaper, the museum's Facebook page and website, and the Samoa Voyaging Society website. The audience at the launch of the exhibition included representatives of international partners, including Dr Jennifer Newell, Curator of the Anthropology collection of the American Museum of Natural History, and Dr Chris Zsekely, Chief Librarian of the Alexander Turnbull Library. The exhibition attracted many local business owners and some members of cabinet.

Samoa's Prehistory Exhibition:

The prehistory exhibition, held in early 2013, showcased the prehistory additions to the museum. These were findings from archaeological excavations carried out in 2002, 2003 and 2004 at the Pulemelei

mound, situated in the Letolo plantation at Palauli. These excavations resulted in the addition of stone artefacts and pot shards to the already existing lapita collection. Professor Helene Martinsson-Wallin of Gotland University, Sweden, received permission from the Head of State of Samoa, His Highness Tuiatau Taisi Tupua Tamasese, to deposit the said collection in the museum for the benefit of the people of Samoa. The exhibition attracted tourists and school visits.

German Samoa Exhibition:

The German Samoa exhibition held last year was donated by the University of Hamburg, Germany, whose students conducted the research. The exhibition is a series of historical images, with captions in the Samoan language. Small booklets (in English) about the exhibition were handed out. The ambassador of Germany to Samoa attended the launch of the exhibition.

Sennit Exhibition:

The Sennit exhibition, held at the museum in 2013, was produced by the Tiapapata Arts Centre, with generous funding assistance from the United States Embassy. The exhibition brought to the public's attention efforts to revive sennit, a fading art of Samoa. Historically, the weaving of sennit was a popular activity among *matai*. It is rarely practiced nowadays, however. Research indicates that the forest resources for making sennit are in short supply. Furthermore, the younger generation is not interested in making sennit as they are immersed in formal education and pursuing careers outside of traditional life.

The exhibition benefited the museum by providing funding for a range of promotional material and the acquisition of a video camera and a still photography camera.

Contemporary art exhibition:

This exhibition was made possible through collaboration between the museum and the Leulumoega Fou School of Fine Arts. Students of the school, the principal and the curator of the Congregational Christian Church of Samoa (EFKS) museum created the exhibition based on the theme, 'The Road To...' by Robert Louis Stevenson. The Museum of Samoa suggested this theme to highlight the value of hard work in times of hardships, and to instil in students the story of the prisoners who would not go home until they built a road to the mountains where Robert Louis Stevenson, the 'Tusitala' (storyteller), is now buried. The exhibition was displayed for three months and attracted many guests to the museum, including school pupils.

Proposed Exhibitions:

Several exhibitions are planned. This year, the renowned Samoan-Japanese artist Shegjiyuki Kihara is proposing to exhibit at the Museum of Samoa in September, when Samoa is host to the United Nations Small Island Developing States Conference. The Museum of Samoa and Ms Kihara are currently looking at a feasible programme for the exhibition. The exhibition will further enhance the museum's reputation and increase visitor numbers during the period.

Another proposed project is an exhibition of the works of Joseph Churchward, a Chinese-Samoan who is well known in New Zealand for his art. Sean Mallon, Senior Curator for Pacific Cultures at the National Museum of New Zealand, Te Papa Tongarewa, has proposed the possibility of this exhibition as part of establishing a stronger connection between the Museum of Samoa and Te Papa so that both institutions may benefit from research into Samoan cultural heritage.

Renowned Samoan New Zealand-based writer Albert Wendt has agreed to exhibit all of his books and be part of research into his work. He has also agreed to fly over for the exhibition. The museum is proposing to host national treasures such as Mr Wendt in a series of exhibitions.

Education and Outreach

From films, workshops and plays, to speakers on important issues pertaining Samoa's culture and sustainable development, the museum finds ways to reach out to a variety of audiences. In addition, the museum's online presence via Facebook, the museum website, and third party content providers inform local and diaspora communities of the museum's development.

