

CRAFT WORKSHOP NADAKUNI REPORT

R E P O R T

NADAKUNI, NAWAIDINA, NAITASIRI

3RD JUNE – 7TH JUNE. 2019



Prepared by Project Facilitator – *Peni Jeffrey Lala.*

1.0 THE INITIATIVE

- 1.1 The “Medrausucu Womens Club” consisted of the women from Nadakuni village along the Waidina river of Naitasiri and they have been responsible for all the ‘motherly’ roles of the Vanua and the Church. Their struggle for financial gain led them to participate in the National Womens Expo 2018 where they opted for fabric arts in the form of screen printed sulu and table cloth as their product. Upon arrival at the Expo Market they soon found out that their product was nowhere near the standard of quality and presentation expected at the national level exhibition. These realization prompted the need to look for assistance in developing their skills and their product which led them to the office of the Fiji Arts Council.
- 1.2 The Fiji Arts Council, after receiving the Medrausucu Womens Club request, arranged for a talanoa session at the Nadakuni Village Hall with they discussed their issues in detail and conceptualized a one week craft development workshop to develop the existing knowledge and skills.
- 1.3 SCDO FAC submitted a Project Proposal to the TTFB (appendix 1) and the immediate approval initiated the momentum of the Nadakuni Craft Development Workshop.

2.0 THE PREPARATIONS

- 2.1 The initial proposal was focused on developing the fabric art of screen printing and tie & dye, jewelry making from natural products and the revival of the traditional art of 'tali vuvu' (traditional bamboo fish trap weaving) but upon further research with the Department of Culture and Language of the Ministry of iTaukei, their Cultural Mapping Program stated that Nadakuni is known for its coconut frond fan (iri vesi), coconut frond basket (ketekete) and a special multipurpose reed basket known as visavisa, hence the three traditional craft had to be incorporated in the workshop as a revival program.
- 2.2 Resource persons were identified and approached to teach the fabric art of screen printing/ tie & dye, jewelry making as well as the traditional art of 'vuvu', 'iri', 'ketekete' and 'visavisa weaving.
- 2.3 Further preparations included the acquiring of all materials requested by the resource persons (appendix 2), preparation of name tags and certificates, program planning and arrangement of transport.
- 2.4 The overall manpower for the project included the project overseer- the SCDO FAC, the workshop Facilitator, a support Staff from FAC, a Media personnel from the iTaukei affairs, an observer from TTFB and the six resource persons for skill development.

3.0 DAILY REVIEWS (Appendix 4)

3.1 Day 1 Review.

- 3.1.1 The project officials from Suva, (SCDO FAC, Facilitator, Project Assistant, Media personnel, Observer and FAC resource persons) met at the FAC office at 6am for introductions before departing for Nadakuni at 7am.
- 3.1.2 The arrival of the officials at Nadakuni was received by the Turaganikoro after which their 'isevusevu' was presented to the Turaga ni vanua before commencing to the village hall for the opening ceremony of the one week workshop.
- 3.1.3 The official Opening Ceremony Program (appendix 3) was delayed for 45 minutes to await the full attendance of the participants.
- 3.1.4 The Workshop was officially opened by the Rev. Simione Naivalu, followed by an inspirational speech by the SCDO FAC after which final registrations were made simultaneous to morning tea.
- 3.1.5 Participants were formally introduced to the workshop officials before being grouped into their particular skills and the first session began with five groups (screen printing and tie/dye, jewelry making, vuvu, ketekete and iri weaving).
- 3.1.6 The second session commenced after lunch before the participants regrouped at 4:30pm for a final discussion with the Facilitator.
- 3.1.7 Facilitators day 1 notes included:
 - Understanding that each participant is to be able to recreate the learned product with a satisfactory level of quality and presentation in order to get a certificate.
 - Knowing the value of the product.
 - Understanding that ones behavior, attitude and mental state will be reflected the artwork.
 - Time management.
 - Appointment of a workshop police to monitor punctuality and unnecessary conversations that will reduce productivity.
- 3.1.8 The day was a wrap at 5pm.

