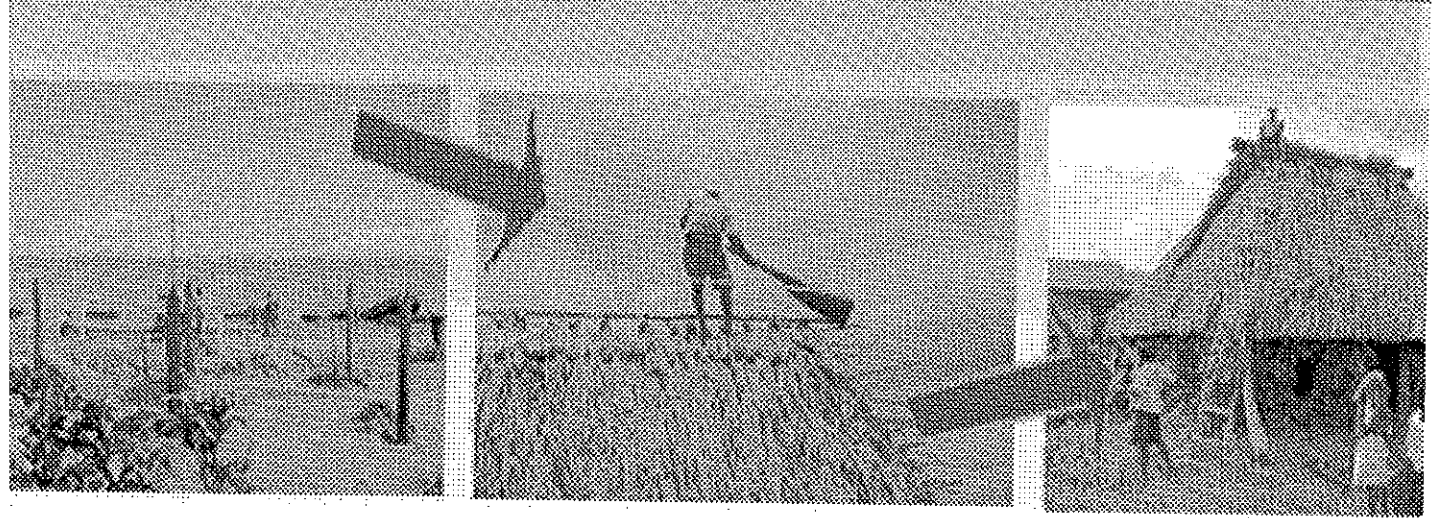


**BURE BUILDING SKILLS REVIVAL/ HANDICRAFT DEVELOPMENT -
TIKINA NASINU- 1st - 11th DECEMBER, 2008**



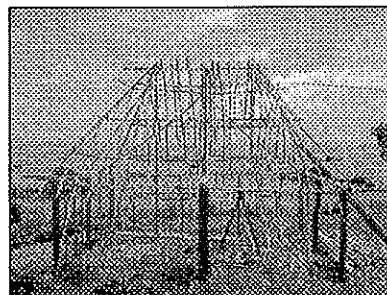
BURE BUILDING SKILLS REVIVAL/HANDICRAFT DEVELOPMENT-
TIKINA NASINU 1st-11th December, 2008

1.0 Introduction:

The awareness raising campaign and capacity building workshops is an initiative undertaken by the Department of Culture & Heritage for the preparation of the local people of Ovalau towards the nomination of Ovalau as a World Heritage site by 2010. Such workshops are initiatives undertaken in collaboration with the Institute of Fijian Language and Culture (Ministry of Indigenous Affairs).

The workshop was primarily aimed at revitalizing and safeguarding a strand of Intangible Cultural Heritage. In the course of Cultural Mapping by research officers of the Institute of Fijian Language and Culture (IFLC) of the Ministry of Indigenous Affairs (MIA) held in the island of Ovalau, concern was raised by villagers on likelihood of an ICH in the village being forgotten and later being lost.

The Bure Building skill revival workshop was one of the needs addressed through numerous request in village meetings within the Tikina of Nasinu, for staging the workshop to enable the participants help restore their culture, traditions, handicraft skills because they are no longer practiced. The proposals was then submitted to the Department of Culture and Heritage to facilitate costing and assist in the planning for a program for the revival of the lost skill with two other craft categories, pandanus basket weaving and jewelry making.



