2015 Field Survey Report (Updated from 2009)

Intangible Cultural Heritage Safeguarding Efforts in Fiji
In collaboration with Department of Heritage and Arts

2015 Edition
Field Survey Report

Intangible Cultural Heritage Safeguarding Efforts
in the Asia-Pacific
2015

International Information and Networking Centre for
Intangible Cultural Heritage in the Asia-Pacific Region
under the auspices of UNESCO
In Collaboration with the Department of Heritage and Arts, Fiji
The International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP) has carried out various bilateral projects to safeguard intangible cultural heritage (ICH) with Member States in the region. These projects, in the Centre’s areas of specialization—information and networking—have acted as stimulants to build ICH information and strengthen solidarity throughout the region.

In this context, ICHCAP initiated the project *Field Survey of the Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific Region* in 2009. The project aims to collect information on safeguarding systems and policies, ICH inventories, ICH-related organizations, ICH lists, and pending issues regarding ICH safeguarding, and it aims to obtain a grasp on the current situation to discover appropriate measures to promote ICH safeguarding. Since 2009, the project has been carried out in over thirty Member States of the Asia-Pacific region.

In 2015, ICHCAP worked in collaboration with experts and institutes from four countries—Fiji, Viet Nam, Samoa, and Kiribati—to carry out the field survey project. The final report from the project will be used as a resource for states within the region to strengthen their understanding of ICH in other countries in the region. It will also serve as a resource that will help determine the particular needs and provide a direction for new cooperative projects for safeguarding ICH.

In particular, in collaboration with the Department of Heritage & Arts, Fiji, the director, Mrs. Lusiana Fotofili and co-researchers, Dr. Apolonia Tamata, Mr. Sipiri Nemani, Mrs. Emi Bainmarama, Mr. Simione Tuimalega, and Mrs. Losalini Tugia, cooperated with ICHCAP on the 2015 field survey in Fiji. Owing to the team’s efforts, we now publish this report on the situation of Fiji ICH safeguarding efforts.

ICHCAP will continue this project over the next several years to cover all the Member States in the Asia-Pacific region. We would like to express our sincere gratitude to the organisations and individuals who worked together on this field survey project.

*Kwon Huh*

Director-General,

International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO
# Contents

Intangible Cultural Heritage Safeguarding Efforts in Fiji

<table>
<thead>
<tr>
<th></th>
<th>Preface</th>
<th>001</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Introduction</td>
<td>005</td>
</tr>
<tr>
<td></td>
<td>Field Survey Report</td>
<td></td>
</tr>
<tr>
<td></td>
<td>I. Safeguarding System &amp; Policy</td>
<td>008</td>
</tr>
<tr>
<td></td>
<td>II. Intangible Cultural Heritage Inventory</td>
<td>023</td>
</tr>
<tr>
<td></td>
<td>III. Information on ICH Elements</td>
<td>026</td>
</tr>
<tr>
<td></td>
<td>IV. ICH Practitioners, Groups, Communities</td>
<td>049</td>
</tr>
<tr>
<td></td>
<td>V. Relevant Organizations</td>
<td>060</td>
</tr>
<tr>
<td></td>
<td>VI. Meetings on Intangible Cultural Heritage</td>
<td>065</td>
</tr>
<tr>
<td></td>
<td>VII. ICH Transmission System</td>
<td>066</td>
</tr>
<tr>
<td></td>
<td>VIII. Pending Issues and Current Needs</td>
<td>067</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>List of co-researchers</td>
<td></td>
</tr>
</tbody>
</table>

Annex 1 | Photographs | 077 |
Annex 2 | Publication | 085 |
Asia and the Pacific region is an area rich with various elements of intangible cultural heritage. Intangible cultural heritage has been handed down from generation to generation and has contributed to the development of cultural diversity and the creativity of humanity. Intangible cultural heritage for social development is well recognized as it represents the evolvement of historical traditions and the cultural identity of a society embodied in creative expression.

Over time, the form and substance of intangible cultural heritage has become vulnerable to deterioration. In particular, rapid social change and globalization have made this situation even more pressing. Fortunately, there has recently been an increase in global awareness in relation to the value of intangible cultural heritage and its safeguarding.

In this regard, ICHCAP has created a survey study plan to collect all the necessary information related to current safeguarding systems for intangible cultural heritage in the region. ICHCAP has been preparing this survey since 2008, and 2015 is the seventh year of the implementation of this project.

ICHCAP has collected relevant data from reports, workshop books, meeting resolutions, internet databases, etc. While the information is valuable, in many cases, the data is neither accurate, nor up to date. This is the reason ICHCAP has prepared a new survey to accumulate more current pertinent data.

The field survey was carried out by respected researchers in each country. For this project, ICHCAP developed a questionnaire to guide the research teams conducting the field surveys in each country. The questionnaire encompassed topics pertaining to safeguarding the present system & policy; intangible cultural heritage inventory; information regarding relevant conferences, symposiums and workshops; national and local pending issues and urgent needs within the field of intangible cultural heritage safeguarding.

Lastly, the information and data may be open to the public and ICHCAP will share necessary data with other Member States to support the implementation of the most effective and appropriate practices for the safeguarding of intangible cultural heritage. We expect the project will assist in strengthening regional capacity and solidarity as well as international cooperation for the safeguarding of ICH in the region.
Field Survey Report
1. National Legislations

Although there is still no specific national legislation in Fiji focusing on the protection of intangible cultural heritage (ICH), there are national instruments in place which indirectly can be attributed to provide legal protection.


The supreme law of Fiji was passed in 2013 by the President of the Republic of Fiji before the National Elections in 2014. It contained specific provisions that guarantee and strengthen the protection of communally-owned iTaukei, Rotuman and Banaban lands. For Pacific Islanders land and culture are intrinsically linked. The preamble to the constitution specifically mentions the safeguarding of cultures, customs, traditions and language of all Fijians, and the protection of land of the indigenous communities – iTaukei and Rotuman. Excerpt below:

WE, THE PEOPLE OF FIJI,

- RECOGNISING the indigenous people or the iTaukei, their ownership of iTaukei lands, their unique culture, customs, traditions and language;

- RECOGNISING the indigenous people or the Rotuman from the island of Rotuma, their ownership of Rotuman lands, their unique culture, customs, traditions and language;

- RECOGNISING the descendants of the indentured labourers from British India and the Pacific Islands, their culture, customs, traditions and language; and

- RECOGNISING the descendants of the settlers and immigrants to Fiji, their culture, customs, traditions and language,

1 Extracted from the Republic of Fiji Constitution 2013
Fiji’s constitution was revised and amended four times until the current which promotes a unified Fijian society respecting all races, ethnicities and cultures in Fiji. The Constitution of Fiji is under the responsibility of the Office of the Prime Minister of Fiji.

- Responsible Institution:
  
  Mr. Yogesh Karan  
  - Ministry: Office of the Prime Minister  
  - Authority: Permanent Secretary  
  - Address: 4th floor Govt. Bldgs. New Wing Suva  
  - Telephone: +679 3211273  

- Source of Information:  
  - Office of the Prime Minister official website²  
  - The Fijian Government official website³  
  - Government of Fiji Gazette Supplement (25th September, 2014)⁴

2) Draft Law for the Protection of Traditional Knowledge and Expressions of Culture (TKEC)

The Ministry of iTaukei Affairs had in 2011 prepared the Traditional Knowledge & Expressions of Culture (TK&EC) draft legislation which is currently being edited and vetted by the Office of the Attorney General in Fiji. The 24 part legislation is directly linked to the safeguarding of intangible cultural heritage of the indigenous people of Fiji. The core of the legislation addresses communal intellectual property and the issue of custodianship of TKEC hence proposes to establish amongst other things, the following:

- The Traditional Knowledge & Expressions of Culture Authority, Fiji  
- Fiji Traditional Knowledge & Expressions of Culture Trust Fund  
- Principle, Objective, Scope & Criteria of Protection  
- Rights to Traditional Knowledge & Expressions of Culture  
- Non Customary use & applications for access and use of Traditional Knowledge & Expressions of Culture  
- Benefit and sharing agreement

² http://www.pmoffice.gov.fj/  
⁴ http://www.fiji.gov.fj/getattachment/e77a27f9-3351-4d6b-bc2a-c6c9ff84063e/%28Section-92%283%29-FIJI-MINISTERIALASSIGNMENT.aspx
Valuation of Traditional Knowledge & Expressions of Culture

The proposed legislation emanates from the Model Law on TKEC which was approved by Culture Ministers in the Pacific in 2002 for countries to either adopt or adapt aspects of the legislation. Through a Regional Traditional Knowledge Action Plan approved and managed by the Pacific Islands Forum Secretariat (PIFS), with technical assistance rendered through a partnership arrangement between the African, Caribbean, Pacific – European Union TradeCom Facility, WIPO, PIFS, Secretariat of the Pacific Community (SPC) and South Pacific Regional Environmental Programme (SPREP), Fiji was able to complete its draft Policy on TKEC including the draft Legislation on TKEC protection.

Should the draft legislation be passed, the Minister responsible for iTaukei Affairs will be responsible for its implementation and management of the Act.

Responsible Institution:

Mr. Naipote Katonitabua
- **Ministry:** Ministry of iTaukei Affairs
- **Authority:** Permanent Secretary
- **Telephone:** (679) 3100 909
- **Address:** iTaukei Trust Fund Building Complex (North Wing), 87 Queen Elizabeth Drive, Suva

Source of Information:

Mrs. Emi Bainimarama
- **Institution:** iTaukei Institute of Language & Culture, Ministry of iTaukei Affairs
- **Designation:** Acting Director
- **Address:** iTaukei Trust Fund Building Complex (North Wing), 87 Queen Elizabeth Drive, Suva
- **Email:** ebainimarama@govnet.gov.fj
3) ITAUKEI LANDS ACT [CAP 133]

In 1880, there established was a Commission set up to primary look into the registration of native lands, its ownership, and the classification of customary roles and migration records of communal units – the former was the Native Lands & Fisheries Commission (now ITAUKEI LANDS & FISHERIES COMMISSION) which still exists and is under the Ministry of iTaukei Affairs. The said Commission pursues its mandated tasks through ITAUKEI AFFAIRS ACT (looking into land boundaries registration & issues) and FISHERIES ACT (addressing fishing boundaries registration & issues).

In essence, the registration process facilitated is similar to inventorying ICH or cultural mapping as information collected to facilitate an entry including land boundary sort includes old stories, lineage, traditional house boundaries and its occupants, totemic plant and animal, kin-relational information etc. The ethnological process involved alluded to in the Act relates that:

“...owners of the land to mark off the boundaries upon the ground where there is no natural boundary by planting lines of trees or placing boundary stones or in any such other way as the Commission may order so that the written description given in the register can be followed without difficulty...”

Furthermore, the boundaries of land and names of owners are required by law to be recorded and surveyed as per Clause 9(1) of the Act. This paved the way for the creation of the “Tukutuku Raraba”\(^5\) and the “Vola-ni-kawa-bula”\(^6\). The legislation has relevance and is closest to ICH safeguarding or protection mechanism.

The Act is implemented and managed by the Minister responsible for iTaukei Affairs.

- **Responsible Institution:**
  
  **Mr. Naipote Katonitabua**
  
  - **Ministry:** Ministry of iTaukei Affairs
  - **Authority:** Permanent Secretary
  - **Address:** iTaukei Trust Fund Building Complex (North Wing), 87 Queen Elizabeth Drive, Suva
  - **Telephone:** (679) 3100 909

- **Source of Information:**

\(^5\) These are general historical/ethnological information regarding a tribe (yavusa), state (vanua), clan (mataqali) &s. It describes migration information (movement of tribes and clan), traditional roles (titularship), totems.

\(^6\) English interpretation: “Native Lands Register”. It is the official register of itaukei or indigenous landowners in Fiji. It shows lineages, family tree of tribes, clan, agnatic relations and access to land.
4) FISHERIES ACT [CAP 158]

Although the legislation is managed by a different Government Department, clause 3(1) and 14 stipulates the existence of the aforementioned Commission that keeps a register of customary fishing rights owners. The Commission ascertains rightful owners, adjudicates on rightful ownership of fishing rights, and surveying of customary fishing rights boundaries.