3.2 Day 2 Review

- 3.2.4 The day started at 8:45am with a devotion and the early start signifies the participant's enthusiasm.
- 3.2.5 Facilitator reminded the participants on the importance asking relevant questions and giving the best of their abilities to gain as much as they can in the limited time provided before the day 2 programmed commenced.
- 3.2.6 Video documentation for the traditional art was initiated.
- 3.2.7 Catering for the day was done by the men of the of the village giving time for the participants to concentrate on their crafts without distractions.
- 3.2.8 Facilitators day 2 notes included:
 - Groups presentation on what they have learnt.
 - Challenges faced and possible ways of dealing with them.
 - Discussions on how they can improve on the next day.
- 3.2.9 The day was a wrap at 4:30pm.

3.3 Day 3 review

- 3.3.4 Devotion started at 8:45am and the facilitator reminded the participants that day 3 is their last day of learning.
- 3.3.5 All sessions included attention to details and the proper care taken to achieve a better, quality product.
- 3.3.6 The resource person for visavisa weaving arrived and was able to demonstrate the traditional art for documentation.
- 3.3.7 Facilitators notes for day 3 included:
 - Presentations on the list of tools and materials needed for their particular product, a step by step instruction on how to create their product, and key skills to remember while developing their product.
 - Understanding the standard of product quality and presentation needs for marketing purposes.
 - Knowing that ones best of today is not good enough for tomorrow.

3.4 Day 4 Review.

- 3.4.4 Individuals were required to recreate their product from start to finish whilst being monitored by the officials and approved by their resource persons as a presentable product for market.
- 3.4.5 Facilitators notes focused on;
 - Understanding the concept of running a business
 - Finding possible market ventures
 - The ability to develop the value of a product through better quality, presentation and creativity.
- 3.4.6 Participants had to prepare the hall for the graduation ceremony and present their final product on a display area.

3.5 Day 5 Review.

- 3.5.4 The Chief Guest for the Graduation ceremony, the CEO TTFB, accompanied by the Director FAC and the FAC staff arrived at Nadakuni village (9am) and was received by the Turaga ni vanua with an isevusevu which was reciprocated by a presentation of isevusevu to the vanua on behalf of the arriving delegates from Suva.
- 3.5.5 The Chief guest and the Director were then escorted to the village where the iTalatala, Turaganikoro, villages of nadakuni and the participants of the one week workshop were seated and the Graduation and closing ceremony followed suit as arranged in the program (appendix 5)
- 3.5.6 After the viewing of the Art Display, the Guests were moved outside where the men of Nadakuni, the well known Medrausucu Dance Group, performed a lively meke.
- 3.5.7 The Director FAC presented rolls of cloth, and the all the materials from the workshop with a bundle of yaqona to thank the vanua for their hospitality and to bid them farewell and offer good wishes. (ivakavinavinaka and itatau)
- 3.5.8 The vanua reciprocated with 'ibilinimua' after which a grand lunch was served .
- 3.5.9 Final discussions and farewell were made before all the officials left for Suva at 3pm.

4 SKILL DEVELOPMENT BRIEFS.

4.1 Na Tali Vuvu

- 4.1.4 Vuvu is a traditional bamboo fish trap that is widely used by the highlands communities whose livelihood is also sourced from the river. These includes the Waidina, Waimanu, Wainibuka, Navua and Dreketi river to name a few. As the year passed, the introduction of nylon fishing nets have replaced the traditional fishing method and manufactured or processed food replaced fish on the table thereafter when the need was no more, the practice stopped and the skill was lost.
- 4.1.5 (the resource person) Waisale Duwai, a 57 year old man from the village of Nadakuni is the only surviving man with the traditional knowledge of 'vuvu' weaving and 'vuvu' fishing and he was generous enough to share his knowledge during the one week workshop.
- 4.1.6 The participants of the traditional fish trap weaving (appendix 6) were able to gather the raw materials needed from source, weave a bamboo fish trap and they were also equipped with the traditional knowledge of fishing.
- 4.1.7 Way forward:
- The participants have decided to plan a program to teach the rest of the villagers the art of vuvu weaving.
 - The traditional fishing method can be revived by hosting an annual traditional fishing competition as well as for daily use and tourism shows.