The Tikina Nasinu Workshop was the Department's second Community Engagement Exercise to be held in Ovalau in its attempt to help educate the locals of the importance of preserving their heritage and to prepare them to produce handicrafts locally that can be sold to tourists. This intension was to illustrate the relevance of developing and reinforcing handicraft production as a means of generating additional income activities for the communities at large and an ideal opportunity for empowering local communities to develop themselves and raise their living standards.

The Tikina of Nasinu Workshop was held in the village of Nasinu from the 1st – 11th December, 2008 consisting seventy- four (74) participants as men, women, youths and children representing the five villages of Draiba, Naikorokoro, Tokou , Natokalau and Nasinu

2.0 Objectives:

From the Department's perspective the community engagement exercise is an attempt to get the people of Ovalau to appreciate and revive their culture and traditions which are all part of their heritage. The people of Ovalau will need to know their roles towards the respect for their value systems, traditions, customs and beliefs and raising awareness on the importance of preserving, reviving their traditional skills in both tangible and intangible heritage. This will also enable the locals to develop their cultural and natural resources for the creation of employment and income generation to the community.

At the same time the villages are required to identify resources that are available locally that will be of economic value to their own communities and the necessary follow-up actions to be undertaken to develop these resources for the general improvement of their livelihood, by the sale of this handicrafts to visitors especially when Levuka becomes a World Heritage Site.

The specific objectives of the workshop were to:

- a) To re-establish handicraft and cultural skills significant about Fijian Bure construction
- b) To demonstrate the history and cultural significance of handicraft products and both their historical and modern day use
- c) To build the link between the custodians and the younger generation to encourage the transmission of these traditional knowledge which are in danger of disappearing
- d) To preserve particular family roles and responsibilities, its continual usage and observance of culture and traditions
- e) To determine a profitable pricing structure for handicrafts; and
- f) To identify sustainable harvesting methods to ensure the ongoing availability of raw materials

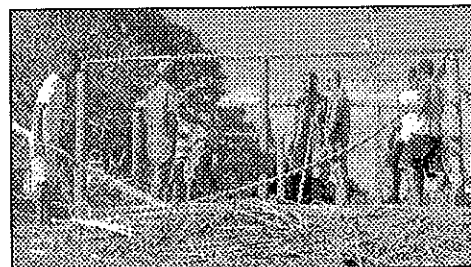
3.0 Workshop:

The training was delivered in a series of programs held over one week to give the participants a chance to learn the skills then practice and discuss with other fellow participants

3.01 Learning the Skills for Building of Traditional Fijian Bure:

The main focus and intention of the project was the revival of an art in traditional Fijian house construction, the safeguarding and transmission of the skills related to Fijian Bure construction. Commonly known as a "Fijian Bure," the house is unique in layout and comes in different shapes and sizes. In traditional Fijian villages, a "Bure" signifies status and importance. From the foundation to the roof, each part of the "Bure" is expertly constructed to be in line with specific purposes it has been constructed for.

The Tikina of Nasinu was renowned in the past as being traditional Fijian village settings



with its Fijian bures. Now there is almost no bures on the 26 villages on Ovalau let alone the Tikina Nasinu. Over the centuries so many changes have taken place and the traditional Fijian bures have been replaced with the modern house made of cement, timber and corrugated iron. Through this change, the art of building a traditional Fijian bure has been lost and its revival has been long sought after.

The customary practices in the past of having traditional Fijian bures are no longer practiced nowadays, due to lack of knowledge. There are three main types of Bure that is common in Fiji. The first, are houses with straight sides and rounded ends, and an arched roof throughout. These are Tongan type houses and are only found in the Lau Group of eastern Fiji.

The second type is the oblong houses without a centre pole. These are found throughout the rest of Fiji.

They come in two different forms, namely:

- a) Houses with a main post in the middle of each of the short ends. These houses usually have king-posts supporting the ridgepole and the ends of the roof are in line with the ends, i.e., they form gable ends.
- b) Houses with no main posts. In these houses all the wall posts are the same height and the ridge-pole is usually supported by king-posts. The short ends of the roof slope inwards, forming a four sided hip roof.