Similar to the land register, the fishing boundary register provides for the input and safeguard of ethnological information pertinent to the ownership of the customary fishing boundaries.

The Act is implemented and managed by the Minister responsible for Fisheries.

- **Responsible Institution:**
  - **Mr. Samuela Lagataki**
  - **Ministry:** Ministry of Fisheries & Forests
  - **Authority:** Permanent Secretary
  - **Address:** Takayawa Building, 360 Toorak Road, Suva
  - **Telephone:** (679) 3301611

- **Source of Information:**
  - Ministry of Fisheries and Forest website
  - Pacific Islands Legal Information Institute_Fiji Legislation

---

5) ITAUKEI AFFAIRS (TIKINA AND VILLAGE COUNCILS) REGULATIONS [section 6 & 9]

The regulation is a subsidiary of the Fiji Affairs Act [CAP 120] and addresses the formalization of a publication in the indigenous ( iTaukei) language addressing historical, ethnomedical, legal, and other public information that the iTaukei Affairs Board\(^{10}\) sees befitting for the indigenous people to know and understand. The publication is gazetted in the official government gazette and is widely circulated.

Early and current issues have always addressed intangible cultural heritage information of the indigenous people ranging from traditional installation rituals, herbal and healing practices, stories and legends, and archaeological information.

The regulation is administered by the Minister responsible for iTaukei Affairs.

- Responsible Institution:
  **Ministry of iTaukei Affairs**
  - **Name:** Mr. Naipote Katonitabua
  - **Authority:** Permanent Secretary
  - **Address:** iTaukei Trust Fund Building Complex (North Wing), 87 Queen Elizabeth Drive, Suva
  - **Telephone:** (679) 3100 909

- Source of Information:
  - Fijian Affairs(CHAPTER 120, AN ACT TO PROVIDE FOR REGULATION OF FIJI AFFAIRS)\(^{11}\)

6) ITAUKEI TRUST FUND ACT (No. 15 of 2004)

The Act looks into the establishment of a Trust Fund for iTaukei and Rotumans, and to earn income for the purposes of the Fund and for related matters. The purposes of this ACT include two important ICH Safeguarding measures:

- **Clause 4(b)** - to provide funding for the undertaking, promotion and sponsoring of programmes on Fijian and Rotuman languages, culture and the study of ethno-geography and ethno-history;
- **Clause 4(d)** - to sponsor research into languages, art and culture of indigenous Fijians and Rotumans and the better understanding and preservation of their heritage;

\(^{10}\) Board that looks into the administration of the indigenous people using what is known as the iTaukei Administration System establishing local governance systems at the provincial, district and village level for indigenous people of Fiji.

\(^{11}\) http://itc2.internetfiji.com/docs/Fijian%20Affairs%20Act%20CAP120%20Rev%202006.pdf
The activities of the Trust Fund has over the years, in terms of ICH sustainability for indigenous Fijian had encouraged and spearheaded activities such as staging of theatrical dramas of iTaukei life in the indigenous language, publication of literature including audio visual materials on iTaukei practices, legends and famous people and others. This has contributed to increasing publications of iTaukei ICH.

The ACT is implemented and managed by the Minister responsible for iTaukei Affairs.

- **Responsible Institution:**
  - **iTaukei Trust Fund**
    - **Name:** Mr. Isoa Kaloumaira.
    - **Authority:** Chief Executive Officer
    - **Address:** 87 Queen Elizabeth Drive, Suva
    - **Telephone:** (679) 3319637

- **Source of Information:**
  - iTaukei Trust Fund website\(^{12}\)
  - ITAUKEI TRUST FUND ACT\(^{13}\)

### 7) PUBLIC RECORDS ACT [CAP 108] & LIBRARIES (DEPOSIT OF BOOKS) ACT [CAP 109]

Established in 1954 as the Central Archives of Fiji and the Western Pacific High Commission, the National Archives of Fiji collects and preserves Fiji’s documentary heritage. Its collection which contains around a million documents dating from the early 1800s to the present bridges people of the present with information of the past including genealogies, rituals, ceremonies, legends, and practices.

The Public Records Act and Libraries (Deposit of Books) Act are two pivotal legislations governing the consolidation of literature about Fiji and the Pacific encompassing the National Archives collection. The Public Records Act provides for powers by the Archivist to access and make it mandatory that original and/copies of records to be kept with the Archives. The Libraries (Deposit of Books) Act stipulates the depositing of any published materials with the National Archives of Fiji as it is the designated “national library” of Fiji.

The National Archives provides the best of collective memory on Fijian ICH – inclusive of the different ethnic groups that make up of Fiji’s multicultural society.

---


The ACTs are managed and implemented by the Minister responsible for the National Archives of Fiji (in this case the Minister for Education, Heritage & Arts)

- **Responsible Institution:**
  
  **National Archives of Fiji**
  - **Name:** Mr. Opeta Alefaio
  - **Authority:** Archivist/Director Archives
  - **Address:** 25 Carnovan Street, Suva
  - **Telephone:** (679) 3301144

- **Source of Information:**
  - National Archives of Fiji
  - LAW OF FIJI(CHAPTER 108)
  - LAW OF FIJI(CHAPTER 109)

### 8) PRESERVATION OF OBJECTS OF ARCHAEOLOGICAL AND PALAEOONTOLOGICAL INTEREST ACT [CAP 264]

While the provisions of the POAPI Act looks at tangible heritage, the core of activities to substantiate on the existence of these “object” are rooted in the stories and oral traditions associated with artifacts, places, monuments and sites.

The legislation came into force in 1940 and concerns have been raised by the Fiji Museum its archaic nature calling for revisions so that it touches basis with problems and issues faced in the current century.

The collection of oral traditions from historical sites and artifacts consolidated are securely kept at the Fiji Museum to assist in provision of information to owners, government, courts and interested individuals. These data on ICH of indigenous peoples and other communities in Fiji cannot be accessed without the consent of the custodians of information because of the sensitivity of cultural information archived.

The Act is managed and implemented by the Minister responsible for the Fiji Museum (in this case, it is the Minister for Education, Heritage & Arts)

---

9) ROTUMA BILL (Bill No.6 of 2015)

The law that directly relates to the Rotumans as a specific and minority group in Fiji including the Rotuma Island is called the Rotuma Bill 2015 which was established in 2015 under the charge of the Office of the Prime Minister.

Section 5 of the Bill relates to ICH in defining one of the functions of the Council which is to “consider matters that affect or are likely to affect Rotuman customs, including issues relating to traditional protocol, traditional processes of resolving disputes within the Rotuman community and general matters relating to the roles of traditional leaders...”.

This excerpt of the Bill relates to the safeguarding of Rotuman intangible cultural heritage and should this bill become an Act it will be implemented and managed by the Office of the Prime Minister.

• Responsible Institution:
  
  Office of the Prime Minister
  - Name: Mr. Yogesh Karan
  - Authority: Permanent Secretary
  - Address: 4th floor Govt. Bldgs. New Wing Suva
  - Telephone: +679 3211273

---

17 http://www.fijimuseum.org.fj/
Source of Information:

**Malahaha District Association**
- Name: Mr. Isimeli Konrote
- Designation: Representative
- Email: konrote.isimeli@gmail.com

**Think Tank Council of Rotuma**
- Name: Mr. Fatiaki Misau
- Designation: Chairperson
- Address: C/- Office of the Prime Minister, Fiji
- Telephone: (679) 9952261

10) **BANABAN SETTLEMENT ACT [CAP 123]**

The Act is specific to the people of Banaban Island or that that reside on Rabi Island and who by definition in the legislation refers to:

former indigenous inhabitants of Ocean Island and such other persons as may now or hereafter be accepted as members of the Banaban community in accordance with Banaban custom; and includes any member of a race indigenous to Micronesia and Polynesia who is ordinarily resident on Rabi Island;

The Banaban Council of Elders is given powers to make regulations pertinent to the "performance of communal works and other communal activities". Communal works or activities are an aspect or element of ICH of these indigenous people from Ocean Island. It pertains to villages or communities of people working collaboratively with no financial incentive to undertake cultural and social obligations of a particular village or community. Everyone contributes one way or another, in whatever form, and within their own capabilities.

The said legislation is implemented and managed by the Office of the Prime Minister, Fiji.

Responsible Institution:

**Office of the Prime Minister**
- Name: Mr. Yogesh Karan
- Authority: Permanent Secretary
- Address: 4th floor Govt. Bldgs. New Wing Suva
- Telephone: +679 3211273

---

20 http://www.paclii.org/fj/legis/consol_act/bsa172/
11) DRAFT KIOA COMMUNITY BY-LAWS

For the descendants of Tuvalu settled on Kioa island in the north of Fiji, the ‘Kioa Community By-Laws’ is currently being drafted by the administrative Kioa Island Council which reports to the Prime Minister’s Office. The council was established in 1972 although Kioa as an island settlement for the people from Tuvalu was bought in 1947.

The ‘Kioa Community By-Laws’ reiterates the importance of “traditional laws” that are included in the new version of the by-laws and that the ‘Kioa island Council’ revised the by-laws “under the framework of its traditional by-laws which includes appropriate disciplinary measures on minor offences.” In another mention, item ‘14. Dress Code’ under ‘Offences’ relate to ICH in prescribing “accepted dress code”.

Should the draft by-laws come into force, the Office of the Prime Minister will be responsible for its administration.

---

21 Kioa Community By-Laws, p. 4
22 Kioa Community By-Laws, p.11
• Responsible Institution:

**Office of the Prime Minister**
- **Name:** Mr. Yogesh Karan
- **Authority:** Permanent Secretary
- **Address:** 4th floor Govt. Bldgs. New Wing Suva
- **Telephone:** +679 3211273

• Source of Information:

**Kioa Island Council**
- **Name:** Mr. Samalu Taitai
- **Designation:** Former Representative
- **Telephone:** (679) 8693390

**FCC**
- **Name:** Mr. Manu Tuinanumea
- **Designation:** Chairman/Retired Teacher
- **Email:** manubishop@gmail.com
- **Telephone:** (679) 9952261

**Rev. Seimisi Nimo**
- **Designation:** Retire Minister of Religion
- **Email:** seiminimo@gmail.com
- **Telephone:** (679) 8032166
2. Cultural Policy

A lot of policies that have direct and indirect impact on the safeguarding of the intangible cultural heritage of Fijians are still in draft form awaiting further consultation before finalization. The Policy Unit of the Department of Heritage & Arts is working closely with stakeholders to pursue this important task.

1) DRAFT NATIONAL CULTURAL POLICY FOR FIJI

Fiji’s cultural policy titled ‘National Cultural Policy of Fiji’ is being drafted and the launch is expected to be in 2016. In its draft status, information within has not been divulged. The policy as a national document is expected to encompass the cultural information of all ethnic groups in Fiji.

It is envisaged that a component of the policy will touch briefly on intangible cultural heritage aspects of culture. A detailed elaboration of ICH and its use will be outlined in the draft ICH framework outlined below.

2) DRAFT NATIONAL FRAMEWORK FOR THE IMPLEMENTATION OF THE 2003 CONVENTION FOR THE SAFEGUARDING OF INTANGIBLE CULTURAL HERITAGE IN FIJI.

The National Framework is an action plan specifically focused on the implementation of the 2003 Convention for ICH Safeguarding at the national level. There are specific priority areas which Fiji will need to pursue as part of its obligations as a state party to the Convention.

These measures emulate Articles 11-19; 23 of the 2003 Convention for ICH safeguarding.

3) DRAFT NATIONAL CULTURE & EDUCATION STRATEGY FOR FIJI

A ‘Fiji Culture and Education Strategy 2015-2020’ is being prepared by the Department of National Heritage and Arts (DNHA) to guide the curriculum developers in the Ministry of Education in the incorporation of the relevant aspects of culture in the different subjects learnt in schools. The aim is to renew the policy every five years. In this case the DNHA works closely with the Curriculum Advisory Services so that curriculum mapping exercises are carried out to ascertain

areas where new topics related to culture could be incorporated or broaden current topics to include cultural information and learning materials.

