Intangible Cultural Heritage Safeguarding Efforts in Tonga

In collaboration with the Ministry of Education, Women's Affairs and Culture
Intangible Cultural Heritage Safeguarding Efforts
in the Asia-Pacific
2011
The International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region proposed by the Korean government was finally approved as a category 2 centre under the auspices of UNESCO at the 35th session of the UNESCO General Conference last October. Over the course of the next year, the Centre and the Korean government prepared for the establishment of the UNESCO category 2 centre which is intended to become a hub for the safeguarding of intangible cultural heritage in Asia and the Pacific region.

As a well intentioned objective for the future activities of this centre, ICHCAP initiated the 2009 Field Survey Project of the Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific Region.

In 2011 ICHCAP worked in collaboration with institutions from seven countries which include: Cook Islands, Kyrgyzstan, Lao People’s Democratic Republic, Marshall Islands, Pakistan, Sri Lanka, and Tonga to carry out the field surveys. The purpose of the field survey project was to obtain a grasp on the current situation of ICH safeguarding, along with specific details on each country’s efforts in inventory making and relevant policies, laws, organisations, etc. The centre will continue this project over the next several years to cover all of the countries within the Asia-Pacific region.

The centre will serve Asia-Pacific Member States as an information and networking centre for the safeguarding of ICH. The final report from the project will serve as a resource that will help determine particular needs and provide direction for new cooperative projects for the safeguarding of intangible cultural heritage. It will also be used as a resource for states within the region to strengthen their understanding of intangible cultural heritage of other countries in the region.

Lastly, I would like to express my sincere gratitude to the institutions and researchers who actively cooperated with ICHCAP on the field survey project.

Seong-Yong Park, Ph.D
Acting Director
International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO
# Intangible Cultural Heritage Safeguarding Efforts in Tonga

<table>
<thead>
<tr>
<th>Preface</th>
<th>001</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>005</td>
</tr>
<tr>
<td>Acknowledgement</td>
<td>006</td>
</tr>
<tr>
<td>Field Survey Report</td>
<td></td>
</tr>
<tr>
<td>I. Safeguarding system &amp; policy</td>
<td>008</td>
</tr>
<tr>
<td>II. Intangible Cultural Heritage Inventory</td>
<td>016</td>
</tr>
<tr>
<td>III. Relevant Organisations</td>
<td>017</td>
</tr>
<tr>
<td>IV. Meetings on Intangible Cultural Heritage</td>
<td>054</td>
</tr>
<tr>
<td>V. Representative List of the Intangible Cultural Heritage of Humanity</td>
<td>057</td>
</tr>
<tr>
<td>VI. Transmission of Knowledge and Skills</td>
<td>060</td>
</tr>
<tr>
<td>VII. Pending Issues &amp; Urgent Needs on Safeguarding of ICH</td>
<td>077</td>
</tr>
<tr>
<td>VIII. Reference Materials</td>
<td>084</td>
</tr>
</tbody>
</table>

| List of co-researchers | 085 |

| Annex | Photographs | 087 |
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 recognised 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 globalisation 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 2010 is the second 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.
Acknowledgement

The Culture Division of the Ministry of Education, Women’s Affairs is very grateful to acknowledge the financial support and technical assistance provided by the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (ICHCAP) to enable us to proceed with this Field Survey Project.

Moreover, we would also like to acknowledge the immense support provided by the following people:

1. President of the Tonga National Commission for UNESCO & also the Minister of Education, Women’s Affairs and Culture, Hon. Dr ’Ana Maui Taufe’ulungaki

2. Chief Executive Officer, Ministry of Education, Women’s Affairs and Culture Mrs ‘Emeli Moala Pouvalu

3. Secretary General of the Tonga National Commission UNESCO, Mrs Lucy Moala Mafi

4. International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region
Field Survey Report
I. Safeguarding system & policy

The Kingdom of Tonga commenced implementation of 2003 Convention for the Safeguarding of the Intangible Cultural Heritage on 26 April, 2010. The commencement date of the above-mentioned Convention indicated a lot of things in terms of the status of where things are at the meantime. There are no national laws/acts regarding the safeguarding of intangible cultural heritage. In that case, Tonga is very much interested in receiving expert information from a consultant to establish a new system.

The Tongan culture is very rich on its own. Most of the social practices and rituals, knowledge and skills are not documenting but are orally transmitted from one generation to the next generation. This would be an opportunity for us to ensure documentation is one of the priority particularly in the process of reviving, revitalizing, preserving and safeguarding of intangible cultural heritage.
1. Cultural Policy

A. Title: Cultural Mapping, Planning and Policy: Tonga

B. Purpose: To provide a framework to guide Government of Tonga and Non Government of Tonga (NGO), with the Ministry of Education, Women’s Affairs and Culture (MEWAC) as the lead agency, in their work to preserve, maintain, support, promote and integrate Tongan culture and values into educational programmes and activities. This policy covers the five domains of culture that were identified in the cultural mapping exercise. These include the foundation of culture (ko hai ko au, ko momo, land (fonua), culture and education (kakai ‘o e fonua), cultural industries (ngafa mo e fatongia), government (pule’anga).

The foundation of culture (Ko Hai, Ko Au mo Momo) elaborated more on what is considered valued to Tongan culture which includes cultural identity, social cohesion and traditional knowledge systems. It also touched base on cultural rituals, customs, values, religion and other beliefs that guide Tongans in their everyday life. This section of the policy covered a lot in pertaining to Intangible Cultural Heritage.