The museum has an important role to play in the implementation of the *UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage* (ICH) of 2003, which was recently ratified by Samoa. Workshops on aspects of ICH were hosted by the museum in 2013 and will be an ongoing annual activity for the museum. The Museum of Samoa has limited facilities to document intangible cultural heritage, nevertheless it has actively engaged in initiatives that emphasize the importance of spreading knowledge about fa'a Samoa. Recent examples include an education workshop on traditional Samoan navigation and ongoing workshops geared toward primary and secondary school students. Last year, 40 students were invited from several secondary schools to attend a week-long workshop on the arts of weaving, voyaging and carving held at the museum and hosted by MESC. The workshop was covered by the media, along with articles written by the museum.

Primary school lessons are conducted for the nearby schools by museum staff. Lessons vary with available art materials, film and books, but are focused mainly on Samoan language, myths and legends and artefacts. Two lessons are provided per week and are attended by 10 to 20 students, on average.

Monitoring the effectiveness of the educational programmes began last year. A questionnaire designed by the museum has been used to collect data since September last year. Results of the survey are due in June 2014. A volunteer also conducted a survey of secondary schools to assess the interest of the students in the museum and its collection. It is anticipated that the findings of these reports will be useful to inform improvements in the museum's programmes and services.

A play based on a book by United States-based Samoan writer, Sia Figiel, *Where We Once Belonged*, was held at the museum in September 2012. This took place in collaboration with the Ivilasi film company and the National University of Samoa. The play attracted record numbers to the museum: about 1,000 people over the period of one week. Articles written by the local media and museum staff, Facebook content and press releases by the Ivilasi crew were published to enhance the play's contribution to the museum.

Workshops held at the museum in late 2013 for the 'Cultural Impacts of Climate Change' project attracted participation from the National University of Samoa, the MESC, the US Embassy deputy ambassador and New York partners. With the support of the US Embassy and the use of their Skype facilities, the museum was able to engage with the participants in New York.

The Museum of Samoa's Online Presence

The Museum of Samoa website was created in 2011 with funding from UNESCO. Content is updated regularly by the museum staff and includes news, coverage of exhibitions and museum articles. Funding from UNESCO included training for the museum staff to ensure the website is updated and a dynamic online presence. Last year, the museum website attracted over 10,000 visitors.

The museum website also serves to promote examples of Samoa's heritage that cannot be displayed within the museum. The website draws attention to heritage sites of colonial or prehistoric nature, such as the Pulemelei mound and various examples of intangible cultural heritage.

The museum's web presence extends to hosting a popular online collection of historic photos taken in Samoa. The online collection was developed by Mr Tony Brunt, a museum advocate who resides in New Zealand. Mr Tony Brunt has launched two online exhibitions on Germans in Samoa and both exhibitions have been received positively.

The Facebook page for the Museum of Samoa has gained the attention of local and overseas supporters of the museum. A recent article published by the Samoa Observer, 'Memories connect and bind us with love', reflected on the popularity of Facebook as a medium to connect with the Samoa National Museum.

The launch of the Cultural Impacts of Climate Change project also provided an opportunity for the museum to showcase the online collection about Samoa kept in the American Museum of Natural History, and a reminder of Margaret Mead's visit to Samoa in the 1920s.

Other online information about the museum include the Samoa Tourism Authority page, Twitter and the Ministry of Education Sports and Culture website.

The Museum's Future: Looking Ahead

The next few years will be an exciting and challenging time for the National Museum of Samoa. A new organizational structure has been planned for the museum and awaits approval from the Public Service Commission. The structure includes specialized employees for education, tours and research. These three sections are considered a priority for the museum goals at this stage of its development.

It is hoped that the museum will continue to increase its standing with the local and international communities through its exhibitions and events. This is an important goal. The museum is reliant on the support of partners to implement many of its activities. Maintaining strong partnerships is key to the museum's future success. To this end, the museum hopes to target Samoan artists to present their art in exhibitions at the museum. It also hopes to work closely with the traditional artisans to contribute to the museum's programmes. The museum will also continue to develop international partnerships, the most recent being with the Commonwealth Association of Museums. A conference hosted by the Commonwealth Association of Museums held this year in Glasgow included Ms Apelu as an invitee. Such conferences enable international partnerships to grow. Funding from outside is sought for this purpose. The museum is also discussing the possibility of workshops to be hosted in Samoa this year in collaboration with the Pacific Islands Museums Association.