Intangible cultural heritage features fervently in comparison to tangible cultural heritage. The proposal extends beyond mainstreaming to include the recognition of practitioners of Fijian ICH to teach and transmit knowledge and skills in schools, and the implementation of cultural programs, festivals and exhibitions in districts and at the national level.

3. Responsible Fijian governmental organization

The Department of Heritage and Arts of the Ministry of Education is responsible for all the policies and frameworks above. This is pursued through the Policy Unit under the supervision of Mr. Sipiriano Nemani, the Principal Policy and Convention Officer.

The office and officer can be contacted on telephone (679) 3316955, fax (679) 3310357, or email snemani@govnet.gov.fj

4. Current changes in safeguarding policies and systems

The culture sector in Fiji has expanded since 2010. This is immediately after the ratification by Fiji of the 2003 Convention for the Safeguarding of ICH. Hence, much is owed to convention and the enormous process and consultation pursued at the national level by those who were at the helm of culture sector decision making in Fiji.

Prior work had always focused on the development of a legislation to enhance the protection of Traditional Knowledge and Expressions of Culture of the iTaukei people. Fijian government equates TKEC with ICH as the two are inseparable in terms of application at the national level; however it is the context with which the 2003 Convention is set and the principles of the Regional Model Law on TKEC which differentiates the two.

With changing times and new initiatives implemented, the focus of work changed with more community-based initiatives pertinent to ICH safeguarding earmarked while drafting and vetting of the TKEC draft Law takes its course. The National Cultural Policy which will be the overarching document that streamlines activities in the culture sector is now the focus and it is our fervent hope that the document will be finalized sooner.
Similarly, while work on the 2003 Convention at the national level is rife (some indirectly through activities implemented by non-culture sector stakeholders), government has seen the need to set a guiding document that will assist culture sector stakeholders in Fiji implement the 2003 Convention proper and non-culture sector stakeholders appreciate and work collaboratively with the sector in implementing relevant projects at the community level.

The Living Human Treasures System introduced by UNESCO and funded by the Korean-Funds-in-Trust is an excellent platform to recognize bearers of ICH. There are plans to pursue this program with the indigenous community first before dwelling on the rest however, the draft National Culture & Education Strategy has introduced a new concept to further this goal of recognizing those in society who are endowed with wisdom, traditional skills and knowledge to be recognized and appreciated through the “Adjunct Fellowship” Program proposed. The program will allow ICH bearers or practitioners to access schools and be given a space to transmit the knowledge and skills to younger generation.

The Department of Heritage & Arts has now established a secretariat for implementation of the 2003 Convention for ICH at the national level. Personnel and finances have been provided by government to implement this important activity which now coordinates all ICH subsector activities in the country.
II. Intangible Cultural Heritage Inventory

1. National inventory

Fiji does not have a national inventory for intangible cultural heritage. As alluded to in previous section, most of the Fijian legislations call for the establishment and maintenance of a “Registry” or something similar. Similarly, there are certain registries and catalogues which provide for the establishment of an inventory.

Fiji does not want to encourage the establishment of a national inventory because ICH elements amongst the different ethnicities and communities are unique and have varying approaches towards safeguarding. The diversity of ICH elements in themselves require separate inventories established. However, what the state party of Fiji wants to pursue is conduct an audit of existing inventories, registers, databases in the country and create a “National List of Fijian Inventories of ICH”. The list will be maintained by the Department of Heritage & Arts ICH Unit. on a PPT regarding brief “Situational Analysis of ICH Inventories in Fiji” by Sipiriano Nemani of the Department of Heritage & Arts.

At present Fiji has a collection of inventories and these are safeguarded in various institutions. Access to these inventories differ, some are restricted while few can be accessed by the general public. Some of the most notable inventories (also in the form of registers) are articulated below:
1) TRADITIONAL KNOWLEDGE & EXPRESSIONS OF CULTURE DATABASE

The above is a national government managed inventory. Funding received to establish and manage the database is provided for by the Fijian government through annual budgetary provisions to the iTaukei Institute of Language & Culture. The database stores ICH information for the itaukei or indigenous people of Fiji only. Information collated and archived emanate from an ongoing “cultural mapping program” covering the 14 Provinces of Fiji. Information gathered from this exercise include traditional dances, chants, stories, folklore, culinary, fishing methods, food preparations methods, weaving, carving, rituals and ceremonies, herbal and healing practices and many others. Since 2005, cultural mapping has been fully conducted in 12 provinces, and data verification in the same provinces undertaken. Mapping currently conducted in the remaining 2 provinces.

2) INVENTORY OF VOSA VAKAVITI OR INDIGENOUS FIJIAN WORDS/VOCABULARY

The iTaukei Institute of Language and Culture through research undertaken since the 1970s maintains a collection of itaukei words, idioms and stories. The collection has been transformed into a monolingual iTaukei dictionary however, collection of words continues with a special unit established by the Institute dedicated towards this particular work.

This activity of the Institute was funded by government.

3) INVENTORY OF INDIGENOUS FIJIAN STORIES, LEGENDS & TRADITIONAL MEDICINE

The iTaukei Institute of Language & Culture had through the dictionary project visited places around Fiji collecting stories and legends and sharing these on radio broadcasts to indigenous Fijian language speakers. Presently it is working towards publishing a collection of 28 legends and stories for young and old people alike.

However, the same organization has published a compendium of traditional medicine including methodology of use. The Wai Vakaviti (Herbal medicine) book emanated out of a database of herbal medicine collated from practitioners around Fiji and consent for its access was also sought from bearers of the knowledge. Interestingly most of the herbal medicine can only be prepared and consumed if the practitioner him/herself prepares the mix.

The inventory is government funded and managed.
4) FIJI MUSEUM INVENTORY OF ARTEFACTS & ORAL TRADITIONS

The Fiji Museum is the national institution responsible for the safekeeping of national treasures and heirlooms. This is mandated under the Fiji Museum Act. All artifacts collected and their associated stories are kept in a database at the Museum. Also through the archaeological assessments and site assessment undertaken by Museum Archaeologists, stories and cultural information are collected from the field and stored. These are listed according to provinces, villages and districts. These supplement the 'Oral Traditions Project' initiated by the Fiji Museum earlier which is also inventoried.

The databases are non-government funded and managed.

There is no inventory for ICH of Rotumans, Rabi and Kioa Islanders. The Department of Heritage is working with the Rotuma Island Council and the Fiji Rotuman Association in the implementation of a cultural mapping program in Rotuma. The data collected will be inventoried and kept in a database to be accessible to all Rotumans.
Fijian ICH elements are widespread. ICH practices were transmitted orally and yet were able to sustain centuries of threats. Discoverers, sailors, beachcombers, traders, naval officers, botanists and others were able to make journal entries about their voyagers, discoveries and experiences in Fiji. Missionaries arrived and developed a writing (and alphabet) system for Fiji. Through these platforms, indigenous ICH was able to be recorded and documented however with errors (in some cases).

It is until recently that efforts are being pursued to document cultural practices, let alone listing or inventorying these elements. There are however three levels of information source in terms of consolidation of Fijian ICH data:

1. Practitioners and ICH bearers – knowledge and wisdom; unrecorded and documented;
2. Archival information – unpublished, published, raw accounts, photographs, video, audio recordings;

1. ICH elements designated on the national inventory

Fiji does not have a national inventory of ICH

2. ICH elements designated on a non-governmental inventory

Numerous non-governmental organizations had undertaken assessments, audits, and studies of various ICH elements in the country without realizing the relevance. The elements identified will be discussed according to the 5 ICH domains:

(1) Oral Traditions and Expressions;
(2) Performing Arts;
(3) Social practices, rituals and festive events;
(4) Knowledge and practices concerning nature and universe
(5) Traditional craftsmanship

Information on ICH Elements
(1) Oral Traditions and Expressions

iTukuni; Legend about Teri and Ra Kalavo

1) Name of Element:
Teri kei Ra Kalavo – iTukuni (Legend about Teri and Ra Kalavo)

2) Category: Oral Tradition & Expressions

3) Regions: A national element

4) Community Involved:
This was created and shared by a famous local storyteller – Buinamaku who speaks on local radio station.

5) Short Explanations (30-50 words):
The story is a fable sharing a particular moral prevalent in Fijian society. The fable is about a friendship between a bird (teri) and mouse/rat (Ra Kalavo) and expresses synonymous with the phrase: “one bad turn deserves another”.

6) Detailed Explanations (200-400 words):
The fable is set in a traditional setting. The two friends were walking when Ra Kalavo saw ripe bananas. Wishing to consume a few, Teri pecked Ra Kalavo and volunteered to get their bananas. Teri flew to the top, rested and ate the entire banana before throwing the pelage onto Ra Kalavo. The latter angry wanted to reciprocate the same. So they went out to sea, after wading for some time, Ra Kalavo saw a large oyster clam opening up, knowing repercussions, Kalavo suggested to Teri to get the oyster. Unknowing of what would befall Teri set its foot inside the large clam, the latter closing and Teri’s foot stuck. Ra Kalavo happy that his trick fell through.

1 Source: iTaukei Trust Fund
7) Relevant Organisations/Institutions:
iTaukei Trust Fund; iTaukei Institute of Language & Culture

8) Practitioners: Buinamaku – name of storyteller who shared the story

9) Associated Items: n/a

10) Data Sources (creator):
Buinamaku, iTaukei Institute of Language & Culture, iTaukei Trust Fund.

11) Registered or not: Not Registered

12) Publications and Reference Materials:
Children’s book titled “Teri kei Ra Kalavo” published. Publishing proposing to create a cartoon (video) out of the story soon.

13) Identifier: Apolonia Tamata
(2) Performing Arts
Lakovi²

1) Name of Element:
Lakovi – a drama on traditional ceremony of approach in itaukei society for family of young man to ask a young virgin girl in marriage

2) Category: Performing Arts

3) Regions: National

4) Community Involved:
   - Young indigenous urban dwellers
   - Elder advisors

5) Short Explanations (30-50 words):
A 90 minute itaukei play regarding this ancient ritual of Lakovi.

6) Detailed Explanations (200-400 words):
The drama is a study of issues raised about the questions of identity, cultural traditions, responsibility and leadership in itaukei families, communities and the larger indigenous society. It is set in the capital city Suva and focuses on a typical family facing social complexities of living a lifestyle where choices have to be made between culture and modernization. Leading male character, Ratu

² Source: iTaukei Trust Fund
Vukinavanua Nawalowalo plays a British Army soldier asking a young nurse, played by Sera Fatafehi, to marry him in a traditional manner. ‘Lakovi’ depicts a typical Fijian social setting of today. The intention is for those concerned to ask questions on the directions they were taking their families and communities in terms of being itaukei and living the language and culture.

7) Relevant Organizations/Institutions:
   - iTaukei Trust Fund
   - University of the South Pacific (Fijian language course)

8) Associated iTems:
   Whales Tooth (Tabua); mats, masi (bark cloth), Kerosene Tanks, bails of cloth

9) Practitioners:
   - Indigenous play writers - Dr. Apolonia Tamata, Mr. Larry Thomas
   - The duo consulted local elders in the process.

10) Data Sources (creator): Apolonia Tamata & Larry Thomas

11) Registered or not: Not Registered

12) Publications and Reference Materials:
   A book and a DVD on Lakovi Drama published.

13) Identifier: Apolonia Tamata
(3) Social practices, rituals and festive events

Vilavilairevo

1) Name of Element: Vilavilairevo – Firewalkers of Beqa (ritual/ceremony)

2) Category: Social practice, rituals and festive events

3) Regions: Beqa Island, Province of Rewa

4) Community Involved: Sawau Clan.

5) Short Explanations (30-50 words):
   Firewalking is an ancient ritual specific to the priestly clan on the island of Beqa, Fiji. Firewalking is the art of walking barefoot over a bed of hot ember or stones.

6) Detailed Explanations (200-400 words):
   Fire Walking in Fiji is an ancient ritualistic celebration handed down from generation to generation because of belief in the powers of a spirit god granting fire immunity to the Sawau tribe. Although traditional Fire Walking remains sacred, the celebration has been commercialized to keep pace with the growth in tourism. However ornamental this celebration has become, it still remains a symbol of the culture of Fiji and demonstrates what was learned and what is being kept alive for future generations.