C. Duration: 1 year (2010 – 2011)

D. Relevant projects: There is no other relevant project being implemented in regards to cultural policy. As mentioned earlier on, the Kingdom of Tonga came into force the 2003 Convention of safeguarding the intangible cultural heritage on 26 April, 2010. This is the first ever project being formulated and implemented in
pertaining with safeguarding the intangible cultural heritage. The project was facilitated by the Secretariat of the Pacific Community (SPC), and funded by the European Union and is being conducted in five other countries in the region. The participation of Tonga in this initiative was at the request of the Tonga Ministry of Education, Women’s Affairs and Culture (MEWAC). As such, the cultural mapping planning and policy (CMPP) process for Tonga is collaboration between MEWAC and the Institute of Education (IOE) at the University of the South Pacific (USP).

The beneficiaries of this project will be the people of Tonga at large in both abroad, locally and whoever is interested to learn more about Tongan cultures and values.

E. Methods and Means are needed to enhance the process of developing safeguarding policies and systems? Please, be specific.

- The duration to do the cultural mapping exercise should be longer than 6 months. In order to have a quality data to assist in formulating such policy it would be better to spend 2-3 years.
- Funding availability should also be increased should the duration of the cultural mapping exercise be increased.
- Public consultation on the draft policy should be done prior finalizing the policy. One consultation is not enough and the people at the outlying districts are also to be consulted and to raise their awareness of what is going on.
- Should have Tongan version of the draft policy prior doing the public consultation because it is better for the grassroots to
know what is going on and to have a thorough understanding of the policy is to be recommended

- Increase the number of the meetings of the National Task Force Committee; this is all depending on the funding availability to conduct such meetings.

F. Guiding Principles

- The NCP is based on the following principles that should be adhered to by all those responsible for its implementation:
- All cultural protection, promotion, and development activities should be underpinned by the Tongan core values of respect, loyalty, humility, and reciprocity.
- National solidarity and cooperation among families, villages/towns councils, churches, civil societies, the private sector, and government ministries are essential for the implementation of this policy.
- Ensure that all activities proposed in this policy are guided by the principle of sustainable development.

G. Goals & Objectives

1) Protect the foundation of Tongan culture:
   1.1) Support the development of a National Language Legislation for Tongan and Niuafo’ou languages.
   1.2) Strengthen the traditional Ha’a System.
   1.3) Preserve and reinforce the Traditional Knowledge Systems (TKS).
2) Protect the land:
   2.1) Promote and develop the natural and cultural heritage of Tonga.
   2.2) Protect the underwater cultural heritage of Tonga.
   2.3) Protect the sky and air space of Tonga.
   2.4) Promote international conventions signed by Tonga.

3) Protect and promote (safeguard) culture through education
   3.1) Promote and develop culture through educational sectors (formal, informal, and non-formal)
   3.2) Support the review of the Education Act and education regulation to strengthen the protection, promotion, and development of culture through education.

4) Protect and promote Tonga’s cultural industries:
   4.1) Promote and develop Tonga’s cultural industries
   4.2) Promote and develop trade and commercialization of Tonga’s cultural industries.

5) Role of Government:
   5.1) Support the development of national language legislation
   5.2) Support the development of national cultural legislation.

Once the national cultural policy is finalised, then this would be an important document for us to use in terms of safeguarding ICH. Not only that, the availability of funding is another factor for us to have so that implementing a plan for national cultural policy can move smoothly.
H. Cultural Issues

1) No national cultural legislation
2) Financial support is very minimal
3) Need to strengthen the cultural sectors
4) Interest of the young people in cultural development is seemingly eroding
5) Lack of teaching and learning materials and technical equipment
6) No database
7) Limited capacity building, short-term training programmes, and work attachments
8) Need to increase trained personnel in cultural arts management training
9) Despite potential of cultural industries to develop but no cultural economists
10) Lack of budget and shortage of manpower to meet the needs associated with National Cultural Implementation plan 2012 to 2015
11) The contribution of culture to economic development is not reported accurately (cultural statistics)
12) The Intellectual Property and Copyright Act to protect traditional knowledge is not well known by the people
13) Gradual loss of Niuafo’ou language and traditional knowledge systems particularly in the areas of navigation, agriculture, fishing, and traditional medicine;
14) Lack of coordination amongst government and non-government agencies on cultural activities;
15) No focal point to which artists, cultural producers and entrepreneurs can turn to for administrative, marketing, and other sorts of assistance.

Despite these issues being identified, we still see opportunities to pursue, and we are striving to do our best to achieve our aims of preserving, developing, promoting, and safeguarding intangible cultural heritage at the national level. Suggestions have been made for a way forward.

I. Way Forward

1) Put culture as one of government priorities and mainstreaming all programmes
2) Improve coordination amongst culture sectors
3) Improve relationship among district and village communities (town officer to be trained and used for promoting and preserving culture at the community level; ease number of scholarships on cultural arts management training)
4) Ensure funds are available to implement the National Implementation Plan 2012 to 2015
5) Establish a focal point to administer artists, cultural producers, and entrepreneurs
6) Strengthen awareness of the Intellectual Property and Copyright Act
7) Establish a database
8) Identify, protect, promote, and develop different aspects of Tongan culture
9) Establish National Cultural Council as advisory board to Culture Division, Ministry of Education, Women’s Affairs and Culture
10) Promote cultural industries as a vital strategy to address Millennium Development Goals about eradicating poverty

In conclusion, Tonga is striving to conduct various activities related to the 2003 Convention, even though we are facing many shortfalls and cultural issues. For us to achieve success in what we do, we must prioritise the activities to be performed according to the financial availability during the next fiscal year. In addition, the restructuring of the government ministries and departments will take effect on 1 July 2012. Hence, the Culture Division currently under the Ministry of Education, Women’s Affairs and Culture will move to be under the Ministry of Internal Affairs. This will be another milestone, and we hope that the move is for the better.
II. Intangible Cultural Heritage Inventory

1. National Inventory & Non–Governmental Inventory

There has been no national inventory of intangible cultural heritage in Tonga not in Government and not even in Non-Government Organization. In accordance to 2011 Cultural Mapping Report, the Draft National Cultural Policy, the National Implementation Plan 2012 – 2015 it is strongly recommended that there is a need of a National Inventory should be done soonest.