The third type are the centre poled houses of western Viti Levu. These houses are rectangular in form and have a single main post in the centre of the floor to support the ridge-pole and the apex of the roof. The house constructed in Nasinu Ovalau is second type described commonly known as the Doka Leka (Short Pole).

3.02 Learning the skills of Basket weaving –

To acquire skills for basket weaving, a weaver ought to have mat weaving skills as this will assist her great deal to weave a basket, in other words, these two art work compliments each other.

As is the Fijian custom, any female born into a family is expected to know how to weave a mat. Nowadays, as more and more females are attending school and working, there is almost no time for this knowledge to be passed onto these young women.

The women in the Tikina Nasinu see this as a priority area for the development of their culture and tradition. During important occasions all women are required to present mats but this is an area of concern and it is always the same women who are always tasked with weaving mats in exchange for cash.



All participants had the opportunity to upgrade their mat weaving skills and transferring those skills to basket weaving, at the same time learning the unique designs taught which they applied to their basketry.

3.03 Learning the skills of jewellery making –

After the success of the Tikina Levuka Jewellery making workshop, there has been a demand both from the locals and visitors for the crafts made for Jewellery purposes using the abundant locally available natural resources from the sea to the forests.

There are two purposes of such training: one is to guide, orientate and assist the participants towards the use of modern/contemporary methods of Jewellery production and the other is to regulate, develop and improve the quality and maintain the standards of these locally made products for local buyers and tourist markets.

By using locally available natural resources such as seeds, sea shells, local fibers, material wastes, gathered and collected on their sea shores and nearby bushes, the women, youth and students were able to acquire and upgrade their skills in all types of accessories, such as earrings, beads, belts, broaches, wall hangings and many more.



4.0 PERSONNEL:

4.01 Participants

The one week workshop had targeted men and youths from the five villages in the Tikina of Nasinu for the construction of a Fijian Bure that will become the Tikina's Community Centre in which they will accommodate tourists and a place to sell their handicrafts. The participants had converged in the chiefly village of Nasinu where 21 men and youths representing the 5 villages within the Tikina of Nasinu were taken through a step by step demonstration of how a Fijian Bure was constructed

As for women and students, was either taught basket weaving in various motives using pandanus leaves and jewelry making from sea shells, seeds, native fibers that were sourced locally.

The constructing of the Fijian Bure was completed within eight days (8) while womens program was covered in 5days. The participation of 53 women, young and old, including the 15 students ranging from 8- 16 years of age, proved their eagerness to learn the skills which also portrayed the interest of the younger generation to be part of the one week program.



In total, the workshop had consisted of seventy –four (74) participants, compared to what had been expected before the program started.

4.02 Resource Persons:

The Fiji Arts Council as one of the three implementing arms of government in regards to the promotion and revival of art and craft and Fijian Heritage, continues to assist in the identifying of locals as skilled persons in whatever art or craft they are renowned of whether its contemporary or traditional practices of certain provinces that are slowly dying out or not practiced anymore.

In the eight days workshop, the 74 participants that consisted of men, women, youths and students were able to learn the various stages of each art work taught, whether it was the construction of Fijian Bure Building, Basket weaving or Jewellery making.

The handicraft skills taught by the two (2) resource ladies would definitely enhance the participants' expertise further and also enlighten them on the possibility of turning their traditional/ contemporary handy crafts into income generating projects. The transmission of traditional knowledge for the 21 men and youth as related to Fijian Bure construction was an opportunity and an eye opener for them to keep the tradition alive through constructions of more bures in their respective villages.

Jiuta Tawake (The Bure Builder Constructor) acquired the skills from his late father in his youth days. As enlightened by Jiuta, his late father was a great Bure builder and he never regretted that he was always assisting him whenever there were similar constructions in Moturiki or Nasinu. He believes that this is an obligation for him to practice and share the traditional skills and knowledge to the men whenever he was required to. He lived in Nasinu ever since because of his maternal relationship in the village, and later married a woman from there as well. When his father passed away, he continued to assist the villages in Nasinu to construct similar types of construction.

