


<b>Section A</b>		
<b>Institution:</b> University of St Andrews 		
<b>Unit of Assessment:</b> UoA 22: Anthropology and Development Studies		
<b>Title of case study:</b> Tackling the 'root causes' of gender inequality and domestic violence in the Pacific: Evidencing and implementing a transformative approach		
<b>Period when the underpinning research was undertaken:</b> 2013 to 31 December 2020		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b> Tony Crook	<b>Role(s) (e.g. job title):</b> Senior Lecturer	<b>Period(s) employed:</b> 01 February 2003 - present
<b>Period when the claimed impact occurred:</b> 2014 - 31 December 2020		
<b>Is this case study continued from a case study submitted in 2014?</b> N		
<b>Section B</b>		
<b>1. Summary of the impact</b>		
<p>Dr Tony Crook's leadership of anthropology-focused policy and practice research collaborations has transformed how the <a href="#">'root causes'</a> and trenchant problems of gender inequality and domestic violence are tackled in the Pacific. Outcomes are detailed in three examples:</p>		
<b>1. New European Union funding programmes</b>		
<p>Our research was used as evidence for the design and justification, in 2016-19, of two new EU-led gender inequality development programmes, currently providing EUR68,000,000 (05/2017 &amp; 11/2018) to community, national and regional initiatives across 14 Pacific island countries, with <a href="#">over 8,000,000 people as direct beneficiaries.</a></p>		
<b>2. 'Moana': Pacific visual story-telling and community engagement</b>		
<p>Our collaboration with the Fiji-based Oceania Dance Theatre and Pasifika Voices evolved a vernacular visual story-telling method of change. This influenced an attending EU H2020 official to publicly announce the justification of <a href="#">a new EUR2,500,000</a> (06/2015) funding call. The wider impacts of our collaborative engagements with 'Moana' on 3,000,000 people were recognized by the <a href="#">2016 THE Awards - Shortlisted for Excellence and Innovation in the Arts.</a></p>		
<b>3. PaCiFiC Film4Gender - Pacific Community Filmmaking Consortium</b>		
<p>We enhanced the capacity of filmmaking for gender equality by engaging independent filmmakers in 11 Pacific countries, and created <a href="#">a new Consortium</a> by bringing 18 people (filmmakers), and 11 people (UN Women, UK FCO and EU policy makers) together for the first time. We commissioned and premiered 8 new films and innovated 15 community screening discussions in 6 Pacific countries.</p>		
<b>2. Underpinning research</b>		
<p>Violence against women and girls in the Pacific islands has remained amongst the highest in the world. Why is the current development paradigm ineffective in grasping the root causes, cultural contexts and social actions that produce gender inequality? How are gender relations figured in</p>		



*The European Commission and Pacific Islands Forum Secretariat sign a Financing Agreement worth EUR13,000,000 to tackle the root causes of gender inequality and violence against women and girls in the Pacific. Samoa, 2017. Photo: European Union*

vernacular conceptualisations? How would it be possible to amplify vernacular visual story-telling methods and processes of social change?

The interdisciplinary research collaborations led by Dr Tony Crook since 2010 involved partnerships in the UK and across the Pacific, and produced original analyses of Pacific ideas: in gender figured through dynamic inter-personal relations rather than pre-given biology; and in culturally-informed methods and theories of change – both of which strongly contrast with Euro-American folk-models embedded in international gender policy assumptions (**R1, R2, R3, R4, R5**). The core co-authored research since 2013 also includes wider analyses of Pacific visions of international development strategy (**R1**), and social and gender impacts of climate change (**R6**).