To do an effective and efficient National Inventory, it is vital to have the followings:

1) International expert/Technical assistance from UNESCO to conduct workshop on how to do it.

2) To allow a training attachment to any of UNESCO member states who are already conducted an inventory-making.

3) To kindly note that Tonga is currently devising an Inventory Questionnaire which is applicable for us. The intention is to submit the sample format of this questionnaire to the first meeting of the National Intangible Cultural Heritage Committee to be held on the 2nd week of January, 2012.
III. Relevant Organisations

1. Governmental organisations

A. Tonga Traditions Committee

1) Location: H.M Palace Office, Nuku'alofa

2) Field of Concentration: Genealogies’, history, archive social practices, oral traditional and expression

3) Advisory body: Both Intangible and Tangible Cultural Heritage experts, advisory committee.

4) Project details: The project details is not available but as mentioned earlier on the Tonga Traditions Committee is concentrated on genealogies, history, archive social practices, oral tradition and expression.

5) Person in charge: Patron, His Majesty, The King
   Lord Vaea is the Secretary for Tonga Traditions Committee prior his appointment as Hon. Minister of Agriculture & Food, Forestry and Fisheries.

6) Telephone: (676) 26644/28919
7) Email: mahinafekite@yahoo.com

8) Financial support: Government subsidy

The staff of the Tonga Traditions Committee at the Palace Office in 1976.
Records at Tonga Traditions, Palace Office, Jan 2012

The three employees of the office of the Tonga Traditions Committee in Jan, 2012.
B. Ministry of Education, Women’s Affairs and Culture, Culture Division

1) Location: Ministry of Education, Women’s Affairs and Culture, Nuku’alofa

2) Field of Concentration: Intangible Cultural Heritage & Tangible Cultural Heritage

3) Advisory body: National Intangible Cultural Heritage Committee and World Cultural Heritage Committee, National Council

4) Project details: The project agreement with ICHCAP to establish safeguarding system of intangible cultural heritage. For ease of reference, the first meeting of the National Intangible Cultural Heritage is to be held on the second week of January, 2012.

5) Person in charge: Mrs. Pulupaki Ika, Deputy Director of Education, Head of Culture Division, Ministry of Education, Women’s Affairs and Culture.

6) Telephone: (676) 26979/21366

7) Email: pulupaki.ika@gmail.com

8) Financial Support: UNESCO, Government of Tonga and other donor partners
2. Non-Governmental Organisations

A. Langafonua – A – Fefine Tonga (Tonga Women Association)

1) Location: Nuku'alofa

2) Field of Concentration: Traditional Craftsmanship

3) Advisory Body: Intangible Cultural Heritage expert, Advisory committee

4) Project details: This association mainly dealt with women in the communities in conducting workshops on how to do the presentations of Tongan fine mats and tapa on various kind of celebrations such as weddings, birthdays, funerals and other ceremonials as well. One of their tasks is to sell out Tongan handicrafts to tourists and also Tongan people abroad and locally as well. This assist people at the grassroots level in earning income to gather for family needs and necessities.

5) Person in charge: Patron His Majesty The King Secretary – Hauoli Vi

6) Telephone (676) 21014

7) Email: langakali11@gmail.com

8) Financial support: Members contribution, sales of product
Langafonua is a repository of knowledge and skills in women's arts. It conducts workshops on cultural skills (for the first time in a long time, Langafonua is conducting a 2-day workshop with the Teacher's Training College on stencils for making tapa) and is compiling notes for a booklet on women's weaving and tapa making, as well as the role of women/mothers in preparing for cultural events and particularly those in the lifecycles of their children. This is important cultural knowledge, some of which is disappearing, and it is a particularly useful initiative as women play a central role in cultural preservation, perpetuation and change.
The Langafonua handicraft shop where all sorts of handicrafts prepared by women in the community and sell it to the general public.
Inside the Langafonua shop, carvings are also sold to the general public.
B. Tonga National Arts and Handicraft Association (TNAHA)

1) Location: Nuku’alofa

2) Field of Concentration: Traditional Craftsmanship

3) Advisory Body: Intangible Cultural Heritage expert, Advisory committee

4) Project details: This association mainly dealt with women in the communities in making various kind of traditional handicrafts and arranging exchange of Tongan fine mats and tapa with relatives or Tongan people abroad and in return of cash. One of their tasks is to sell out Tongan handicrafts to tourists and also Tongan people abroad and locally as well. This would be the mean for earning income to gather for family needs and necessities. Some of these people could sell out their products on a daily basis at the market. Not only that these people can also attend overseas exhibitions or stalls in representing Tonga.

5) Person in charge: President, Mr Sitiveni Fehoko

6) Telephone: (676)27370/7716375/8627370

7) Financial support: Members contribution, sales of product
The President of the Tonga National Arts and Handicraft Association, Mr Steven Fehoko made an explanation to the students during the Kava Kuo Heka Festival in 2010 on the role of their association and their importance to safeguarding Intangible Cultural Heritage.