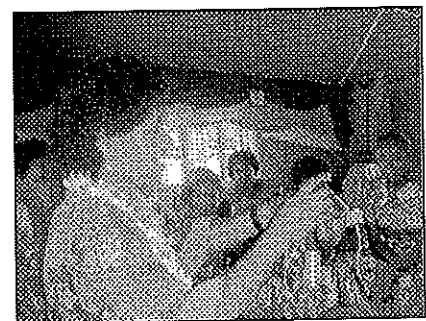


One of Bures built by Jiuta was the former *Bure ni Bose* in the village of Nasinu which was destroyed and replaced by the existing Community Hall which was the venue of the workshop.

As being a resource person for this workshop, he mentioned that he is confident that the traditional knowledge of Bure construction which was a dying art will now be alive as all participants were young males whose age groups from 17 to 25. The youths had also vouched that similar Bures will be erected in their own villages.

Varanise Vauoro (Jewellery Maker)

One of the driving forces behind recent developments in the crafts scene in Fiji, Varanise specializes in coilage work incorporating natural fibers and sea shells in most of her art work. Gaining prominence as a contemporary craftswoman from the mid 1990s, she has been involved and participated in past craft fairs and exhibitions held around the country, organized by the Fiji Arts Council. Apart from participating in these



annual events, she has been an asset in developing Jewellery making skills in handicraft workshops jointly organized by the Fiji Arts Council and the Community Based Tourism from the Ministry of Tourism.

The Tikina of Nasinu Workshop is the fourth community handicraft workshop organized this year (2008) by the Department in which Varanise had dedicated to share her extensive knowledge of her own art work. This has been a great opportunity for the participants to learn the various stages of Jewellery making and the utilization of materials often regarded as "waste" by many (voivoi waste, vau strips, local seeds, old beads, local sea shells)

Finau Mara (Basket Weaver)

Finau Mara credits her mother as the source of her many unique basketry patterns as she has practiced from her early childhood days to date. Finau has been an outstanding basket weaver using white pandanus leaves and paogo (brown) leaves with a mixture of black dyed leaves as to decorate her weavings. She is also one of the driving forces behind recent handicraft developments, both locally and most of all in the Tourist market.

As a Custodian for such art, Finau is renowned for her magnificent work in various Craft Exhibitions organized by the Fiji Arts Council at National and Regional Activities and has won a variety of awards in the past years since early 1980s. She had a solo exhibition in 1998 in the Fiji Museum and also exhibited in the World Expo in Japan in 2005, New Zealand, Taiwan, Queensland, Australia in 2006 and Dubai in 2007. She had also represented Fiji at various Pacific Festival of Arts including the Melanesian Festivals held in the Pacific.

These special occasions she had participated in, proving her outstanding abilities is exceptional alike in capability and performance and with her many years of experiences in her basketry work, she had added value to all workshops she has demonstrated in, as Organized by the Fiji Arts Council.



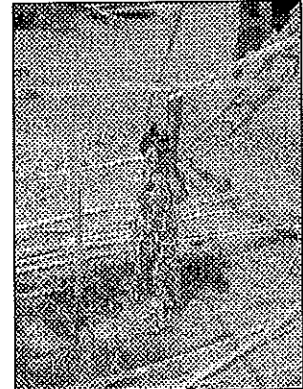
Finau had assisted a great deal in all previous workshops held in various parts of the country. She has been rest assured that her extensive knowledge as also shared to her three daughters who have now taken on their own family craft shop, the skills will be passed on to upcoming generations through the training of many other women, young and old through workshops she has taught in.

Institute of Fijian Language and Culture (IFLC)

The project was another collaborative effort between the Institute of Fijian Language and Culture and the Department of Culture and Heritage, with the assistance of the Fiji Arts Council. In the course of Cultural Mapping by research officers of the IFLC held around the Island of Levuka, concerns were raised by the communities on probability of many traditional knowledge such as construction of Fijian Bures are being forgotten and later being lost.

In such development, the Department is inseparable from culture and traditions, and strengthening the contribution of culture to sustainable development is a goal that we look up to at this time for Levuka, and therefore it is essential that peoples cultural well being be considered as an integral part of the long term social and economic benefits.

The engagement of two project Officers from IFLC upon the request of the Department for collating, documenting of information and recording / video shooting on the one week's workshop was appropriate. The main focus was recording / video shooting on each and every step taken for the construction of the Fijian Bure, taking into consideration the encouragement for a broader coverage of their oral and intangible heritage through its documentation.