7) Relevant Organizations/Institutions:
   iTaukei Institute of Language and Culture; Fiji Museum; Department of Heritage & Arts; Rewa Provincial Official;

8) Practitioners: Sawau Clan

---

3 Source: Fiji Arts Council
9) Associated Items:
   Traditional costumes, hot stones, bamboo stem/stick

10) Data Sources (creator):
    Fiji Museum; University of Hawaii; iTaukei Institute of Language & Culture

12) Registered or not: Not registered

13) Publications and Reference Materials
    - Na Vilavilairo: Fijian Firewalking Ceremony – Guido Pigliasco
    - We Branded Ourselves Long Ago: Intangible Cultural Property and Com-
      modification of Fijian Firewalking – Guido Pigliasco

14) Identifier: Apolonia Tamata
(4) Knowledge and Practices Concerning nature and Universe

Wai-ni-Cuqa (Herbal remedy for infant pneumonia)¹

1) Name of Element: Wai-ni-Cuqa (Herbal remedy for infant pneumonia)

2) Category: Knowledge and Practice concerning nature and universe

3) Regions: Used generally.

4) Registered or not: Not Registered

5) Short Explanations (30-50 words):
   A herbal remedy to heal a common ailment amongst children and babies – cuqa or pneumatic attack.

6) Detailed Explanations (200-400 words):
   An explanation of the disease or sickness is warranted including symptoms so that correct herbs are mixed, right amount of portion is given, taboos & observances placed on patient to follow and respect.

   CUQA is an ailment common to children and signs include fever, shock, shacking chills, child in state of confusion, short breaths, heart beats faster. A fear is that the child might become entrenched in a state of fits and can bite his/her own tongue. CUQA is the common name for the ailment in Fiji, in the Province of Nadroga, it is known as KIDA, while in Lau it is known as REU.

   The traditional herbal remedy is to pound or mix the following herbal plants – totodro (Centella asialica), totowiwi (Oxalio Corniculata) and tamole (Adenosma triflora).

¹ Source: Natural History Museum, London.
7) Data Sources (creator):
   iTaukei Institute of Language & Culture; Natural History Museum London

8) Community Involved:
   The practitioner hails from Yadua, Sawaieke Village, Province of Lomaiviti.

9) Relevant Organizations/Institutions:
   Wainimate; iTaukei Institute of Language & Culture, iTaukei Trust Fund.

10) Practitioners: Lite Matesawa, Traditional Medicine Practitioner

11) Associated Items:
    Herbal plants – totodro (Centella asiatica), totowiwi (Oxalio Corniculata) and
tamole (Adenosma triflora).

12) Publications and Reference Materials:
    Wai Vakaviti – Tabana ni Vosa kei na iTovo Vakaviti

13) Identifier: Apolonia Tamata
(5) Traditional Craftsmanship

Sivisivi/Ceuceu (wood carving) of figurines, large sculptures

1) Name of Element: Sivisivi/Ceuceu (wood carving) of figurines, large sculptures

2) Category: Traditional Craftsmanship

3) Registered or not: Registered

4) Short Explanations (30-50 words):
   Specifically referring to woodcarving in the form of figurines and huge sculptures (human form) and statues.

5) Detailed Explanations (200-400 words):
   Woodcarving is one of the oldest arts. Male artisans in Fiji, meanwhile, are most famed for their stunning woodcarving work. Traditionally, the woodcarving techniques and designs were used for fashioning items, such as cannibal forks, yaqona vessels and spears and clubs used in warfare. Some of these woodcarvings can be found on display at The Fiji Museum in Suva while others can still be bought from local artisans. The Tanoa drinking bowl, used for serving yaqona, Fiji’s traditional and national drink, is the most common wood carved item available for purchase.

   However the art of woodcarving of large statues and other human like figures are traits uniquely unusual. The art belongs to the Tiki movement emanating from the Polynesian Culture. Tikis are large wooden (or sometimes stone) carvings of human forms; these stand-alone statues, as well as tiki masks, are common throughout Fiji.

5 Source: 1. Margaret Jolly, Australian Humanities Review, 2. Source: S. Nemani
One such artist practicing this unique art is Mr. Paula Liga from the island of Fulaga, Lau.

6) Regions: Fulaga, Province of Lau.

7) Community Involved: Master Carvers (Mataisau) of Fulaga and

8) Relevant Organizations/Institutions:
   Oceania Centre for the Arts (USP); Fiji Arts Council

9) Practitioners: Paula Liga

10) Associated Items: Chipping tool, log.

11) Publications and Reference Materials: N/A

12) Data Sources (creator):
   - Oceania Centre for Arts & Culture, Pacific Studies

13) Identifier: Siminone Tuimalega
3. Information on uninscribed ICH elements

(1) Traditional Craftsmanship

**Somovolavola – Mat**

1) Name of the Element: Somovolavola – Mat

2) Category: Traditional Craftsmanship

3) Registered or not
   (if registered, specify the name of the inventory and registration number):
   Inventoried. National TKEC Database for iTaukei.

4) Short Explanation (30 to 50 words):
   The somovolavola of Sawaieke in the island of Gau presents a contemporary piece only recognized because of its creative and distinctive pattern. This is a mat consisting of traditional motifs as well as some writing which is a new inclusion. It also has a special feature, the craft has edges intricately woven displaying a zigzag pattern.

5) Detailed Explanation (200 to 400 words): **Somovolavola of Sawaieke**
   The craft of weaving dyed pandanus leaves to form motifs is synonymous with the people of Sawaieke in Gau. While the preparation of the pandanus leaves to make the somovulavola are no different from other Fijian mats, the somovolavola is unique because it has black and white designs on it.

   The black pandanus contrasting with the white pandanus design is the catalyst to its uniqueness. Making black pandanus is a lengthy process. Pandanus leaves are buried in swamp mud (toni somo) for two to three nights after which the leaves are removed (vue somo) and washed in fresh water before they are boiled for an hour with leaves of the kalabuci (Acalypha insulana) and leaves of the koka tree (Bischofia javanica). Then the dyed and white pandana-

---

*Source: iTaukei Institute of Language & Culture*
nus leaves are rinsed in fresh water, tied in bunches and then hung up under the shade.

After several days the pandanus are then used for weaving. Analogous to many, ‘mat-weave is diagonal to the edge and each crossing of the strips displays a slightly diamond shaped form.’ In a somo style mat, motif designs like daimani (diamond), vakadivilivili (swarm of black ants), kabasi (compass) to name a few, are indigenous to the people of Gau island. According to Ewins. (1982), there are in total twenty distinct motifs running latitude across the mats, however only a few would be used on a single mat.

An extension of this traditional knowledge is to incorporate motifs with writings. In the workshop conducted, diamond shaped motifs run along the edges and in the centre a name (depending on the weaver) is displayed. This was visible through the intricate interlace of the white and black strips of voivoi.

This new craft is indeed creative in that it personalizes the handicraft and ensures the viability of the intangible cultural heritage.

6) Regions: Somovolavola of Vagadaci, Levuka

7) Communities Involved: Provinces of Ovalau (somovolavola),

8) Relevant Organizations/Institutions:
   - Soqosoqo Vakamarama, Fiji Arts Council, Fiji Craft Society, iTaukei Institute of Language and Culture

9) Practitioners: Women of Sawaieke, Gau Island, Province of Lomaiviti

10) Associated items: knives, cutters, pots, firewood, fire

11) Publications and reference materials: N/A

12) Data sources(Creator): iTaukei Institute of language & Culture

13) Identifier: Emi Bainimarama
Ibe Batiwa – Traditional mat of the people of Tokaimalo

1) Name of the Element: Ibe Batiwa – Traditional mat of the people of Tokaimalo

2) Category: Traditional Craftsmanship

3) Registered or not
   (if registered, specify the name of the inventory and registration number):
   Inventoried. National TKEC Database for the iTaukei.

4) Short Explanation (30 to 50 words):
   Ibe batiwa is a mat that is associated with only the indigenous people of Tokaimalo in the province of Ra. It is twistingly woven but unlike other mats, a one centimetre coil like piece is woven and runs lengthwise on the right side of the mat and about two centimetres from the edge. In addition to this uniqueness, the mat has rough edges (leftover strips) on one of its edges.

5) Detailed Explanation (200 to 400 words):
   Situated on the northern part of Viti Levu, Ra is one of the eight provinces in the mainland. Tokaimalo is one of the villages in Ra and its people lay claim as owners of the the craft of the ibe batiwa.

   Unlike the black and white pattern of pandanus used for somovolavola above, the ibe batiwa of Tokaimalo uses only the white pandanus. Pandanus strips are intricately interlaced parallel to that of icoco commonly used on the floor. Yet the unique aspect of this handicraft is the coil that runs two centimetres parallel to the edge. Four strips of pandanus are interlaced (2x2). One inch from the edge, a strip of pandanus is folded (inside out) at a right angle to form a straight line and consequently three more strips are folded in the same manner. In the fifth fold of a pandanus, the first strip is folded again (outside in) and woven back to the edge then back to be folded at a right angle again. This weaving pattern is repeated to the second, third and fourth strip. The finished product looks like a coil running lengthwise. Apart from the coil, the loose pandanus strips are trimmed but allowing some length to add to the design. On the opposite side, the pattern is also woven but without the loose strips.

---

7 Source: iTaukei Institute of Language & Culture
edge. Henceforth, it is amazing to see and also discover that this type of mat when used in the bure, the rough edges are facing the corners of the house so as to hide dust and act as barrier to the wind entering from the floor. In addition to this, ibe batiwa was used as curtains hung in households.

6) Regions: Tokaimalo in the Province of Ra, Fiji.

7) Communities Involved: Ibe batiwa of Tokaimalo, Ra

8) Relevant Organizations/Institutions:
   Soqosoqo Vakamarama, Fiji Arts Council, Fiji Craft Society, iTaukei Institute of Language and Culture

9) Practitioners: Women of Tokaimalo, Province of Ra.

10) Associated items: knives, cutters, pots, firewood, fire

11) Publications and reference materials: N/A

12) Data sources(Creator): Itaukei Institute of Language & Culture

13) Identifier: Institute of iTaukei Language & Culture Cultural Mapping Team
(2) Social Practice, Ritual and Ceremonies

1) Name of the Element:
The ritual of ‘sevusevu’ or ceremony of welcome or to seek to engage

2) Category: Social Practice, Rituals and Ceremonies

3) Registered or not
   (if registered, specify the name of the inventory and registration number)
   Inventoried in the National TKEC Database for iTaukei

4) Short Explanation (30 to 50 words):
   Upon entering a home or village one has to accord respect to the owner of the house by seeking permission before entering and once permission is given you enter bearing in mind that someone has honoured your request and as such do not disrespect the owner.

5) Detailed Explanation (200 to 400 words):
   The ceremony involves the presentation of yaqona (roots of a plant) either pounded or roots strapped together to the host requesting approval to enter or pursue any undertaking. This is the traditional consent sought.

   Should the host approve, he reciprocates through the presentation of yaqona mixed in a tanoa (large bowl) to the visitor.

   The narration and articulation of kin-relations during the ceremony differs amongst regions, provinces, and tribes around Fiji. The name of ceremony differs while others use different items for presentation.

6) Regions: Fiji

7) Communities Involved: iTaukei households, clans, tribe, vanua, villages

---

2. Source: Department of Heritage & Arts
8) Relevant Organizations/Institutions:
   iTaukei Affairs Board, iTaukei Institute of Language & Culture.

9) Practitioners: Matanivania or Spokesperson, Turaganikoro (Village Headman)

10) Associated items: Yaqona, tanoa, water

11) Publications and reference materials:
   - Vika Maloni – “Na Noda Bula na iTaukei”
   - Ratu Semi Seruvakula – “Bula Vakavanua”
   - Asesela Ravuvu – “Vakaitaukei – Fijian Way of Life”.