Traditional craftsmanship assist individual family to earn income for a living.
3. Family Business

A. Art of Tonga

1) Location: Popua, Nuku’alofa

2) Field of Concentration: Traditional Craftsmanship, social practices

3) Advisory Body: Intangible Cultural Heritage experts

4) Project details: This is a family business and mainly concentrate on carving and other traditional handicrafts as well in using tapa (Ngatu) and also local products. One of their tasks is to sell out Tongan handicrafts to tourists and also Tongan people abroad and locally as well. This would be the mean for earning income to gather for family needs and necessities. Some of these people could sell out their products on a daily basis at the market. Not only that these people can also attend overseas exhibitions or stalls in representing Tonga.

5) Person in charge: Director, Mr Sitiveni Fehoko

6) Telephone: (676) 27370/7716375/8627370

7) Financial support: Family business, sales of product
The factory shop of Mr and Mrs Steven Fehoko, Nuku'alofa Tongatapu.

The art of Tonga established by Sitiveni Fehoko, is an initiative which allows for a stronger linkage between tourism and the arts and culture sectors, and for the revival and promotion of skills and arts forms. It provides a space for artists and visitors alike and could be utilised more actively by schools and young people, so that it becomes a more open and active centre. This initiative also help to build cultural industries in Tonga.
Mr Steven Fehoko outside the workshop and how he got wood for carvings.

Mr Steven Fehoko inside his workshop together with other apprentices. Mr Fehoko is not only a qualified carver but also attained traditional knowledge in navigation skills.
Mr Fehoko displayed all sorts of carvings in the Factory shop. His wife also made various products such as flowers, hairclips, earrings, handicrafts, baskets etc from traditional materials.

Mr & Mrs Steven Fehoko factory shop, Nuku’alofa Tongatapu. Wood and bone carving.
B. Traditional Weavings of Tonga

1) Location: Halaleva, Nuku’alofa

2) Field of Concentration: Traditional Craftsmanship

3) Advisory Body: Intangible Cultural Heritage experts

4) Project details: This is a family business and mainly concentrate on weaving kato mosikaka and innovative. Some of these products could sell out in local exhibitions and on personal interest as well. Not only that these people can also attend overseas exhibitions or stalls in representing Tonga.

5) Person in charge: Instructor, Mrs Lesielu Tupou

6) Telephone: (676) 26745/7748770/7759034

7) Email: lesielu_tupou@yahoo.com

8) Financial support: Family business, sales of product
Mrs Lesieli Tupou during her presentation to the participants who attended the 2nd sub-regional networking meeting of the ICHCAP which was held in Nuku’alofa as from 29-30 March, 2012. She used local products to produce Kato Mosikaka (coconut fibre) and also Kato Faka Mosikaka (pandanus leave). She did this for her own interest, she is a retired teacher of the Ministry of Education.

Mrs Lesieli Tupou's helper in weaving Kato Faka Mosikaka with pandanus leave. She primarily did weaving to pay her children's school fees and for everyday necessities.
Faka- Mosikaka basket at the Kava Kuo Heka Exhibition, 2010: Fa'onelua Convention Centre, Nuku'alofa
4. Community

A. KAUTAHA KOKA'ANGA HAMALA (KAPETA Tapa Making Association)

1) Location: Kapeta, Kolomotu’a, Nuku'alofa

2) Field of Concentration: Traditional Craftsmanship

3) Advisory Body: Intangible Cultural Heritage experts

4) Project details: A group of women gathering together and making tapa on a regular basis. This product is used for family needs, sold out to earn a living or do an exchange with Tongan people abroad as well. This would be the mean for earning income to gather for family needs and necessities. Some of these people could sell out their products on a daily basis at the market. Not only that these people can also attend overseas exhibitions or stalls in representing Tonga.

5) Person in charge: Mrs Seini Fasi

6) Telephone (676) 21287/7718570

7) Financial support: Members contribution, sales of product
Mulberry tree is the name of the tree that Tongan people use to make tapa. They are demonstrating how to start beating the mulberry with the wooden beater called “ike”.
The length of the feta’aki (material) for the tapa depend on the length of the tapa you want to make. Demonstration made at the Agricultural show, Manamo’ui playground in October, 2011.

Ngatu launima (50 ft tapa) you can use this tapa for wedding, funeral etc. Agricultural Show at Manamo’ui playground, October 2011.
B. ‘Utulongoa’a Agricultural and Cultural Show Association

1) Location: Kolonga, Tongatapu

2) Field of Concentration: Traditional Craftsmanship, social practices, oral Tradition and expressions

3) Advisory Body: Intangible Cultural Heritage experts

4) Person in charge: Patron, Lord Nuku, Chairman, Fakaosifono Nuku

4) Telephone: (676) 27800/33191/7748042

6) Financial support: Kolonga village contribution
Kolonga overseas community contribution

Root crops displayed during Agricultural Show in October, 2011, Manamo’ui playground at ‘Atele.
Root crops displayed during Agricultural Show in October, 2011, Manamo'ui playground at 'Atele.