One challenge comes with the prospect of relocation. The government is exploring the possibility of either incorporating the museum into plans for a Samoa Culture Centre or constructing a new standalone museum facility. Meanwhile, the museum must balance ongoing priorities of the museum to care for the collection, manage lively public programmes and to continue investing in its people. The activities set out in the museum's strategic plan for 2012-2015 will ensure that the museum grows into a credible and sustainable institution.

It is hoped that the dream of increasing the collection and building a new museum will be realized to reward the museum team's hard work and devotion.

Acknowledgement: This study was prepared in January 2014 by the National Museum of Samoa (MESO), with financial assistance from the UNESCO Office for the Pacific States and the technical support of Mark Boddington, a volunteer who worked at the UNESCO Office in Apia from August 2013 to January 2014.

Annex 3

UNESCO Website Article about the Consultation

Consultation on the Development of a Samoa Culture Centre Concludes Favourably

The establishment of a Samoa Culture Centre came one step closer to reality following a two-day event hosted by Samoa's Ministry of Education, Sport and Culture (MESC), in conjunction with UNESCO and Japan's Agency for Cultural Affairs.

The 'Consultation on the Development of [the] Samoa Culture Centre' was held on 5 and 6 February and discussed the long-standing proposal to establish a national centre to showcase Samoan culture and to house heritage institutions such as the National Museum and Archives.

Some 50 participants, comprising senior officials responsible for cultural heritage, international experts and representatives of regional stakeholder organizations took part in the workshop. The consultation provided participants with the opportunity to hear the views of a range of experts, to consider and debate various points of view and to visit existing cultural facilities such as Orchestra House, the National Museum of Samoa and the National Archives.

The consultation also served as an opportunity for Samoa's heritage professionals to communicate recent developments in the sector. Amela Silipa, Principal Archives Officer at the MESC, reported on the passing of the Public Records Act, the establishment of the National Archives and Records Authority (NARA) and ongoing efforts to digitize Samoa's documentary heritage, including the 'Archives of the German-Samoa Colonial Administration 1900-1914', a recent nomination for inscription on UNESCO's Memory of the World Asia Pacific (MOWCAP) register.

The consultation concluded favorably and marks another milestone in the process toward realizing the dream of a national culture centre for Samoa.

LINK

http://www.unesco.org/new/en/apia/about-this-office/single-view/news/consultation_on_the_development_of_samoa_culture_centre_concludes_favorably/#.U-QVm9ocTIU

Annex 4

Programme



United Nations
Educational, Scientific and
Cultural Organization

Consultation on the Development of a Samoa Culture Centre

5-6 February 2014

Aute Conference Room, MESC Headquarters, Malifa, Apia, Samoa

DAY 1: Wednesday 5 February 2014

TIME	SESSION	PRESENTATION
8.30am	Registration	Participants & Guests
9.00am	Welcoming Address	Doreen Roebeck-Tuala <i>Acting CEO – MESC</i>
	Opening Prayer	Rev. Fuao Fetalaiga <i>EFKS Toomatagi</i>
	Opening Remarks	Akatsuki Takahashi <i>Officer-in-Charge, UNESCO Office for the Pacific States</i>
	Keynote Address	Hon. Magele Mauiliu Magele <i>Minister of Education, Sports and Culture</i>
10.00am	Group Photo and Morning Tea	
10.30am	Session 1	Facilitator: Mainifo Viliamu <i>Senior Museum Officer</i>
	Archaeology, Museums and Cultural Centers in Oceania and Japan	Dr Tomo Ishimura <i>NARA National Institute for Cultural Properties; Japan</i>
	UNESCO Conventions in Culture and the Culture Centre's Role	Akatsuki Takahashi <i>Programme Specialist for Culture; UNESCO Office for the Pacific States</i>
	Historical perspective on Culture Development	Ms Lorena Sciusco <i>Centre for Samoa Studies; NUS</i>
Questions & Answers		
12.00pm	Lunch	