12) Data sources(Creator): Department of Heritage & Arts

13) Identifier: Tara Qalilawa
1) Name of the Element: Ta waqa vakaviti - Canoe Building

2) Category: Traditional Craftsmanship

3) Registered or not
   (if registered, specify the name of the inventory and registration number):
   Inventoried with National TKEC Database for iTaukei.

4) Short Explanation (30 to 50 words):
   The people of Lau are known as traditional canoe builders and this has been an inherent part of their identity. The risk of this aspect of their identity being lost forever can be attributed to the excessive use of the species of hardwood, vesi, to build canoes and other wooden artefacts.

5) Detailed Explanation (200 to 400 words):
   The main hull of the canoe has a round bottom and is made from a dugout log. Strakes are attached to increase the freeboard and a deck is added to make for a convenient working platform and to reduce the amount of water finding its way into the bilge.

   In the late 1700s a carpenter from Samoa, Lemaki was sent by the King of Tonga to build canoes in Lau where he eventually established a clan of canoe builders which persists to this day, especially on the island of Kabara.

---

9 Sources:
Although there are four types of wood which are sometimes used for the hull of the camakau, the preferred wood is vesi (Intsia bijunga). Sometimes known as greenhart in English, it has characteristics similar to the teak of southeast Asia. Vesi trees grow in extremely rocky areas and sometimes appear to grow straight out of solid rock.

6) Regions: Province of Lau

7) Communities Involved: Village of Kabara, Fulaga, and Ogea.

8) Relevant Organizations/Institutions:
   IUCN, iTaukei Institute of Language & Culture, Fiji Arts Council; Pacific Blue Foundation; Oceania Centre for Arts & Culture; Utoniyalo

9) Practitioners: Lemaki Clan

10) Associated items: Log (Vesi), Chipping tools, Mat (sail), pieces of timber.

11) Publications and reference materials;
    - Robert Gilbert (et.al) "Traditional Sailing Canoes in Lau"

12) Data sources(Creator): Robert Gilbert (et.al)

13) Identifier: Mr. Mason Smith
(4) Traditional Craftsmanship

1) Name of the Element: Samu Masi (Preparation of Tapa Cloth)

2) Category: Traditional Craftsmanship

3) Registered or not
   (if registered, specify the name of the inventory and registration number)
   Inventories with National TKEC Database for iTaukei

4) Short Explanation (30 to 50 words):
   Barkcloth, or 'masi', as it is known in Fijian, is a uniquely Pacific tradition. It is a cream-colored, fibrous paper made by island women from the bark of tropical mulberry trees. Barkcloth is still used in a wide variety of ceremonies, as symbolic gifts, as clothing, and as decorative wall hangings.

5) Detailed Explanation (200 to 400 words):
   The process of masi-making is an environmentally friendly one - the trees are grown in sustainable plantations where new shoots grow from the roots after each harvesting. Each piece of barkcloth goes through a laborious process of beating, soaking, and drying. Production involves sea water, sun, and sweat - no chemicals!

   Paper mulberry tree (Broussonetia papyrifera) is cut down and dried for a couple of days, bark stripped off, and the strips of fibre are placed on a wooden anvil which is shaped from a very large log scraped smooth for the women to beat the tapa. Once beaten and glued, the cloth is then dried in the sun. The cloth can be smoked over a sugarcane fire to produce the tan-coloured masi kuvui, or it can be soaked in mangrove sap, terracotta clay or specially prepared soot.

   Masi is used as traditional attire for ceremonial purposes such as installation of a chief, wedding, death rituals, and presentation of first child amongst other ceremonies.

10 Source:http://www.kivu.com/fijian-tapa-cloth/

7) Communities Involved:
   Moce & Namuka (Lau), Vatulele (Nadroga), Somosomo (Cakaudrove)

8) Relevant Organizations/Institutions:
   Fiji Arts Council, Sigavou studios, Rako Pasefika, iTaukei Institute of Language
   & Culture.

9) Practitioners: Masi makers in the communities above.

10) Associated items:
   Mulberry Tree bark and other accessories outlined in the description

11) Publications and reference materials;
   - Daniel Roy: "The Traditional Method of Masi Making on the Island of
     Taveuni, Fiji"
   - Rondo, B et.al "Fiji Masi: an ancient art in the new millennium"

12) Data sources (Creator): Rondo, B. et.al.

13) Identifier: Tara Qalilawa
(5) Châu văn Rituals of the Việt in Nam Định province

1) Name of the Element:
"Tabu ni qoliqoli" Taboo Fishing Areas (Reserved Areas which are not fished)

2) Category: Knowledge and practices concerning nature

3) Registered or not
(if registered, specify the name of the inventory and registration number)
Registered with Fiji Locally Managed Marine Areas.

4) Inventoried with National TKEC Database for iTaukei

5) Short Explanation (30 to 50 words):
These are areas which have been agreed upon as reserved areas from which no one can fish for a particular time. The idea has been borrowed from the Fijian traditional culture and used to allow the marine ecosystem in that area to regenerate and it has worked with in-depth case study

6) Detailed Explanation (200 to 400 words):
Pacific societies are known globally for their intimacy with marine environments, including their cultural uses of marine resources and customary controls placed on those uses. Most famously, Johannes (1978, 1982) described some of these customary controls: tenure systems that limited access and fishing rights, bans on sectors of society consuming some species, prohibitions on fishing certain species or small individuals, and temporary closures or "taboos" placed over fishing grounds (henceforth referred to as taboo areas but known by many names throughout the Pacific; see Govan 2009b). Taboo areas that temporarily (rarely permanently) close areas to fishing have long been practiced in the Pacific as a mark of respect for the death of a prominent community member, to protect sacred sites, affirm rights to fishing grounds, or as part

of preparation (i.e. allowing the replenishment of stocks) for customary feast-
ing (Allan 1957; Hviding 1998; Johannes 1978). While customary taboos con-
trolled the use of and access to resources, it appears that the main motivation
for their use was socially and culturally driven and less likely motivated by the
need or intent to manage resources sustainably (Foale et al. 2011). Conserva-
tion and fisheries management benefits may have resulted from the use of
customary taboo areas in some cases.
During the taboo initiation, a ceremony is performed for the chief and elders
to place the restriction. Anyone from within or outside of the village breaking
the taboo will the consequences (ailments or injury and can lead to death) un-
less the person solicits traditional forgiveness from the chief/Elders.

7) Regions: Only villages, vanua that have access to fishing boundaries.

8) Communities Involved:
Communities that had been documented in as far as this practice is concerned
include: district of Kubulau in Bua, Villages of Mualvuso, Nabaka, Waiqanake,
Namakala, and Ucuinamono in the province of Rewa.

9) Relevant Organizations/Institutions:
- Fiji Locally Managed Marine Areas
- iTaukei Affairs Board
- Department of Fisheries
- iTaukei Institute of Language & Culture.

10) Practitioners:
Chiefs and Elders in community who possess the power and mana to sau to con-
fer the restriction

11) Associated items:
Sometimes reed stems are sawn together to create the boundary.

12) Publications and reference materials;
- 3SPC Traditional Marine Resource Management and Knowledge Infor-
mation Bulletin #28 – November 2011
- Fishing taboos: Securing Pacific fisheries for the future?
- Philippa Cohen and Simon Foale

13) Data sources (Creator): Fiji Locally Managed marine Areas

14) Identifier: Brad Carte
IV. ICH Practitioners, Groups, Communities

1. ICH practitioners

ICH practices in Fiji especially amongst the indigenous communities are communally safeguarded and implemented. It is not the role of one person to see its manifestation and continuity but the village, the vanua, the entire tribe or the whole clan participates and dialogue over its maintenance and use. Often when a member of the community pursues at his/her accord, it is the belief that the blessings of the chiefs and elders of the community need to be sought, if not the skill or practice will not thrive. It is also the belief that if an individual is singled out as someone possessing a "gift" or 'talent' or skill, the person may be the main denominator manifesting the trait but the community remains the "custodians", the "keepers", and the mainstay of the ICH element.

1) Mr. Paula Liga

- Career: Paula has exhibited widely, including at the Fijian Cultural Craft Fair in Suva, Fiji (1986) where he won 1st prize; at the 40th anniversary of the South Pacific Commission in Noumea, New Caledonia (1987); and at the Fiji Arts Council (2002) where he won 1st prize.
- Location: Suva, Fiji
- Covered ICH element: Wood carving (figurines)
- Activities:
  - Paula has been carving since he was a young boy in Fulaga, in the Lau Islands of Fiji. Fulaga is known throughout Fiji for its long tradition of highly-skilled wood carvers. Paula’s father was a carver, and Paula learnt how to carve tanoa, war clubs and figures from watching him. He moved to Suva in 1965 and continued carving, this time for the tourist markets on Viti Levu, the main island of Fiji. He was invited to the Oceania Centre by Epeli Hau’ofa in 1998 to explore contemporary, creative wood carving. His first solo exhibition, in 2001, was well received and from then on he brought his own creativity to his carving. At first his
ideas came from books and conversations with Epeli, and he created ani-
mals and figures linked into a single form. Now, the ideas come from his
own mind and he finds that the more he imagines creative sculptures,
the more ideas he has. He does not see this contemporary style as break-
ing away from the traditional styles of Fulaga, but rather that he is the
new generation of Fulaga carver. Instead of breaking away, he is creat-
ing just one more aspect of carving and he continues to carve the tradi-
tional forms as well. As the first Fijian to work in these contemporary
forms, he sees himself as opening up opportunities to others and hopes
that his example will help to stop the loss of carving in Fiji. He shares
both the traditional and the contemporary carving with his son and
grandson, so as to continue the carving tradition in his family.
- Source: Oceania Centre for the Arts & Culture, Pacific Studies, USP, Suva.

2. ICH communities

1) Vanua Sovatabua

Location: District of Natewa, Cakaudrove.
Covered ICH element: Iri ni Sovatabua
Information regarding community:
- Iri ni Sovatabua is a fan traditionally owned by the people of Sovatabua
  in the Natewa District of the Province of Cakaudrove in the island of
  Vanualevu.
- In 2014, a Special Revival Unit under the iTaukei Institute of Language
  and Culture successfully facilitated a revival workshop in the vanua of
  Sovatabua to revive the weaving of this unique traditional Sovatabua
  fan. This revival workshop was done after the Cultural Mapping team
  found out that there was only one man remaining in the vanua of
Sovatabua who is the knowledge bearer. The old man's age makes it pertinent that the knowledge of weaving the Sovatabua fan is on the verge of disappearing forever.

- The Iri ni Sovatabua has a significant associated meaning with the people in the vanua Sovatabua and most of all to the Vunivalu of Natewa, Chief of the Natewa District. The fan is made from the stalk of a coconut leaf. This complex craft is a symbol of nobility as it is only used by members of the chiefly family. Methods of weaving and the articulation of each individual coconut leaf is a ritual which has meanings to the vanua Sovatabua. How the fan is weaved and shaped tell the stories of Sovatabua.

2) Vanua Vugalei
- Location: District of Vugalei, Province of Tailevu
- Covered ICH element:
  Talitali wame (Pandanaceae), also known as tali Voco
- Information regarding community:
  - Talitali Wame is a special kind of traditional weaving known by the vanua Vugalei in the Province of Tailevu. It is special in Fiji because they are using wame as the raw material of the weaving and it requires special vanua knowledge to weave baskets. Wame is a kind of vine and it normally grows in the bush. Apart from basket weaving, it is also used in the building of traditional thatched houses. The name of the wame weaved basket is voco. In the past when there were no roads in the interior of Fiji especially the two vanua Vugalei and Tai Vugalei. The people follow inland tracks to visit their relatives in Tai Vugalei or people from Taivugalei come down to Vugalei for fish and salt. They normally use voco as their basket to carry their fish and salt back to Taivulagalei. This kind of weaving needs special knowledge to select the right wame from the bush especially for voco weaving. The talitali wame or voco weaving does not only represent the vanua Vugalei but it also describes the unique traditional knowledge of the people in Vugalei. Through the Special Revival Unit in the iTaukei Institute of Language and Culture under the Ministry of iTaukei Affairs this unique element of ICH in the vanua Vugalei was revived in 2013.
3) Yavusa Wacawaca
- Location: Naiyarabale & Baleinaga villages, Vaturova District, Cakaudrove.
- Covered ICH element: Tali sova Wamere [Pandanaceae]
- Information regarding community:
  - Although the Pandanaceae resource used is the same as the ‘wame’ articulated in Element 2 above, the stories are different.
  - Sova wamere is a kind of basket made from the wamere woven only by the women in the yavusa Wacawaca. It has a significant meaning to people in the vanua Wacawaca yet they are isolated from the rest of villages of the same district. It is understood that in the past, for every traditional ceremony and event, people from vanua Wacawaca will have to cross an inland tract for about five to six hours before arriving at their chiefly village of Korotasere along the coastal part of Cakaudrove.
  - Today most of the women in from Wacawaca are using the Sova Wamere as one of their main source of income. The sova wamere is also an ICH element in the vanua Wacawaca as it requires the contribution of man and women in the vanua. Men with very good knowledge of selecting wamere will have to spend two to three days out in the forest collecting the matured wamere and also assist the women in the preparation and treatment of the wamere. Only the women will be weaving the basket. Thus more than fifty women in Wacawaca know how to weave sova wamere however only one of them is registered with the Fiji Craft Society.