5.0 LOGISTICS:

5.01 Preparation for the Workshop:

It took the Department one week to prepare all logistics for the workshop with the assistance of the Resource ladies in identifying all materials and equipments. Raw materials needed for the construction of the Bure was prepared by the Nasinu Tikina Youths and brought to the venue in Nasinu with the assistance of the Bure builder one week prior to the commencement of the workshop.

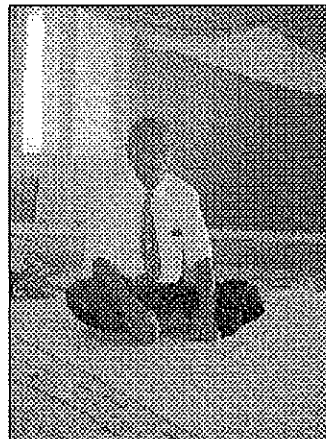
Participants were also advised by the Mata ni Tikina regarding their daily transport, during the one week activity and also to prepare themselves in their local workshop materials such as voivoi, sea shells, seeds, masi, coconut sinnet, vau strings. These items were added to those purchased materials by the organizers.

The Senior Project Officer Levuka had assisted in accumulating of confirmed participants from within the villages in the Tikina, confirmation of venue, opening and closing of workshops, village caterings for the participants and accommodation for the facilitators and organizers.

5.02 Official Opening:

The official opening of the workshop as officiated by the "*Turaga na Rokotakala*", Mr. Anare Visawaqa on Monday 1st December, at 10.00am.

In his official address to the participants who were mainly youths, he encouraged and stressed the importance of fostering and preserving their cultures and traditions especially in learning the skills of Traditional Fijian Bure. He further described that this is a learning period for the youths and it is imperative that they learn the different processes along with the knowledge, skills and creativity. At the same time the participants having the sense of continuity with previous generations and are important to their cultural identity, as well as safeguarding and revitalize it.



Addressing the women participants, he stressed that knowledge gained in the workshop would be a great opportunity for the participants to experience something unique, beautiful, rare and authentic or of great significance that would provide a strong appeal for tourists in the near future.

The participants were also told that they are fortunate for the financial assistance provided for by the Department of Culture and Heritage which will enable them to come together as a Tikina and share the traditional knowledge and skills that is almost in the verge of extinction such as the construction of Fijian Bure the skills that men and youths should be practicing all through their lives

5.03 Official Closing:

The official closing of the workshop and the awarding of the certificates of participation to the seventy –four (74) participants was officiated by the Director Institute of Fijian Language and Culture, Ro Misiwaini Qereqeretabua on Thursday 11th December, 2008 at the Nasinu Community Hall.

He was contented with the magnitude of work undertaken to organize such workshop, the level of participation and the involvement of youths for the revitalization, safeguarding and the transmission of such skills that is related to Fijian Bure construction. The involvement of young women and students in the development of handicraft skills in both basket weaving and Jewellery making, which will definitely contribute to the creation of village or self projects as income generating initiatives.



Ro Misiwaini reminded the participants that craft making is an art form that dates back to ancestral times, historical facts also indicate that our ancestors were great craftsmen involved in the creation of various art forms. He further mentioned that people who are renown of their traditional skills in bure construction, woodcarving belongs to a special clan in the Fijian society. "*It is unfortunate that some*

of these unique skills are now dying, and you as participants in this workshop are fortunate that you have contributed to the revitalization, and the transmission of the art form. "

The importance of the protection, preservation and the respect of their own cultures was another issue stressed by the Chief Guest, that every community has its cultural and spiritual affiliation reaching back symbolically to the dawn of time and it must be respected and honored. These cultural patterns play an important role in defining individual and group identity and it is important that we protect and preserve our cultural heritage for the benefit and enjoyment of our future generation.



The Chief Guest was also given the honor to officially open the newly constructed Bure after the vanua had performed a traditional permission ritual.

5.04 Budget:

The Department of Culture and Heritage was able to allocate \$13,000.00 towards the one week's workshop. All expenses details are highlighted in the Financial Statement attached to this report.