TIME	SESSION	PRESENTATION
12.30pm	Session 2	
	The National Museum of Samoa: Past, Present and Future	Lumepa Apelu <i>Principal Museum Officer; MESC</i>
	Culture Centre Design Concept	Nanai Saolotoga Fasavalu <i>Principal AV Officer; MESC</i>
	Activities of the Culture Division and Intangible Cultural Heritage: Gataivai Experience	Salā Delphina Lee <i>Principal Culture Officer; MESC</i>
	Visit to Orchestra House, National Museum of Samoa, Archives.	
2.30pm	Afternoon Tea	
3.00pm	Questions & Answers	

DAY 2: Thursday 6 February 2014

TIME	SESSION	PRESENTATION
9.00am	Session 3	
	Collection, care and management in Pacific Museums and Archives	Mark Boddington <i>Volunteer; UNESCO Office for the Pacific States</i>
	Challenges and Opportunities for National Archives	Amela Silipa <i>Acting A/CEO Archives; MESC</i>
	Challenges and Opportunities for Samoa's National Orchestra	PJ Ieriko <i>Music Advisor; National Orchestra</i>
	Questions & Answers	
10.30am	Afternoon Tea	
11.00am	Session 4 Group Work and Discussions on a Way Forward	
1.00pm	Lunch	
1.30pm	Group presentations Wrap up	Peone Fuimaono-Solomona, <i>ACEO – Culture Division; MESC</i>
2.30pm	CLOSING CEREMONY	
		MC: Mata'afa Elia
	Final Remarks	Tomo Ishimura
	Closing Remarks	Doreen Tuala, <i>Acting CEO, MESC</i>
3.00pm	Afternoon Tea	

Annex 5

List of Participants

Names	Designation/Address
Participants	
Avalogo Togi Tunupopo	<i>Librarian, National University of Samoa (NUS)</i>
Houlton Faasau	<i>Samoa Law Reform Commission</i>
Leitu Moananu	<i>Law Clerk, Attorney General's Office</i>
Dora Esera	<i>Heritage Committee, Ministry of Natural Resources and Environment (MNRE)</i>
Maiava Viiga Fuimaono	<i>Later Day Saints Church</i>
Leilua Ame Sene	<i>Samoa Voyaging Society</i>
Tepora Afamasaga	<i>Assistant Chief Executive Officer, Samoa Qualification Authorities</i>
Steve Percival	<i>Tiapapata Art Centre</i>
Saumālū Saufoi	<i>Taulasea Association</i>
Nuafesili Matunu Fepuleai	<i>Samoa Tourism Authority</i>
Leaseolagi Malama Meleisea	<i>Director, Centre for Samoan Studies, NUS</i>
Tuilagi Allan Alo	<i>Samoa Art Council</i>
Kolone Maisa	<i>Ministry of Industry Commerce & Labour</i>
Malama Taaloga	<i>Ministry of Women, Community and Social Development</i>
Tunumafono Aiavao Apelu	<i>Chairman, Culture Working Group</i>
Polataivao Manutagi Tiotio	<i>Assistant Chief Executive Officer, Corporative Service, MESC</i>
Resource Person	
Tomo Ishimura	<i>Nara National Institute for Cultural Properties, Japan</i>
Samoan Government	
Hon. Magele Mauiliu Magele	<i>Minister of Education, Sports and Culture (MESC)</i>
Doreen Roebeck- Tuala	<i>Acting Chief Executive Officer, MESC</i>
Peone Fuimaono - Solomona	<i>Assistant Chief Executive Officer, Culture Division, MESC</i>
Amela Silipa	<i>Acting Assistant Chief Executive Officer, Archives, MESC</i>
Polani Pita	<i>MESC</i>
Mata'afa E. Autagavaia	<i>MESC</i>
Delphina Lee	<i>MESC</i>
Lumepa Apelu	<i>MESC</i>
Nanai Saolotoga	<i>MESC</i>
Vaveao Toa	<i>MESC</i>
Keti Tupai	<i>MESC</i>
Simi Tanielu	<i>MESC</i>
Ailini Ah Ken	<i>MESC</i>
Mainifo Viliamu	<i>MESC</i>
Ana Patolo	<i>MESC</i>
UNESCO	
Akatsuki Takahashi	<i>Programme Specialist for Culture, UNESCO Office for the Pacific States</i>
Mark Boddington	<i>Volunteer, UNESCO Office for the Pacific States</i>



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