Fine mats, Tapa displayed by women at community level during Agricultural Show in October, 2011 at Manamo'ui Playground, 'Atele.
Traditional Attires (kiekie for everyday wear, faka’ahu for funeral, lokeha for church, falavala for special occasions)

Fine mats, tatau (for royalties curtains) and varieties of tapa (ngatu) for different purposes, weddings, funerals etc.
C. **Lotopoha Women Weaving Association**

1) **Location:** Kolonga, Tongatapu

2) **Field of Concentration:** Traditional Craftsmanship

3) **Advisory Body:** Intangible Cultural Heritage experts

4) **Person in charge:** Patron, Hon. Takavaha Nuku  
   Secretary, Kamela Soakai

4) **Telephone (676) 27800/33191/7748042**

6) **Financial support:** Kolonga Community

The patron, Hon. Takavaha Nuku in the middle with the Lotopoha Women Weaving Association from Kolonga.
Lotopoha Women Weaving Association, Kolonga Tongatapu.

Some of the women from the Lotopoha Weaving Association displayed some of their fine mats (fihu fatufa i.e 40 metres long).
Collections of fine mats, pati and traditional attires displayed in October, 2011 during Agricultural Show at Manamo'ui playground, 'Atele.

Various mats, and very fine mats during Agricultural Show in October, 2011.

Various fine mats including Arm of Code in one of the mat.
D. Fatumeilangi Traditional Dances Association

1) Location: Lapaha, Tongatapu

2) Field of Concentration: Performing Arts, rituals, social practices

3) Advisory Body: Intangible Cultural Heritage experts

4) Person in charge: Secretary, Fauiki Tui

5) Telephone (676) 7714833

6) Financial support: Members contribution and funding from public performances

The youth are very interested in performing traditional dances. The costumes are made from local and traditional materials.
E. ʻUlutea Kava Tonga Club

1) Location: Kolofoʻou, Nukuʻalofa, Tongatapu

2) Field of Concentration: Social practices, rituals, festive events, oral traditions and expressions, history, traditional navigation

3) Advisory Body: Intangible Cultural Heritage experts

4) Person in charge: Patron, Manumapuhola ʻUlukivaiola

5) Telephone: (676) 7718691

6) Secretary: Siosiua Lotaki

7) Telephone (676) 25993/7713601/21366

8) Email: siosiualotaki@yahoo.com

9) Financial support: Member contribution
The ‘Ulutea Club located in Nuku’alofa, Tongatapu. Most of the cultural matters discussed among the members while drinking tongan kava.

Some of the members are enjoying kava anytime during the day. It is A 24 hours club. Members are ranging from young to older people.
F. Lapaha Town Cultural Council

1) Location: Lapaha, Tongatapu

2) Field of Concentration: Traditional craftsmanship, performing arts, social practices, rituals, festive events, oral traditions and Expressions, history

3) Advisory Body: Intangible Cultural Heritage experts

4) Person in charge: Patron, HRH Princess Siuilikutapu Kalaniuvalu Fotofili

5) Chairman: Nivaleti Melekiola (Tu'akilaumea)

6) Telephone (676) 32025/7716983

7) Email: niva_melekiola@yahoo.com

8) Financial support: Lapaha Community
G. Ha'apai Traditional Farming Association

1) Location: Pangai, Ha'apai

2) Field of Concentration: Social practices (traditional farming)

3) Advisory Body: Intangible Cultural Heritage experts

4) Person in charge: Instructor, Samisoni Kanongata’a

5) Telephone: (676) 32830/7769189

6) Email: samisonikanongataa@ahoo.com

7) Financial support: Member contribution

This plantation is not using chemicals for growing taro and yam. They are using traditional knowledge in growing their taro and yam.
The outcome of using traditional farming system.
H. Tonga Punake Association (Choreographers and Composers)

1) Location: Tonga Traditions Committee, Nuku'alofa

2) Field of Concentration: Performing arts, social practices rituals and festive events, oral traditional and expressions.

3) Advisory Body: Intangible Cultural Heritage experts

4) Person in charge: Secretary, Lord Vaea

5) Telephone (676) 26644/28919

6) Email: mahinafekite@yahoo.com

7) Financial support: Tonga Traditions Committee, Member contribution
I. Kolofoou Women Weaving Association

1) Location: Kolofo’ou, Niuafo’ou

2) Field of Concentration: Traditional craftsmanship (Fanakio weaving)

3) Advisory Body: Intangible Cultural Heritage experts

4) Person in charge: Secretary, Seilala Lavelua

5) Telephone (676) 80096

6) Financial support: Sales of product

The special kind of pandanus for weaving fanakio from Niua.
Women of Niuafo’ou with their everyday routine in weaving.

Niuan weave various kind of mats depend on the kind of weather.
5. Institution

A. Atenisi Foundation For performing arts (AFPA)

1) Location: ‘Atenisi University, Nuku'alofa

2) Field of Concentration: Performing arts, social practices, rituals and festive events, oral traditions and expressions, history

3) Advisory Body: The formation of their advisory body due to review

4) Person in charge: Acting Director, ‘Atolomake Helu

5) Telephone: (676)24819/7717565

6) Email: atolomake.helu@atenisi.etu.to

7) Financial support: School fees and funds from public performance

The ‘Atenisi Institute located at Kolomotu’a, Tongatapu.
The Atenisi Institute has been actively teaching Tongan performing arts (dancing and Tongan singing) and is now developing a tertiary level offering in Pacific Studies focusing on performing arts and drawing on heritage studies beginning in 2010 in collaboration with Auckland University of Technology and Unitech in Auckland. One of the aims of Atenisi has been to preserve Tongan dance. The objective in the Pacific Studies program will be to provide the context and background to performing arts in the region and Tonga. Atenisi has also established a ‘Hope’ scholarship to assist with underprivileged children to help them get an education. This is currently being done with the private sector, with the aim of providing the recipient with academic as well as vocational skills.