Gender inequality in the Pacific is based on a complex mix of historical and contemporary relations, values and concepts being remade in a transforming regional context that is responding to globalisation in highly distinctive ways. But rather than some paradigmatic 'biological' difference, gender in Pacific conceptualisation and vernacular analyses reflects social roles relationally activated in moments of everyday social life – e.g. a spousal relation requires a husband or wife, obligations on a brother can be activated by a sister, and so on. In Pacific analyses, reciprocal behaviour in performing relations and roles constitutes positive or negative feedback loops. The effectiveness of academic and policy analyses and interventions are greatly diminished if we take Pacific gender relations out of context as violence against a 'woman' or by a 'man' (**R3**).

These findings dislodge current paradigms and open up a transformative approach. Unless we similarly inspect these relations, we will continue to mis-read Pacific gender relations – and continue to mis-direct development resources. Our research casts serious doubt on the conceptual, social and cultural assumptions that underpin the current gender policy paradigms, and also suggests that the dominant theories of change for leveraging 'individual' and 'societal' behaviour changes misunderstand the tenets of Pacific socialites and collective rights (**R2**).

Ethnographic methods and participatory processes demonstrated the nexus in which community filmmaking can facilitate and encourage stories to be told through vernacular ideas – with the practical benefits of enabling change amongst community participants through the very means of the filmmaking process, and not just as an end product for external audiences (**R4**).

It is precisely because Pacific gender only becomes knowable through specific instances of social life, that films and visual story-telling are able to powerfully articulate the relational gender roles and dynamics with which Pacific audiences can identify, empathise and engage as proxies for their own circumstances – and seek to leverage change in their own communities (**R5**).

### 3. References to the research

Crook is a main or lead author in the following co-authored research outputs which were all peer-reviewed and supported by peer-reviewed and competitively awarded EU and UKRI GCRF funding and commissions. **R6** is included in the submission for REF2021.

**R1.** 2014. Borrevik, C., Crook, T., Hviding, E. & Lind, C. '[European Union Development Strategy in the Pacific](#)', Belgium: European Union. 22,000 words; Crook CO-I, Primary data collection and analysis, Co-author; ISBN: 978-92-823-5763-7, DOI: [10.2861/6397](#) Funded by European Union, €350,000 (12/2012) and European Parliament, €2,000 (01/2014).

**R2.** 2015. Crook, T., Farran, S. & Roëll, E. '[Overview: European Development Cooperation on Gender Inequality in the Pacific - From Platforms to Actions](#)'. Funded by European Commission, €150,000 (01/2015).

**R3.** 2016. Crook, T., Farran, S. & Roëll, E. '[Understanding Gender Inequality Actions in the Pacific: Ethnographic Case-Studies and Policy Options](#)', Luxembourg: Publications office of the European Union, ISBN 978-92-79-58217-2. DOI: [10.2841/896616](#) Funded by European Commission, €150,000 (01/2015).

**R4.** 2015. Crook, T., Farran, S. & Roëll, E. '[An Option for Action: Understanding Gender Inequality Actions in the Pacific](#)'. Funded by European Commission, €150,000 (01/2015).

**R5.** 2019. Crook, T. (et al.) '[KUSWA: A case-study of indigenous participatory film-making in addressing gender violence and sorcery accusations, Papua New Guinea](#)'. Funded by Arts and

Humanities Research Council, £5,000. [Available upon request]

**R6.** 2018. Crook, T. & Rudiak-Gould, P. (Eds.) [Pacific Climate Cultures: Living Climate Change in Oceania](#), Berlin: De Gruyter Open. ISBN: 978-3-11-059141-5, DOI: [10.2478/9783110591415](#)

#### 4. Details of the impact

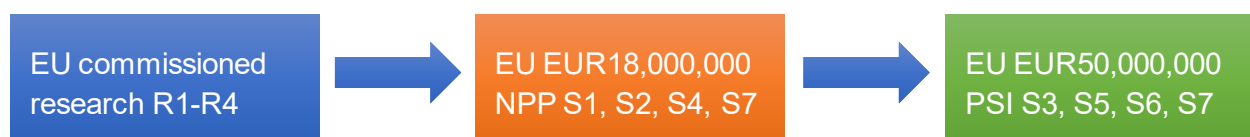
Crook's leadership of anthropology-focused policy and practice research collaborations has transformed how the 'root causes' and trenchant problems of gender inequality and domestic violence are tackled in the Pacific. The core involvement of interdisciplinary and indigenous Pacific scholars produced transformative research ideas and methods, and were enabled by Crook's leadership role in two international and interdisciplinary research consortiums:

1. European Consortium for Pacific Studies involving 4 European and 2 Pacific universities. Crook led a Framework 7 work package 'Knowledge Exchange: Research Policy Interfaces for the Pacific Context' (2012-15, **R6**); co-authored a European Parliament study 'EU Development Strategy in the Pacific' (2013-14, **R1**); and led a 13-member international and interdisciplinary research team (involving a legal scholar and a Pacific filmmaker) in an EU study on Pacific gender inequality (2015-16, **R2, R3, R4**). European Union funded.
2. PaCiFiC Film4Gender consortium involving Pacific filmmakers in 11 countries, and University partners based in Fiji, PNG and Samoa, in tandem with Film and TV studies at Napier University in Edinburgh (from 2017, **R5**). AHRC and SFC funded.

Outcomes of these international and interdisciplinary research and impact collaborations are detailed in three examples:

1. **New European Union funding programmes** Our research was used as evidence for the design and justification of two new EU-led gender inequality development programmes providing EUR68,000,000 (05/2017 & 11/ 2018) to community, national and regional initiatives across 14 Pacific island countries, with [more than 8,000,000 people as direct beneficiaries](#).

Evidence that the underpinning research influenced the design of a 'transformative approach' and justification of the EUR13,000,000 (05/2017) [New Pacific Partnership \(NPP\)](#) can be found in the EU Financing Instrument authorizing the funding (**S1**). On the basis of our research, the EU also persuaded Australia to partner on the NPP by committing an additional EUR5,000,000 (**S1, S2**). Whilst **R1** framed the importance of working in 'Pacific ways', **R3** provides the Instrument's primary reference and is cited repeatedly (**S1**, pp. 7-9). Similarly, the Terms of Reference for the follow-up EU-UN EUR50,000,000 (11/2018) [Pacific Spotlight Initiative \(PSI\)](#) "*capitalizing on*" and "*scaling-up*" the NPP's focus on domestic violence refers to this research (**S3**, p. 38).



The following [EU-authored summary](#) of **R3** published in the NPP Financing Instrument demonstrates specific points of research influence and uptake in the words of EU policy officials:

*"The European Union commissioned an ethnographic research project, which was completed in [November 2015], into a range of gender inequality issues in the Pacific - discrimination, violence, exploitation, representation - with particular focus on gender based violence [...] It aims to increase understanding of the social actions involved in gender inequality in the Pacific, and of the cultural context in which action for change is located. In doing so, this report contributes to a better contextual understanding of why achieving gender equality in the region appears to be so challenging [...] The report argues that the Euro-American understanding of gender differs from the Pacific understanding in that it fails to integrate how social relations shape multiple layers of identity according to social roles in the community, the family, the kin group [...] the main line of argument is that many subtleties are overlooked in mainstream analysis and programming in the Pacific [...] and the importance of using nuanced participatory approaches that draw on the aspects of Pacific culture that support equality and respect."* (**S1**, p. 9)

Brussels-based EU policy officials also testify to the impact of our Brussels-based InfoPoint conference events in 2015 and 2018 (S4), and to how thoroughly they had read and made use of the research (R1, R2, R3, R4) in formulating a new transformative approach: “*excellent work*”, “*overwhelming*”, “*very interesting research results, which will inspire our next initiatives in the region*”, “*more than useful*”, “*took up a number of recommendations*”, “*helping us to design our regional programme*”. (S2).