4) Vanua Udu
- Location: Udu District, Province of Macuata.
- Covered ICH element: Ibe Kiluvatu
- Information regarding community:
  - Kiluvatu is a special kind of mat traditionally known by people of vanua o Udu. Women in the vanua Udu are the only bearers of the Kiluvatu knowledge and it is only practiced in their vanua. Through their vanua initiative older women are being encourage by the chief to make an effort to teach the young women and newly married women from other parts of Fiji how to weave kiluvatu.
  - A complete Kiluvatu mat from the vanua Udu clearly articulates myths, culture and tradition of the vanua Udu. Through the efforts of the vanua Udu, Kiluvatu is not only used for traditional purposes, the women are also using the mat for income generating purposes.
• The Kiluvatu mat is an Intangible Cultural Heritage element of the va-
  nua Udu as the process and method weaving involved has associated
  meaning with the vanua Udu. In addition, the women normally work in
  groups while they are weaving a kiluvatu mat.

5) District of Nawaidina, Naitasiri.

- Location: Nativi Village, District of Nawaidina in the Province of Naitasiri.
- Covered ICH element: Traditional Chanting
- Information regarding community:
  • The District of Nawaidina in the Province of Naitasiri are well known
    for traditional chanting. During all traditional gathering in the Province
    the district will be approached for the traditional chant as most of the
    chant lyrics they sing contain the history of the province. Every indi-
    vidual tribe in the district would have a role during, before and after
    the district performs.
  • Through the cultural mapping program, the field officers identified that
    a few old man in the district knows how to chant. The Special Revival
    Unit in the Institute of Language and Culture facilitated a five day revi-
    talization workshop reviving traditional chanting in the district.

6) Navutulevu

- Location: Navutulevu Village, Serua Province
- Covered ICH element: Talitali Draudrekwa
- Information regarding community:
  • Draudrekwa is a special kind of mat traditionally known and owned by
    the people of Serua Province. In the past when the high chief or the
    Vunivalu of Serua attends to a traditional occasion he would take a
    draudrekwa with him for his traditional presentation.
  • The draudrekwa mat is made from draudrekwa leaves and is only
    found in those places in the Province who normally weave the mat. It
    was though the cultural mapping program that enables the revitaliza-
    tion of the draudrekwa mat.
7) Navutulevu: Vunisea village

- Location: Vunisea Village, District of Tokaimalo, Province of Ra
- Covered ICH element: ibe vakadraunidamanu
- Information regarding community:
  
  The village of Vunisea in the District of Tokaimalo province of Ra is traditionally known for the vakadraunidamanu mat. The mat has a unique association to their vanua and it is only practiced by the women of vanua Vunisea. The knowledge of this unique Tokaimalo mat was on the verge of disappearing as there was remaining only one old woman of 70 who still has the knowledge of weaving the vakadraunidamanu mat. Her name is Ana Savaia, of the Vatuvoka clan in the vanua Vunisea. Due to age and health condition, she was handicapped in remembering the patterns for the vakadraunidamanu mat. She taught her daughter-in-law, Mrs Tema Savai, a skillful mat weaving practitioner and one of the key resource persons for the workshop. After the workshop more than 20 women in the vanua Tokaimalo managed to grab the knowledge and the vanua is now utilizing the knowledge by setting up a village market where the women could sell the mats from.
3. ICH preservation groups/associations

Most of the following organizations outlined were established at their own accord by various individuals and industry player who foresee the need to establish such clusters to voice the concerns, opinions and find opportunities on behalf of members.

1) Fiji Performing Rights Association
   - Location: 66 McGregor Road SUVA FIJI
   - Covered ICH element: Oral Traditions & Expressions (Chants)
   - Information regarding tradition bearer/holders:
     • FPRA administer the performing rights of its' local composer and songwriter members. In Fiji, and numerous countries around the world, composers and songwriters are given a number of exclusive legal rights to protect their intellectual property and allow them to make a living from their creativity. Although the focus on IP, the organization provides a forum for composers of traditional chants, and forms of expressive arts to have a voice and address concerns regarding misappropriation of intellectual property. Practitioners can register and pay the membership fees.
   - Financial support:
     • FPRA is a non-profit organization funded through membership fees of members, commission fees amongst others.
   - Advisory body:
     • The organization has as its Directors very experienced renowned musicians and composers who are role models. These individuals have been part of an ICH capacity building workshop and are considered informally as “ambassadors” in Fiji.
     • The organization’s advice is sort in as far as national delegation to an international event in the area of performance is concerned.
     • Person in charge: Mr. Eremasi Tamanisau Jnr (Chairman of FPRA)
   - Public events:
     • Organisers of the Annual FPRA Music Awards to celebrate the achievements of performers;

---

1 Source: FPRA Music Awards 2016
• Organizers of the previous Young Mussos Acclaim appreciating contribution of budding young musicians, recognizing heir talents and promoting originality in music composition and lyrics.

2) Fiji Craft Society

- Covered ICH element:
  All forms of weaving, woodcarving, sculpturing, jewelry making, pottery making, masi making
- Information regarding tradition bearer/holders:
  • FCS helps promote craftsmanship skills in Fiji to sustain these unique knowledge and skills through capacity building workshops organized in communities and resource peoples from FCS facilitate the workshops.
  • Practitioners are encouraged to become members to foster the continuity of their skills, appreciation and recognition of the skills. As members, practitioners will have spaces made available to meet and work providing opportunities; access to domestic and international market displays, sales and marketing.
  • Practitioners may be able to use this platform to solidify earning a livelihood and also a transmission space for continuity of skills.
- Financial support:
  A non-profit organization attached to the Fiji Arts Council. Fees from members, project grants received donors, and commission fees.
- Advisory body:
  • FCS advices the Fiji Arts Council and the Ministry of Trade and Industries on Fijian Crafted products qualified for the licensed seal.

---

2 Source: National Craft Exhibition (FAC)
• FCS assists the Ministry of Women in the judging of women craft events including advisory given to the Ministry on policy.
• FCS also judges and advises Provincial Councils in the implementation of the provincial cultural events.
• FCS assists the National Organizing Committee in appointing crafts people tp attend regional and international art festivals, world trade shows and expos.
- Person in charge: Ms. Niqa Tuvuki Radiniceva
- President: Fiji Craft Society
- Public events:
  • organizes the annual National Craft Exhibition for all artists specializing in craft genre to attend, exhibit and sell their crafts.
  • organizes the divisional craft shows – northern, western and eastern craft shows

3) Western Arts & Crafts Society
- Location:
  28 Cawa Rd. Matintar, Nadi Covered ICH element Pottery, Expressive Arts (Visual arts)
- Information regarding tradition bearer/holders:
  • The initial office of the society was burnt and the group has relocated to current site.
  • The Society hosts annual art competitions and craftiest artist can become a member to the Society and exhibit their works as an incentive.
  • The Society helps artists and craftists who otherwise have no base to be able to work in a designated space and network with other artists in the western division.
- Financial support:
  The Western Arts and Crafts Society is a registered Charity based in Nadi. It is a support group formed for and by local artists and craftist.
- Advisory body: Not Applicable
- Person in charge: http://www.facebook.com/WesternArtsCraftsSociety
- Public events:
  • The WACS organized a week long craft fair Bazzar for local crafters in Nadi, Fiji. The purpose was to encourage more local artists and crafts people to recognize and appreciate their skills; develop and market crafts and art of current artists; and sell their works of art.
  • WACS organized Art on the Island VI at Denarau Island in Nadi.
4) Uto-ni-Yalo Trust (formerly Fiji Islands Voyaging Society)

- Location: C/- Mr. Collin Philips, Leleuvia Island Resort
- Covered ICH element: Traditional Navigation or way finding
- Information regarding tradition bearer/holders:
  
  • BEFORE the inventions of large and small buoyant watercraft, people in the Pacific ruled the ocean with their long voyages on traditional sailing canoes for many years. Now with modern sailing vessels and boats, the tradition of sailing in canoes seems to be a thing of the past with more people preferring to travel on easier means of sea transport.
  
  • Voyaging societies in the Pacific now have come together to maintain the traditional sailing skills and knowledge to a voyage across the Pacific Ocean. The Uto ni Yalo Trust (formerly known as Fiji Islands Voyaging Society) is part of a Pacific renaissance seeking to recapture knowledge, traditions and values of our rich maritime history. This charitable trust was established with the primary objectives of reviving ancient cultural skills of navigation and canoeing. The Uto ni Yalo, has worked extensively with communities in Fiji and through the region to highlight the importance of culture and its roles in sustainable conservation, community building and achieving this by uniting people with a similar vision in the Pacific.
  
  • The trust aims to celebrate this unique Fijian spirit in reverence and preservation of our cultural and natural heritage. The focus of the trust is to revive and sustain traditional Fijian canoe building, sailing and navigational knowledge, skills and customs. It also aims to undertake research into all aspects of Fijian and Rotuman seafaring culture, including the sustainable use of sailing for future sea transport for the benefit of current and future generations, both locally and internationally.

3 Source: Fiji Voyaging Society Facebook
• The Uto ni Yalo (canoe) has become an important part of achieving these goals. After two Pacific-wide voyages, his gifting of the Uto ni Yalo so that she remains with Fiji and means she is able to continue her cultural, environmental, educational, and community work.

• Fiji has benefited directly from the work of the Uto ni Yalo over the past five years as one of the lead canoes of the voyages which have been undertaken. Its impact on communities throughout Fiji and the world has seen the Uto ni Yalo contribute to Fiji’s cultural and environmental tourism campaigns. The importation into Fiji of this vessel will further promote the interests of Fiji in tourism and also in Fiji’s foreign policy on the protection of the environment and mitigation on the rising sea levels, and its stand on pollution and global warming. [Reverend James Baghwan]


- Financial support:
The Trust is a non-profit organization. It sustains itself through in-kind donations, partnership projects (through MOA signed).

- Advisory body:
Not a member of a national professional body for ICH development.

- Public events: Te Mana o Te Moana “Spirit of the Ocean” Voyage
V. Relevant Organizations

1. Governmental Organizations

Fiji ratified the 2003 Convention for the Safeguarding of Intangible Cultural Heritage in 2010 and like most other Pacific Islands; government Departments spearheaded the ratification by the state party.