The Acting Director of the 'Atenisi Institute, is sharing their vision for years to come in regards to cultural activities.
At the meantime, there is a monthly meeting of the Organising Committee for the 11th Festival of Arts and Culture to be held in Solomon Island as from 01 – 14 July, 2012. The theme of this festival: “Culture in Harmony with Nature”. The outcome of this meeting is to ensure all items and events that Tonga is going to participate be well prepared by then and to meet all requirements from the host country.

The meeting held at the conference room of the Policy & Planning Division, Ministry of Education, Women’s Affairs and Culture on the last Friday of the month. The duration of this meeting is at least 1-2 hours. The meeting is chaired by Head of Culture Division and another member from the same division, the rest of the members are as follows; representative from Tonga Visitors Bureau, Tonga Traditions Committee, Palace Office, Women’s Division, MEWAC, 2 experts from the community (traditional dances), Principal, Tonga Institute of Education, (MEWAC), Langafonua a Fefine Tonga (Tonga Women Association), Tonga National Arts and Handicraft Association, Director of Education, Women’s Affairs and Culture and Secretary General, Permanent Secretariat, UNESCO National Commission for Tonga.
The primary school students are performing movement and fitness using traditional songs. This would enable them to see the importance of education in doing the transmission of culture from one generation to the next generation.

Mauo is 83 years of age punake (instructor), he is teaching the lakalaka known as “To e Folofola” to the students of Tonga Institute of Education in Aug, 2011. This part of reviving and revitalizing of intangible cultural heritage.
Female students of Tonga Institute of Education who practicing the Lakalaka known as "To e Folofola in August, 2011.
V. Representative List of the Intangible Cultural Heritage of Humanity

Yes, the Kingdom of Tonga has an intangible cultural heritage items on the UNESCO Representative List of Intangible Cultural Heritage of Humanity.

Inscribed item
The Lakalaka (Sung Speech Dances) was proclaimed as a Masterpiece of the Oral and Intangible Cultural Heritage of Humanity in 2003. The funding agency for this was UNESCO and Japanese funding in Trust for the Preservation and Promotion of Intangible Cultural Heritage. This was implemented by the Tonga Traditions Committee and the Ministry of Education, Women’s Affairs and Culture.

Ma’ulu’ulu (sitting dance)

Sitting dance (ma’ulu’ulu) by primary school students
Sitting dance (ma’ulu’ulu) by students of Tonga Institute of Education, May 2011 in celebration of Her Majesty’s 85th birthday.

**Lakalaka by Primary School**

Lakalaka by Kolovai Primary school students
Lakalaka: Secondary School

Lakalaka by Tonga High School students during Education Day in celebrating Her Majesty's 85th birthday on Friday 27 May, 2011 at Teufaiva Playground
VI. Transmission of Knowledge and Skills

Yes, the Kingdom of Tonga has a relevant system to ensure transmission of our traditional culture and folklore. These are the form of activities that transmission of knowledge and skills could be transmitted from one generation to another:

1. Curriculum Development Unit: review of the curriculum and include Tongan Society and Culture to be taught to the students of both Primary and Secondary.
2. Include Tongan subject in local, regional and national exams.
3. National Festivities – Kava Kuo Heka exhibitions, Education Day
4. Tourism Week
5. Churches and Youth Programmes
7. Television – evening programmes
8. Radio programmes (recorded of the past events)
9. Social Practices & rituals including weddings, birthdays, funerals etc
10. National Celebrations
11. Website and other Information and Communication Technology equipments
12. Community level through informal kava drinking, an example of this shown by the 'Ulutea Club.
Photos are shown below to demonstrate how transmission of knowledge and skills being transmitted from one generation to another. G1, G2, G3, G4, G5, G6, G9, G10 & G12.

G1 Students of Tonga College representing Secondary school in sitting one of the national exams.

G1: Teacher and student with the new curriculum in primary school.
Teacher at Tonga Side School taught the students on the new curriculum with the new teaching resource materials.

G2. National Exams

G3: Kava Kuo Heka Exhibitions, Images during Coronation in August 2008
Rituals during taumafa kava (Kava circle) confirmation of His Majesty's crowning to be the King.

G3: Kava Kuo Heka Exhibitions at Fa'onelua Convention Centre, Nuku'alofa
G3: Traditional presentation to Her Majesty, Queen Halaevalu Mata'aho by the students of all secondary school student in Tongatapu, May 2011

G3: Traditional presentation of yam, kava, puaka toho to Her Majesty Queen Halaevalu Mata'aho, May 2011.

Classic example of how students social practices and rituals at secondary school level.
G4: Tourism Week

G5: Churches and Youth Programmes

Youth of Kolovai Community in practicing lakalaka at the community hall.
G6: Schools, Government Organisation and Non Government Organisation & School Anniversaries

(This photo was taken during celebration of a school anniversaries)

Festival events
Festival events

G9: Social practices, weddings, funerals

Wedding

Bride and the groom with friends.
Presentation of bride stuff to be taken to the newly wed home.

Luncheon after wedding ceremony at church.
Entertainment during luncheon after ceremonial at church. Taumafā Kava Circle

Traditional Kava presentation to mark the inauguration of His Majesty, King George Tupou V in August, 2008.
Transmission of Knowledge and Skills

Traditional Kava ceremony confirmed that King George V rightful King of Tonga.

Funeral

Traditional attire in time of funeral.
Different type of attires for funeral from royal family, displayed at Fa'onelua Convention Centre during Kava Kuo Heka in August, 2010.

The smaller and bigger of the attire to be worn depend on your relationship to the person who passed away. If he/she from your father’s side then you wore bigger attire, if from your mother’s side then you wore smaller attire.