6.0 Recommendations:

6.1 Now after the completion of two workshops, Tikina Levuka and Nasinu, it is recommended that the department also considers the request for the two remaining Tikinas of Bureta and Lovoni to give a wholesome approach towards the preparation of the locals for the preservation of their heritage and engaging in tourism on a World Heritage level from their very own doors

6.2 It is recommended that the Department take the lead role in the engaging of the villages in tourism activities with support in the following areas:

- promotion of these villages to tour operators and groups bound for Ovalau
- a closer collaboration with the National Trust and other Tourism stakeholders in Levuka in regards to Tours Information to any historical sites or in any village tours around the Island
- with the engaging the support of the Ministry of Tourism in supporting other forms of heritage tourism on Ovalau
- identification of other funding opportunities that the Department can tap into to assist the villages on Ovalau as in the case of Molitua in Kuku. It is imperative to upgrade the standards because it is going to be a World Heritage site which should be much bigger and better than Molitua.

- seek assistance and support of the other government Ministries and departments to undertake their various programs with the villages on Ovalau as a sign of government commitment

6.3 To gain the commitment and active participation of the villages, handicraft alone cannot support tourism for each Tikina but other cultural activities should be taken into serious consideration such as, visit to heritage sites, meke, storytelling, home stays, hiking, traditional cooking and many others that will support the whole tourism initiatives. Thus for future considerations, proposals for preservation and maintenance of heritage sites should be considered for funding assistance under the Cultural Grants

6.4 To work in closer collaboration with the relevant Ministries in preparations for the yearly Back to Levuka Week that takes place in October, to ensure the participation of all villages in Ovalau and local schools for meke competitions, handicraft fairs and other traditional activities covered in the week's program.

Conclusion:

With the repeated awareness held all through out Ovalau in most Tikina Meetings, Provincial Meetings, it is appreciative to know that the community at large has shown their confidence in the Department of Culture and Heritage and that all initiative undertaken by the communities, in relation to development of Heritages, can only be taken further if steered by the department itself.

This has clearly indicated that members of the communities have begun to understand their heritage values, how it is managed, the sustainable benefit, they will get and lastly, the awareness raising initiatives has been an eye-opener for the entire community.

Taking into consideration the amount of time left for World Heritage Listing and the standard of preparation of the people, the department must pursue in every way possible that the locals get as much exposure and assistance as far as possible.

The success of the workshop was really the joint Team effort of all the staff of the Department of Culture in Suva and Levuka with the assistance of the Fiji Arts Council, their support and assistance to us as organizers has been very commendable.

Lastly and not the least, the participation of the two Project Officers from the Institute of Fijian Language in their one week stay in Nasinu village was an eye opener for the participants through sharing and discussing of potential benefits involved in the recording and documenting of information in relation to their Cultural Mapping Programs.

Vinaka Vakalevu

Niqa Tuvuki -Senior Cultural Development Officer

BURE BUILDING SKILLS REVIVAL / HANDICRAFT DEVELOPMENT
 TIKINA NASINU
 1st - 11th December, 2008

DESCRIPTION	AMOUNT	TOTAL
Bure Bulding Workshop		4,500.00
Husqvana 18" Bar Chainsaw	1,500.00	
Bure building materials	2,500.00	
Labour Cost	500.00	
Basket / Jewellery Making Workshop		2,040.00
Voivoi & Somo & Magimagi	1,500.00	
Needles	200.00	
Woodglue, Stationeries	340.00	
Transportation		700.00
Bure materials		
Transport for parcipants		
Resource People & Staff		
Catering		3,170.00
Meals for 75 participants attending the workshop		
Trainers Fees		1,250.00
Advance payment - Bure building trainer	50.00	
Advance payment - Jewellery trainer	100.00	
Advance payment - Basket trainer	100.00	
Juta - Bure building trainer	200.00	
Varanise Vauoro - Jewellery making trainer	400.00	
Finau Mara - Basket making trainer	400.00	
FACILITATION EXPENSES		350.00
Meal Allowance		
Niqa Tuvuki - \$9 x 22meals	198.00	
Waisea Rokobera - \$9 x 17 meals	152.00	
Travel		240.00
Boat fare - Suva / Levuka	120.00	
Boat fare - Levuka / Suva	120.00	
Accommodation		
<i>Royal Hotel</i>		
29th Nov - 6staffs x \$25 per night	150.00	
30th Nov - 6staffs x \$25 per night	150.00	
1st Dec - 4staffs x \$25 per night	100.00	
2nd Dec - 4staffs x \$25 per night	100.00	
3rd Dec - 4staffs x \$25 per night	100.00	
4th Dec - 4staffs x \$25 per night	100.00	
5th Dec - 6staffs x \$25 per night	150.00	850.00
TOTAL EXPENSES	\$9,230.00	\$13,100.00