The proposed implementation methods have influenced the Theory of Change focus for the EU-UN initiative to eliminate violence against women and girls by “*addressing the root causes of gender inequality and of violence*” through “*community based dialogue and initiatives*” (S5), and “*informal institutions, such as traditional, religious and community leaders*” (S6, p. 66, 73).

Fiji-based EU policy officials informed UN Women – lead implementation agency for NPP and PSI - that Crook had been “*instrumental in “convincing” our headquarters of the importance to address social norms in the Pacific Region*”, and consulted him on the implementation of the projects both remotely and in person throughout 2018 and 2019 (S7). In 2018, the EU chose Pacific filmmaking as the medium to showcase its work on gender inequality at the EU Development Days event in Brussels (S8, p. 21).

- 2. ‘Moana’: Pacific visual story-telling and community engagement** Our collaboration with the Fiji-based Oceania Dance Theatre and Pasifika Voices evolved a vernacular visual story-telling method of change. An EU H2020 official announced the justification a new EUR2,500,000 funding call, whilst the wider impacts of the ‘Moana’ collaboration on 3,000,000 people (general public) were recognized by the [2016 THE Awards – Shortlisted for Excellence and Innovation in the Arts](#).

Whilst carrying out the EU gender inequality study and formulating a transformative approach and community arts-based implementation method in 2015, we collaborated with the University of the South Pacific which has pioneered a highly successful model for combining research, visual and performing arts, and community development. ‘[Moana: The Rising of the Sea](#)’ dramatizes the social and gender impacts of climate change through a blend of dance, film and song. A full week of performances and outreach workshops at the [St Andrews Byre Theatre](#) further evolved a visual story-telling method of supporting social change which was fed back into the EU reports (R2, R3, R4), (and into the UKRI-commissioned R5), and thereby into the consequent two EU-led gender development programmes, NPP and PSI.

At the accompanying [public research symposium](#) geared to the social and gender impacts of climate change (R6), the Samoan Ambassador – alongside the visiting USP directors and performers themselves – spoke of the importance of the events in building artistic and leadership qualities for the visiting performers (S9). Furthermore, an attending official from the European Union’s H2020 research programme announced that the events provided crucial justification for [a new EUR2,500,000 funding call](#) (S9). Alongside more than 1,000 people (audience members), 3,248 people, predominantly in the Pacific, engaged with ‘Moana’ through Facebook and established enduring and active networked communities; UK media coverage involved STV News (2,900,000 viewers), *Times*, *Herald*, *Courier* (480,000 combined circulation) – attesting to the enhanced wider cultural understanding of human dimensions of climate change, not only in the Pacific (S9). This portfolio of public engagement, documented in S9, was [Shortlisted for the 2016 THE Award in Excellence and Innovation in the Arts](#), and has both [enhanced USP’s international reputation](#) and consolidated its support for arts-based research through increased investment in their Oceania Centre for Arts, Culture and Pacific Studies.

- 3. PaCiFiC Film4Gender - Pacific Community Filmmaking Consortium** We enhanced the capacity of filmmaking for gender equality by engaging filmmakers in 11 Pacific countries, and created [a new Consortium](#) by bringing 18 people (filmmakers), and 11 people (UN Women, UK FCO and EU policy makers) together for the first time. We commissioned and premiered 8 new films and innovated 15 community screening discussions in 6 Pacific countries.

Our EU-commissioned gender research team (2015-16) included a Samoan filmmaker using culturally effective participatory methods – developed independently of similar approaches by a Papua New Guinean (PNG) filmmaker. In 2018, collaborating with University partners in Scotland, Fiji, PNG and Samoa, these two Pacific filmmakers joined research and policy events

in the UK and [Brussels](#) (S4), and innovated 15 film training, policy and community engagement events, creating new spaces for leveraging change, in 6 Pacific countries:

*“The most incredible thing is everybody we have been showing this to has become fully engaged ... we have conversations to see how much this is impacting, we observe and how people see things in a different way. It has been a very positive experience with the reaction that we were getting throughout the Pacific Islands.”* Samoan filmmaker (S10, p. 2).