Kilikili (special stone to put on top of graveward after burial)

Kilikili is only found at Niuafo'ou, October, 2010.
Students marching to celebrate Her Majesty’s 85th birthday in May 2011.

Students presentation of gifts to Her Majesty Queen Halaevalu Mata’aho to honour her 85th birthday in May, 2011.
All level of education including early childhood, primary school, secondary school and tertiary level gathered together at Teufaiva Playground to celebrate Her Majesty’s 85th birthday in May 2011.

Her Majesty, Queen Mother during Education Day, 27 May, 2011 in celebrating her 85th birthday.
Group dance by students of Queen Salote College, May 2011

G12: Community Meetings: Informal meeting on Intangible Cultural Heritage

‘Esia ,Niufo‘ou in October, 2010
Kava plant is very important in our culture. Kava is used for ceremonial purposes and even for generating revenue for some families and individually. It takes 3-4 years before harvest, pound and mix with water for drinking.

Kava powder
It is now ready to mix with water for drink.
G12: Informal Gathering by men in drinking kava usually to share cultural matters and activities.

Youth with their kumete kava (bowl of kava) on Friday evening.
Ⅶ. Pending Issues & Urgent Needs regarding the Safeguarding of ICH

1. Is there any of the ICH in your country in danger of disappearance or transformation?

[As mentioned in the earlier pages, a national inventory has yet to be conducted in Tonga. The information below is abstracted from the Cultural Mapping Report, Tonga, 2010]

i. The Ministry is aware that the cultural identity of Tongans is changing. With two spoken languages – Tongan and Niuafo’ou Languages - the Niuafo’ou language is rarely written but mostly spoken. The Niuafo’ou children do not learn their mother tongue at school and the language is therefore under threat. On the other hand, because one of the features of the Tongan language is the use of allegory and metaphors whose meaning is only understood by those with knowledge of the events, time and place, there are already signs that some of the younger generations no longer understand this art.

ii. All Tongans are ranked: sisters’ rank is higher than the brother’s and older persons are higher than younger ones. One of the relationships that is
included is the respect awarded to father as head of the household, to the father’s sister and the head of the clan. Studies have shown that there is a shift in the way people practice and maintain these relationships which is reflected in such social issues as domestic violence, child abuse, alcohol and drug abuse.

iii. The Tongan Traditional Knowledge Systems are under threat because the younger generations do not know about them since it is not in the curriculum. Evidence of loss in the practicing of traditional navigation, Tongan time, music, traditional performing arts, agriculture, fishing, medicine, rituals and customs was acknowledged in the cultural mapping report. There are obvious changes to the practice of rituals including the adoption of foreign ideas, eg. in the practices of funerals, traditional presentation of mats and tapa are replaced with money and flowers.
2. What are the reasons the heritage is in danger and what type of safeguarding measures have been taken?

i. The Niuafo’ou language is not taught in schools in addition to the fact that Niuafo’ou only has a population of 600 in accordance to 2011 census. There are no teaching and learning materials available and it is rare to find a Niuafo’ou text. For implementing purposes of the (Draft) Tonga National Cultural Policy, there is a list of suggested policy directions to develop Niuafo’ou language into the curriculum; to include teaching and learning materials; develop a Language council specifically for the protection, promotion and development of the Niuafo’ou language. As for the Tongan language, there is already signs of change with the loss of older words and grammar usage. Influence of technology – shortened version of Tongan spelling attributes to this change. Suggested policy directions for the Tongan language are: develop new words to describe new phenomenon; develop a body to oversee appropriate usage of language (language commission); develop courses at Tonga Institute of Education a Tongan literate body to focus on promoting written Tongan text for all reading levels.

ii. The linkages to the traditional clans [ha’a] are weakening as younger generations do not understand the functions and ties of the traditional clans. The relationships within the ha’a themselves are deteriorating and one of the leading cause to the breakdown is migration. Weak leadership skills of nobles and traditional leaders in the village further add to the weakening of this system. The Cultural Mapping Report emphasizes that one
way of protecting the traditional social structure is by encouraging festivals for the *ha’a* to come together; to document and archive the genealogies and to publish this. By developing village/district based councils for protection, documentation and promotion of *ha’a*, its relationships and its associated traditional roles could be achieved.

iii. There is gradual loss of the Traditional Knowledge System (TKS). As climate change becomes a major global issue, the impact of sea level rise on the land and ocean makes it more important to seek some solutions for the TKS of fishing and agriculture. Promotion of the preservation of Tonga’s TKS could be through educational programs, through festivals, encourage the use of TKS where it is still appropriate, promote using the media and documentary films to raise awareness of TKS and to promote performing arts in schools, churches and communities through festivals.
3. What future plans are there for the safeguarding of ICH (programme information)?

A project proposal should be submitted to UNESCO by November each year for the Establishment of the Tonga’s Living Human Treasures System. Needless to say, this program has a double safeguarding nature as it not only involves in the transmission of knowledge and skills as but it also awards recognition of the practitioners.

The Culture Division will encourage and support the development of cultural related legislations for the protection of Tonga’s cultural and natural heritage as well as promoting the Culture Division as the main body for leading cultural development in Tonga.

4. What type of contributions and cooperation from the international society is needed for the safeguarding of ICH in Tonga?

The contributions and cooperation from the international society is very much needed for the safeguarding of ICH in Tonga in sharing their knowledge, skills and wealth of experiences on what they have done on the same. Moreover, there are obstacles and challenges faced and it is better to share how to solve and overcomes them.
5. What role do you expect ICHCAP to play in the safeguarding of ICH in the region in terms of programmes, projects, etc.?