(1) Department of Heritage & Arts
- Location: Takayawa Building, Toorak, Suva, Fiji
- Field of concentration: ICH Policy & Legislation Advice
- Advisory body: Proposing to establish National ICH Committee for Fiji; Technical Committee for preparation of Nominations (Fiji)
- Project details:
  - Establishment of ICH Unit within Department with personnel and financial resources.
  - Nomination of “Cultural Mapping” as Best Practice under the 2003 Convention Project.
  - Mapping of Fijian ICH Research
  - Revitalization of Traditional Architecture (Valenivanua) Funding Project
  - Drafting of ICH Framework for Fiji
  - Papers for Traditional Wisdom of the Pacific Book (ICHCAP)
  - 5th Subregional Meeting for Information Sharing and Networking in the Pacific
  - Official visit to Fiji of the Director General for ICHCAP (Korea) – Dr. Samuel Lee
  - Field Survey on ICH Safeguarding Measures in Fiji
  - Preliminary Survey on Dormant ICH in Fiji
  - Capacity Building of ICH Personnel – CRIHAP.
• Appointment of ICH Trainer for Pacific – Mr. Sipiriano Nemani.
• UNESCO Post Cyclone Assessment of affected ICH Spaces, practitioners and resources.
• UNESCO Workshop on implementing the 2003 Convention at the National Level (Fiji)
• UNESCO Workshop on the Inventorying of ICH of Communities in Fiji
• Drafting of iTaukei Living Human Treasures System Policy.
• Development of database for other Ethnicities Database
• Tonga-Fiji Exchange on ICH Safeguarding Mechanisms
• Toolkit for the Mapping of Endangered ICH in the Pacific
• Rotuma Cultural Mapping Project

- Office in charge:
  • ICH Unit
  • C/- Department of Heritage & Arts

- Person in charge:
  • Mrs. Lusiana Fotofili (Director)
  • Mr. Sunia Maraya (Senior Policy & Communications Officer)
  • Mr. Simione Tuimalega (Community Development Officer)
  • Ms. Sereana Tadrau (ICH Assistant)

- Reference materials: www.culture.gov.fj

(2) Ministry of iTaukei Affairs
- Location: North Wing, iTaukei Trust Fund Building, QE Drive, Nasese
- Field of concentration: ICH Research and documentation
- Advisory body: Institute has ICH Experts
- Project details:
  • iTaukei Cultural Mapping Project
  • iTaukei National TKEC Database
  • Wai Vakaviti – Traditional Medicine Publication
  • iVolavosa Vakaviti – Fijian Monolingual Dictionary
  • iTukuni Project (Legends & Stories)
  • Special Revival Unit established with personnel and budget provided
  • Revitalization Projects implemented
• Preparation of Nomination for CMP as a Best Practice under the Convention.
• Drafting of the LHT Draft Guidelines and Policy.
• Papers and Articles developed for publication in Journals.
• Publishing of the Quarterly Newsletter on iTaukei ICH (Lialiaci)
• Weekly Radio Broadcasts of iTaukei ICH
• Cultural Rejuvenation Programs with Schools and Youth Groups around Fiji.

- Office in charge: iTaukei Institute of Language & Culture
- person in charge:
  • Mrs. Emi Bainimarama (Director)
  • Mr. Simione Sevudredre (Principal Research Officer)
  • Mrs. Mere Rasolo (Senior CMP Officer)
  • Ms. Melania Tikoitoga (Head-Revitalisation Unit)
- Reference materials: www.fijianaffairs.gov.fj/

(3) Ministry of iTaukei Affairs
- Location: North Wing, iTaukei Trust Fund Building, QE Drive, Nasese
- Field of concentration: ICH Documentation; genealogies, Oral History & Expressions
- Advisory body: Vanua experts
- Project details:
  • Titular Research
  • Adding to Volanikawabula (names and lineages)
  • Village boundaries demarcation
- Office in charge: iTaukei Lands & Fisheries Commission
- Person in charge: Ratu Isikeli Vananalagi – Chairman
- Reference materials: www.fijianaffairs.gov.fj/
2. Non-governmental Organizations

(1) iTaukei Trust Fund

- Location: 87 Queen Elizabeth Drive, Suva, Fiji.
- Field of concentration: Research, publication of ICH Activities.
- Advisory body
  - TTF is an expert organization and has excelled in the field of publication of itaukei documents and digital materials.
- Project details
  - Staging the Lakovi Drama
  - Staging na iLululu Drama
  - Staging Ketekete Qele Drama
  - Implement writing and drama workshop
  - Implement Traditional Leadership Workshop
  - Supporting the Vosa Vakaviti Course at USP
  - Providing scholarships to teachers and interested individuals undertaking Diploma in Vernacular Studies at USP
  - Research into implications of rituals and ceremonies association with itaukei funerals;
  - Publishing of documentaries and books on itaukei matters.
- Office in charge: iTaukei Trust Fund
- Person in charge
  - CEO TTF - Mr. Isoa Kaloumaira
  - Senior Culture & Heritage Specialist - Dr. Apolonia Tamata
(2) Fiji Museum
- Location: Cakobau Rd, Suva
- Field of concentration: Research, documentation and publication of ICH
- Advisory body: Not Available
- Project details:
  - Oral History Project
  - Fieldwork for AIA Projects
- Office in charge:
  - Registrar’s Office
  - Library & Archives
  - Archaeology Section
- Person in charge:
  - Ms. Meretui Ratunabuabua (Director)
  - Ratu Sela Rayawa (Registrar)
  - Mr. Elia Nakoro (HOD Archaeology)
- Reference materials: http://www.fijimuseum.org.fj/

(3) Fiji Arts Council
- Location: Procera Building, Waimanu Rd, Suva
- Field of concentration:
  - ICH Community revitalization, exhibition, events organizing
- Advisory body: Not Available
- Project details:
  - Craft Exhibitions
  - Community Skills revitalization workshops
  - Teacher Craft & Art Education Program
  - Festivals and Expos organizing and participation
- Office in charge: Fiji Arts Council
- Person in charge:
  - Mr. Peni Cavuilagi (Director)
- Reference materials: https://www.facebook.com/Fiji-Arts-Council-
VI. Meetings on Intangible Cultural Heritage

- The Pacific Sub-regional Network Meeting for Intangible Cultural Heritage Safeguarding, Nadi, Fiji (27-28 April 2010) [ICHCAP]

- Official Visit and Meeting with Fiji Officials – the Director General for ICHCAP Korea, Suva, Fiji. (April 2013) [ICHCAP]

- Meeting to Draft the National Framework for the implementation of the 2003 Convention in Fiji, Nadi, Fiji (2013) [Department of Heritage & Arts]

- Meeting to Draft the iTaukei Affairs Living Human Treasures Guideline, Suva, Fiji (2014) [Department of Heritage & Arts]

- Training on the implementation of the 2003 Convention at the National Level, Suva, Fiji (September, 2015) [UNESCO]
VII. ICH Transmission System

1. Government supported system
Government has yet to implement a Living Human Treasures System. This is still in consultation stages at this juncture.

2. Non-government supported system

1) Community Leaders Training Program (Chiefs and Elders)
This statutory organization mandated to support projects that promote indigenous Fijian language and culture, has been instrumental in supporting financially efforts by the iTaukei Affairs Board and the Institute of Applied Sciences of the University of the South Pacific Society in a training program for traditional and community leaders. The program was delivered over five years from 2009-2014 at the provincial and district levels throughout Fiji covering all of Fiji’s fourteen provinces and the districts therein. While the training workshops rediscovered and encouraged the knowledge and practice of traditional leadership and management, they also facilitated the awareness of the principles of governance and the religious beliefs of wellbeing. The workshops also served as venues for the community members to expose what they view as leadership problems.

2) Fijian language Course at the University of the South Pacific
In the effort to equip school teachers with the necessary qualification to teach the Fijian language in schools, the iTaukei Trust Fund Board paid tuition fees for teachers to be trained in Fijian linguistics and culture so that they could teach the school children they teach about the Fijian language and culture. The teachers would commit their term breaks to taking flexible summer or winter courses so that three courses could be completed in one year. The first cohort of teachers graduated with the Diploma in Pacific Vernacular, Fijian in March 2014 after taking course towards the Diploma from 2012 to 2014\(^1\). The second cohort of teachers will start the Diploma programme in 2016.

\(^1\) Draft ‘Completion report on the Teachers’ Cohort Project’
Q1. Is any of the intangible cultural heritage in your country in danger of disappearance or transformation?

Various aspects of the Fijian language are in danger of disappearing. Some dialects have become extinct and a few others are in danger of becoming extinct. The losing of dialects is due to a number of reasons. Since the Standard Fijian (SF) language is one of the official languages, in most communities, SF is used in the churches, in the schools, in official functions and in the media. With English being the main official language in Fiji, many people choose English as well for many of these functions especially for social media. In such scenario, the community dialects are the least popular as a language choice.

The semantic fields of particular tangible and intangible cultural phenomena are fast eroding from the active vocabulary of the majority of the speakers of the Fijian language and dialects. Words linked to traditional house building, canoe building, farming and navigation have also disappeared due to the lack of viability of the events themselves and the transmission of knowledge to the younger generations.

The iTaukei Institute of Language and Culture through the Cultural Mapping Project has identified 33 intangible cultural heritage topics in the various villages visited which are in danger of disappearance or transformation. Tabulated below are the details of these topics:
<table>
<thead>
<tr>
<th>NO.</th>
<th>Intangible Cultural Heritage</th>
<th>5 DOMAINS IN WHICH ICH IS MANIFESTED</th>
<th>LOCATION</th>
<th>REMARKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tali ihe ni Vutia • Mat weaving</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td>2</td>
<td>Tali Lawa ni Qeli &amp; Qeli • Fishnet weaving • Traditional Fishing</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td>3</td>
<td>Tulituli • Pottery</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td>4</td>
<td>Vati Ba • Traditional Fish Trap</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td>5</td>
<td>Vanatagi nei Ramaakale • Nose flute</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td>6</td>
<td>Tali ihe somo vakavula • Mat weaving</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td>7</td>
<td>Tara vale vakaviti • vakavuti varasa • Traditional iTanui house building</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td>8</td>
<td>Tali ihe ni Vanua o Nairai - Vakanuanu • Mat weaving</td>
<td>✔️</td>
<td>✔️</td>
<td>✔️</td>
</tr>
<tr>
<td></td>
<td>Pending Issues and Urgent Needs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>--------------------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Tallihe ni Papsua</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-   Mat weaving</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>10</td>
<td>Ta waqa vakaviti</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-   Traditional boat building</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>11</td>
<td>Tallihe ni Moturiki</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-   Mat weaving</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>12</td>
<td>Qeli ni vanua</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-   Traditional Fishing</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>13</td>
<td>Tall/Samu masi</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-   Weaving &amp; “Tapa” making</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>14</td>
<td>Tallihe</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-   Mat weaving</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>15</td>
<td>Tallihe baliwa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-   Mat weaving</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>16</td>
<td>Tallihe - vaka’drau ni Damanu</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-   Mat weaving</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>17</td>
<td>Talina</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-   Pottery</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>18</td>
<td>Tallihe sasa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-   Mat weaving</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>19</td>
<td>Sala Masima</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>-   Salt making</td>
<td>✔</td>
<td>✔</td>
<td>✔</td>
</tr>
<tr>
<td>No.</td>
<td>Activity</td>
<td>Status</td>
<td>Status</td>
<td>Status</td>
</tr>
<tr>
<td>-----</td>
<td>----------------------------------------------</td>
<td>--------</td>
<td>--------</td>
<td>--------</td>
</tr>
<tr>
<td>20</td>
<td>Samu Masi</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Tapa making</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Danivaru</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Composer</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Ikata</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Mussel basket weaving</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Ikata</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Mussel basket weaving</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Ta bavelo</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Cane building</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Laga Vucu</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Chanting</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Tara vale vakaviti</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Traditional house building</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Turulo &amp; Vitovisa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Child naming</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Vesa vakaMali &amp; Waqa vakaviti</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Dialect</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Traditional boat building</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Qeli Venu</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Turtle traps</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pending Issues and Urgent Needs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>--------------------------------</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Irivaka Natawa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Fan weaving</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>✅</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>✅</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>✅</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Draudekwa</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Mat weaving</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>✅</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>✅</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>Talie Belabela</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Food platter weaving</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>✅</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>✅</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>✅</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Yumosivo, Natawa, Calauadrope: Revitalisation yet to be done conducted.
Navulalevu, Serua, Serena: Revitalisation conducted in 2015.
Narasegi, Ravitaki, Kadavu: Revitalisation conducted in 2015.
Q2. Problems and difficulties encountered during the safeguarding projects. Future plans for the safeguarding of ICH (program information)

Problems & difficulties encountered ranged from resources, particularly the raw materials needed; to those have the knowhow and have the capability to relay this to the younger generation.