In 2019, we brought together for the first time 18 people (community filmmakers) from across the region for a workshop in Fiji at which they took the initiative to form the [PaCiFiC Film4Gender consortium](#). 11 people (policy makers) attended the workshop from the UK FCO, EU and UN Women - the lead implementing agency for the NPP and PSI - and commented on their changed view, away from treating filmmaking merely as communication, to more fully understanding it as an established implementation methodology for delivering development (S8, p. 21; S10).

In 2018, members of the PaCiFiC consortium were commissioned by the AHRC and ESRC's 'Indigenous Engagement' programme to produce a case-study focused on participatory filmmaking in contexts of gender violence and sorcery in PNG (R5). Crook was the sole anthropologist amongst 13 case-study teams and was subsequently contacted by the AHRC Head of Impact and ESRC programming manager to advise them on indigenous life-worlds and politics which shaped [UKRI's 'Indigenous Engagement' workshop held in Brazil in 2019](#) (S10).

In 2019, PaCiFiC consortium filmmakers from Samoa and Tonga were consulted by the EU and UN and [influenced the design of the PSI regional and country programmes](#); this is also reflected by reference in the subsequent 2020 funding call which [‘learns from emerging practices on what works in Samoa’](#) and seeks new ‘social video content’ (S10). By sharing project management and implementation skills, PaCiFiC Film4Gender has enabled independent community-filmmakers to become eligible – and now recipients - of larger-scale funding under NPP and PSI, amongst other regional development funds in the area of gender inequality. In 2020, we commissioned and [premiered 8 films](#) and expanded the consortium to 11 Pacific countries (S10).

## 5. Sources to corroborate the impact

**S1.** ‘Action document for Tackling root causes of gender inequality and violence against women and girls in the Pacific, Annex II to the Commission Decision C(2017) 4903 final on the Annual Action Programme 2017 part 2 in favour of the Pacific Region to be financed from the 11th European Development Fund’. <https://ec.europa.eu/transparency/regdoc/rep/3/2017/EN/C-2017-4903-F1-EN-ANNEX-2-PART-1.PDF>, pp. 7-9.

**S2.** Correspondence from and between Brussels-based European Union policy officials, and with the Australian government.

**S3.** [EU-UN Spotlight Initiative, Annex1 Description of the Action 2017-2023](#), p. 38.

**S4.** European Commission, International Development and Cooperation, InfoPoint Lunchtime Conferences, Brussels, Event and video archive, [‘Gender Inequality in the Pacific. Ethnographic Case Studies & Paradigm Shifts’](#), 2015, & [‘Community Film-Making for Gender Equality’](#), 2018.

**S5.** [Questions and Answers: EU-UN Spotlight Initiative](#), Launch notice, 26.09.19.

**S6.** [EU-UN Spotlight Initiative, Annual Report 2017-18](#), p.66, 73.

**S7.** Correspondence from and between Fiji-based European Union policy officials.

**S8.** ‘The Hidden Face of Paradise: Transforming social norms to end violence in the Pacific’, [European Development Days, Proceedings 2018](#), p.21.

**S9.** [Combined Submission to the 2016 THE Award in Excellence and Innovation in the Arts. Testimonials, media clippings, audience and media figures.](#)

**S10.** Combined media portfolio, including [‘Films promote engagement’](#), Samoa Observer, 20.07.18; [Spotlight Initiative high-level programme design event 26.02.2019](#); [two film documentaries](#) on PaCiFiC Film4Gender project events in UK and Brussels and community engagement events across the Pacific in 2018 and 2019; and a [short film on COVID-19 in Papua New Guinea](#) commissioned for a [UKRI workshop on ‘Indigenous Engagement’](#) in 2019.