**TIKINA NASINU FIJIAN BURE SKILLS REVIVAL AND HANDCRAFT
DEVELOPMENT WORKSHOP**
(1ST-10TH DECEMBER 2008)

PARTICIPANTS LIST

BASKET WEAVING :

	NAME	VILLAGE
1	Tokasa Visawaqa	Nasinu
2	Maraia Qaqa	Nasinu
3	Salote Vuki	Nasinu
4	Mereani Rogo	Nasinu
5	Luisa Baleisua	Nasinu
6	Talica Ranadi No.1	Nasinu
7	Maraia Finau	Nasinu
8	Esili Kavei	Natokalau
9	Lanieta Lewalewa	Naikorokoro
10	Viniana Vonovono	Naikorokoro
11	Selai Raivani	Naikorokoro
12	Lusia Kunitabua	Draiba
13	Akata Sukanatabua	Tokou
14	Litia Kanacua	Natokalau

JEWELLERY MAKING

	NAME	VILLAGE
1	Lavenia Luisa	Nasinu
2	Keresitiana Kaukilovoni	Nasinu
3	Paula Tera	Nasinu
4	Lavenia Ranadi	Nasinu
5	Matelita Tinanikabatia	Nasinu
6	Lavenia Rogo	Nasinu
7	Senileba Naudi	Nasinu
8	Akanisi Marama	Nasinu
9	Salanieta Viavia	Nasinu
10	Keleti Baleisua	Nasinu
11	Keresi Liganicakacaka	Naikorokoro
12	Salanieta Malu	Naikorokoro
13	Sereima Pulu	Naikorokoro
14	Timaima Niumataiwalu	Draiba
15	Ema Sowani	Draiba

16	Teresia Matata	Draiba
17	Vulawalu Levacibau	Draiba
18	Koleta Qetaki	Tokou
19	Vani Saumadu	Natokalau
20	Amelia Niumataiwalu	Draiba
21	Mereoni Marama	Nasinu
22	Talica Ranadi No.2	Nasinu
23	Vasemaca Mataika	Nasinu
24	Vaciseva Vudidra	Nasinu
25	Taina Matakaraawa	Tokou
26	Maraiia Wasa	Tokou
27	Eceli Rogani	Natokalau
28	Vasiti Kabulevu	Tokou
29	Luisa Lewalewa	Naikorokoro
30	Jiutatia Waqanisaravi	Nasinu
31	Timaima Pulu	Naikorokoro

BURE BUILDING:

	NAME	VILLAGE
1	Emosi Loco	Nasinu
2	Laitia Navuase	Nasinu
3	Sakeo Nima	Nasinu
4	Josefa Naicola	Nasinu
5	Saiyasi Seru	Nasinu
6	Samisoni Roko	Nasinu
7	Jotame Matainairai	Naikorokoro
8	Peni Toga	Naikorokoro
9	Maleli Salato	Natokalau
10	Apenisa Vukialagi	Natokalau
11	Mitieli Mateiwai	Natokalau
12	Gabiriele Tuvuya	Nasinu
13	Isimeli Bolaciri	Nasinu
14	Atonio Varomusu	Tokou
15	Pita Lomani	Tokou
16	Semesa Latidreketi	Natokalau
17	Losio Waqanivalu	Natokalau
18	Cama Bogitini	Tokou
19	Donu Kabulevu	Tokou
20	Mosese Matakaraawa	Tokou
21	Aisake Bogileka	Tokou

RESOURCE PERSONS:

- | | | |
|----------------------|---|------------------|
| 1. Finau Mara | - | Basket Weaving |
| 2. Varaniseve Vauoro | - | Jewellery Making |
| 3. Jiuta Tawake | - | Bure Building |