A contributing factor too is modern technology, where the community opt to use modern method because it's cheaper and readily available; an example is item number 19 above; although the villagers confirmed that there is a traditional way of making salt, but with the introduction of modern methods by a foreign businessman has resulted in their not willing to revitalize this ICH because the modern method is easier and they get income out of it.

Lack of financial assistance as evident from the table above, only eleven (11) revitalization projects of the identified 32 ICH has been conducted since 2007.

Q3. What type of cooperation from the international society or sub-region is needed for the safeguarding of ICH in your country?

- Funding for capacity building and revitalization programs
- Sharing of information on best practices
- Situation analysis / Research – Language Choice, Language Loss

Q4. What role do you expect ICHCAP to play in safeguarding ICH in the region in terms of programs, projects for information and networking on ICH?

- Funding for capacity building, revitalization programs and planting & preservation of raw materials
- Assistance needed for the inclusion of ICH safeguarding measures in school curriculum
- Building of Cultural Centers/Schools
- Animation Equipment, Expert advice, Filming / DVD recording assistance.
Q5. What should be considered to encourage or to ensure active involvement from the community in safeguarding ICH?

Revitalization programs should not be seen as safeguarding measures only but should be seen as income generating projects and capacity building for informants and practitioners must be strengthened.

The government ensures that the environment is made available for the linking of ICH safeguarding to income generation projects and also making markets available.
# List of co-researchers

<table>
<thead>
<tr>
<th>Name</th>
<th>Responsibility</th>
<th>Affiliation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Apolonia Tamata</td>
<td>Lead researcher</td>
<td>Senior Heritage Advisor, iTaukei Trust Fund</td>
</tr>
<tr>
<td>Mr. Sipiriano Nemani</td>
<td>Coordination</td>
<td>Acting Director, Department of Heritage and Arts</td>
</tr>
<tr>
<td>Mrs. Emi Bainmarama</td>
<td>Co-researcher</td>
<td>Director Institute of iTaukei Language &amp; Culture-Ministry of iTaukei Affairs</td>
</tr>
<tr>
<td>Mr. Simione Tuimalega</td>
<td>Co-researcher</td>
<td>Community Cultural Development Officer-Department of Heritage &amp; Arts</td>
</tr>
<tr>
<td>Mrs. Losalini Tugia</td>
<td>Co-researcher</td>
<td>Freelance Researcher</td>
</tr>
</tbody>
</table>
Annex 1 | *Photographs*
Bua students engaging in basket weaving competition

Traditional costumes (symbolic of contemporary culture © Fiji Art Council)
Revitalization of traditional bure building

Rotuman Traditional Dance Performance © FAC 2014
Traditional Fishing Method in the Namosi highlands © ITLC

Rabi Dancers © Fiji Times
PHH Full traditional welcome ceremony

Pacific island fusion dance classes at the Multi-cultural centres around Fiji
© DNHCA
Fijian Chinese Dance © Fiji Times

Lakovi © iTaukei Trust Fund
Sivisivi, Ceceu (wood carving) of figurines, large sculptures
ⓒMargaret Jolly, Australian Humanities Review
Annex 2 | *Publication*
LIALACI NEWSLETTER (ITAUKEI AFFAIRS)

Lialacī – na yensa ni ivela toha�kavatokasa go e yasuteki mai ena vakasama ni sa vaka e bece ka yali ti ko mai na noda Itovo kei na vosa. Sa dodonu kina meda liaci keda ka vakadeltaki keda tale ena noda vakamuregeta na noda vosa kei na noda itovo.

Tyukutuku nei ni Tabana

Sa tete ka tabeta na veiga ni Tabana ni Vosa kei na Itovo Vakaviti ena noda vasa me veletelaka vahe kei na gurina a tekiu kina ena 1974, kei na kena mai vakamatenuka ena 1966.

E dina ni sa mai vakavadvakavaka na caçakaka levu ni kena tabeta ni Volavosa Vakaviti ena 2007, a sa tomana ti ko na tabena go me kuri na kena yakesikekeke, vakakumuni, manoroi kei na vakakete ni vosa kei na itovo vakatua. Oo ma vakakavakavaka leke na itaka ni manutahi mo manjowia ka vakakavatokoka na itovo kei na rau vakakamangem vukavokako.

Sa iraka ni "Lialacī" me vakavatua na iroko ni veigm vai ena Tabana ni Vosa kei na Itovo Vakaviti, ka nutabakii ni oni na talekaka na vilika.

Kena Tabuyavu


Kena Inaki

A. ME TABAKA NA VOLAVOSA VAKAVITI.
B. ME QARAVUA KA VIKAIVATOKA NA VIKAIVATOKA NI YOSA KEI NA ITOVO VAKAVITI.
Cakacaka e Garavi

Vakadikile

Era vakadikile lave gana vakalaildeni e valenivivoa. Qo na keno vakadikivi na ivola era sa taka oti kei na nodra duo poi yari na vakalaildeni era vezanana imena tuikuluku, tabavi lave gana veka me batele na ihoi kei na vosa. E tabalili se ra na vetululaga e vakadikivi, e vai kina na vakatavutu makare, tuvatuva ni bula makalava, tuvatuva ni bula vezanana, vakalivi, vakaliso, meli kei na qoto vakavivi, garavi ne tabavi kei na poli ekia, bara vate, futululi, ta eraea, soko, vela vakavivi, li k unin kei na tukuluku mafava ni vezanana.

Kumuni tuikutuku.

Na cakacakutuki ni leva ni Bose Vakalalanga e dau sausa kina na valenivivoa me kumuna na ivola kei na tukuluku tabavi, vakakina na ilaba, lepi kei na t'alelo (video tapes). Era guna go, sa kumuna rawa na valenivivoa e nusa ni 8 na tukuluku ni vezanana. 4 na tukuluku ni veliho vila vila e Tugakalala; 3 na tukuluku ni vakafuafuatu; 3 na tukuluku ni vezanana Vakalalanga, 2 na kumatanga me na veliho Vakalalanga ile e oso dau saufi mali kina na valenivivoa. Sa rawa ni 1300 vakaELE ni leva kine ni lepi katoro kina na tukuluku ni vezanana (audio tapes). 289 na levu kine kei lepi ni t'alelo sa kumuni rawa.

Na Ivotavosa vakavivi.

Sa mai vatinu gana ni valavosa vakavivi era ito29 ni juua 2007. Era a sevuvu gana na turaga na perevalu ni nuii matamitu o Ratu Josefa Iloilovatu Ulukalala. E 224,783 tayele na tula ni vosa era tiko emi kena ni ivotavosa. Sa ciqima na Bose yaro na ivotavosa qe ko sa vakalalqava na kena ivotavosa ni vosa. Sa tekukua vati qve na vofisa go emina valei/volaliva, oya $40 na kena e waga kasaqasa, $15 na kena e waga malamu.

Kakauraki

Gausa go, na sala levu dudoua ni kena kacikiki na vakadikile na kakauraki era relo (Domel) vila era guuna vakakola na tabani, vokolotikila ko ni “Na nodi vosa” emina vedi ni Tadil era vatu. Na vezanana na rawa go e kabuluki kina kei lai na dau vakurakuyo na tukuluku le na usa na vula vakatatu, vosa, vegauna, tupa, ni kina vakavivi. Kakauraki ni liga, tukulaki kei na tukuluku le e oso.
**Tukutuku ni Vakairahao**

NA VAKASOKUMUNI TUKULUKU E VEIKORO

Na fiku ni veigerevi ni vakesokumuni tukuluku e kena utu-lega tiko na “Sasaga Vi Vilu iki na Tikika na Yau veikoro”. Na sasaga ni kena teivu-teivu, e yamakata mai re imona laura ni sai tubu 2010. Tiko vakakobolo na veiroti, na sa vakakobolo tiko likina na lyau vakamarenegi kei na ti ti ki na neka na ti ti. Opp e inili likina na nodi likina, veiroti na haiotia ni ti po vakamavu. E kena na kena na sa sa vakamavu yau vakamutum bi na tukuluku vei iki na dauna dadike kei na veiroti sa. Ema sa baga ni na ga ga sa yauo kina na veiroti e sa sa veiroti sa iki na veiroti e.


E kena lega na sasaga ni bitaupemako sa ni vakasokumuni tukuluku kei sa vakamavu tiko veiroti sa iki na ga ga sa yauo kina na veiroti e sa sa veiroti sa iki na veiroti e.

Ki no fiku ni veigerevi ni vakesokumuni tukuluku e kena utu-lega tiko na “Sasaga Vi Vilu iki na Tikika na Yau veikoro”. E na mali yaraki ni Vakalau na sa sa vakamavu yau vakamere negi e sa sa veiroti sa.

VEISURETI

E dou sureti teke sa mai na valenfolavola ma dou lai vakitarotina era veiseo eso e firi ni kena parokerso na vosa liki na ilivo vakilavola. O koa yo oratu dou golli kina na vakailelisi li le ratou lai vosa era veke e baeta na node vea kei na ilivo. Rotou la tataunakalo teke ga kina na bini ni node manenetsa li kina na veke eda kesi teni kina na kene tlekei.

RIPOTE NI 5 NA SA

Na lime ni “s” e dou na iwalerele ni vakitarotina eku na node veisupra ka yavulaki era veke kei na veisupra veivaisi. E lime ni veke veiwaivasi, ratou tekiru taulo eke era “S”, duidi na kedrota ihelelele. Nido yulica medea kina na veke medi cakava era ve “s” lece coy, era sega ni vakabekaki ni na looika veikastic ni vekivavi era valenfolavola. Sa dou vakalarotinao eku iko gono e valenfolavola na lime ni “s” ko, lemani ni yava saa firi ni looika veivaisi. E sega wadu eku ni sega vinaka kina ni valenfolavola, era vali bali ga kina vakareo na vakailelisi. Sa dou orapu firi sa nasaanak 5 ni miriti ni bera ni tekiru era mafake kei ni 5 na miriti ni bera na suka era yakivi. Ena sodis ni Vakarobula ni veivula, sa dou samaki vakareo kina ni valenfolavola kei ni lautaba. Na taialeka ko oratou sa tu sara ca o ratou na raika mo tuva valerivai na node veivasi. Sa veveaneva teke tu ga na timi mo orapu na samakake.

Soesolevaki era fona ni valenfolavola

E dou na komiti e vekivavi firi e valenfolavola na komiti ni soesolevaki. A taulavukaha era vica na yakivi sa oti, kena inaki levo ga me vaqara ka maroera na lla veke sata “L” era vakailelisi. Co me veisupaka era veke e dou lavahia mai na tebovalavala, sib era mate kei na sapa tale eso. Kena ilica ga me vana firi na vekelelisi era veoogo e fona ni valenfolavola.

E lava ni “L” taaula na leva ni komiti. Rotou dou vaitaki scooriri e fona ga ni valenfolavola, dau bosei na sala eso ni kurumi levo me veisupaka kina na teta sa bolota na mati sa voto loo e vale. Na veke e beesi yari e dou ca laolaki” me toni veka yoonsa kina. Co me ilica ga me vana firi ni komiti ni soesolevaki. Yatavuki eku ni node looivakau ga ni bula sa tukala. E dike tove ni vekivavi era ratou aka ni node looikalubula na vakailelisi.

Eka gana ca, e bovu maluca ca firi ga na kurumi lla vevo ni li oto veivaiavui sa bolota na sapa e dou vakarotsi kina ni valenfolavola. Sa firi sara na valenfolavola, me bei veiseo era veisupaka ni matama ni cava na yakivi. Sa dou lai tama laolaki, firi ga me sapa caa no vula me ait usu dou tu na kurumi lla lla lla vevo.
Vosa veita

Yakahaba
1. Natapita e tokatoku na manuca ca na?
4. Neqavi ni duaveti kina
7. Daunokilavakevaka me wega kina na bula ena gau na ilu

Sebu
2. kila la ni kina o Vatuile
3. yanuyanu levu ena yasano o Rewa
4. iyawa ni takai re nai na qare
5. vosa o dau veluaki kina o Lau kel Vanuvalu
6. veluavu ni vinaka
8. vakaivalikultaka me gunavi, roka damudamu buku