- Funding for:
- Technical assistance
- Consultancy assistance
- Provision of equipment
- Training
- Work Attachment to other Member states who has done inventory-making

6. What should be considered to encourage or to ensure active involvement from the community in safeguarding ICH?

- Develop programs that will strengthen understanding and use of TKS associated with handicrafts, arts, music, performing arts;
- Develop programs that will exhibit, showcase and encourage the use of traditional skills associated with handicrafts, arts, music, performing arts;
- Develop program/activity to assess the economic potential of the traditional cultural industry, ie. how much money the industry earn?
- Develop education and training programs that will encourage the earning a livelihood through handicrafts, arts, music, performing arts. Education and training programs to include the creation of unique Tongan products, production and reproduction of these products (branding, copyright, etc), promotion, communication and marketing strategies;
• Develop mechanisms that will supervise and maintain quality check on all products and set standards on all products;
• Develop program/activity to assess the economic potential of the contemporary cultural industry, ie. how much money the industry can earn?
• Ensure sufficient funding available from Government of Tonga to promote cultural development programs with the community;
• To make sure that Government of Tonga include culture in one of their priorities;

As to conclude, this field survey report focus particularly on the questions provided and the photos and images supported only part of the work being done on some of the domains in safeguarding of the intangible cultural heritage. It is kindly noted that the majority of the work is not documented but only verbally transmitted from one generation to another generation. This project would be an avenue to identify intangible cultural heritage, record and document into a more systematic way. Furthermore, archiving will also an important activity to be considered in a way which would be safely stored for future reference and usage by the people of Tonga.
VIII. Reference Materials

- Cultural Mapping Report 2010
- Cultural Mapping, Planning and Policy: Tonga 2011
- Tonga Mission Report 2009
- CIA World Fact Book 2012
- Google Search: www.google.co.nz/public data World Bank, World Development Indicators
<table>
<thead>
<tr>
<th>Name</th>
<th>Affiliation</th>
<th>Contribution to the Survey</th>
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<tbody>
<tr>
<td>Ms Pulupaki Ika</td>
<td>Deputy Director of Education, Culture Division, Ministry of Education, Women's affairs and Culture (MEWAC)</td>
<td>Project Manager &amp; Reporting</td>
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<tr>
<td>Mr Penisimani Fifita</td>
<td>Chief Education Officer, Culture Division (MEWAC)</td>
<td>Interviewing of stakeholders to be selected in completing the questionnaire</td>
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<td>Hon. Tuilokoman a Tuita</td>
<td>Senior Education Officer Culture Division MEWAC</td>
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<tr>
<td>Mr Siosiua Lotaki</td>
<td>Assistant Senior Education Officer, Culture Division MEWAC</td>
<td>ICH Inventory Making on ICH, Interviewing of stakeholders</td>
</tr>
<tr>
<td>Dr Siotame Havea</td>
<td>Principal Sia’atoutai Theological College</td>
<td>Provide knowledge in traditional culture (traditional dance, music, social practices, rituals and festive events)</td>
</tr>
<tr>
<td>Mr Samisoni Kanongata’a</td>
<td>Retired Chief Agricultural Officer, Ministry of Agriculture and Food Forestry and Fisheries</td>
<td>Interview stakeholders in the area of traditional farming system</td>
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<tr>
<td>Ms Lesieli Tupou</td>
<td>Retired Teacher MEWAC</td>
<td>Provide knowledge in traditional craftsmanship</td>
</tr>
<tr>
<td>Ms Lucy Moala Mafi</td>
<td>Deputy Director of Education, International and UNESCO Affairs, MEWAC</td>
<td>Disbursement of funds and editing and proof reading ICH report</td>
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<tr>
<td>Mr Koliniasi Fuko</td>
<td>Assistant Teacher Diplomat, MEWAC</td>
<td>Phtographer</td>
</tr>
</tbody>
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Presentation of gifts from schools to present to the Guest of Honour in honouring her 85th birthday in 2011.
Students of Queen Salote College performed group tau'olunga (dance) during 2011 Education Day to honour Her Majesty Queen Halaevalu Mata'aho's 85th birthday. Hon. Salote Maumautaimi Tuku‘aho joined the students to perform the tau'olunga.
Students of St Andrew High School performed Faha’iula during 2011 Education Day to honour Her Majesty Queen Halaevalu Mata’aho’s 85th birthday.

Students of Lavengamalie High School performed ‘otuhaka during 2011 Education Day to honour Her Majesty, Queen Halaevalu Mata’aho’s 85th birthday.
Students of Tonga College performed kailao (war dance) during 2011 Education Day to honour Her Majesty, Queen Halaevalu Mata’aho’s 85th birthday.
Students of Tonga High School performed lakalaka (sung speech dance) during 2011 Education Day to honour Her Majesty, Queen Halaevalu Mata’aho’s 85th birthday.

Students of Tupou High School choir performed series of chorus during 2011 Education Day to honour Her Majesty, Queen Halaevalu Mata’aho’s 85th birthday.
Tonga National Cultural Centre build in the shape of Tongan FALE (HOUSE)

Roofing of the Tonga National Cultural Centre (interior) use coconut husk (kafa) for the lalava instead of nail.
People of the Niuafo‘ou Community in canoe making, October 2010: Traditional navigational skills

The President of the Tonga National Arts and Handicraft Association Mr Steven Fehoko outside the workshop and how he got the wood for carvings.
The apprentices and Mr Steven Fehoko inside the workshop and he is a qualified carver and also attained traditional knowledge in navigation skills as well.