4.2 Na Tali Iri.

- 4.2.4 Upon first glance, the iri vesi of Nadakuni looks like the normal coconut leaf fan that is common throughout Fiji but the finished product boasts an elegant fan that could be much finer and could rival any Fijian fan if the practice is continued.
- 4.2.5 (Resource person) Alumita Vakuruisua is the only woman left with the knowledge of iri weaving and her contribution to the workshop was priceless.
- 4.2.6 The participants of iri weaving (appendix 6) were able to learn the required knowledge and skills for weaving a good enough iri but still needs time for thorough practice to produce a more top of the shelf product.
- 4.2.7 In order to maintain the knowledge, the participants are going to teach the women and girls the skill and develop their own knowledge and skill to a standard where their product can be a source of income.

4.3 Na Tali Ketekete.

- 4.3.4 'Ketekete' was once a household basket, used by all women until the introduction of plastic bags and larger FMF sacks became an easier substitute. Its functionality varies and the environmental implications is far greater and worth discussing on a national level.
- 4.3.5 84 year old Unaisi Likuwaqatabu is the only surviving woman with the traditional knowledge of basket weaving and although her age was a challenge to teaching, her students managed to learn through the ancient way of seeing and repeating.
- 4.3.6 The traditional art of basket weaving (ketekete) can only be maintained if the use of the basket is back in fashion.

4.4 Na Tali Visavisa

- 4.4.4 The 'visavisa' is quite an extraordinary reed basket that durable, weatherproof and flexible. Gathering the raw materials for weaving is a bit of a challenge which has led to its extinction from all the household of nadakuni.
- 4.4.5 During the preplanning discussions and the beginning of the one week workshop, it was believed that the knowledge of visavisa weaving had died out but upon further investigations, an eighty year old woman of Nadakuni who resides in Cunningham was found to still have the traditional knowledge and arrangements

were made for her to be brought to the village and she was able to direct a few men to gather the raw materials needed and she was able to weave a visavisa.

4.4.6 Though the visavisa weaving was a one day event, it was well documented by the media personnel from MTA TVTV, and Alumita Vakuruivalu, the resource person for Tali Iri was able to learn the traditional art.

4.4.7 The practice will be revived because the 'visavisa' has more modern alternative use and it's market value and demand would ensure its revival.

4.5 Screen Printing/ Tie & Dye.

4.5.4 The fabric art of screen printing and tie & dye is a common art form throughout the womens club of Fiji mainly because the demand is always there and the materials are in constant supply. Its commonality however has demanded quality and prompted creativity.

4.5.5 Marica Lomasalato was chosen from the FAC to be the resource person for screen printing and tie and dye because of her record and qualifications.

4.5.6 The participants (appendix 6) learnt all about the materials needed for the art, how to deal with colors, the differences in fabrics and all the special skills needed in addition to costs, expenditure and market value of their products in the one week workshop.

4.5.7 Way forward.

- The participants plan to teach the rest of the women and youths.
- They will work together to be able to compete in the market of screen printed and tie and died fabrics.

4.6 Jewelry Making.

4.6.4 The art of jewelry making is foreign to Fiji but our jewelers have been able to incorporate the skill using other mediums such as coconut shells, bamboo, seeds and shells that are found naturally in our surroundings to create jewelry such as ear rings, necklaces, bands and house ornaments.

4.6.5 The resource person chosen for Jewelry making was Samuela Cabe. He has been an artist for the FAC since 1986 and his pool of knowledge and vast experience in community service enabled him to teach the participants with ease.

4.6.6 The participants of jewelry making (appendix 6) were introduced to machinery such as hacksaws, electric drills and electric grinders and the laborious sandpaper

to cut and recreate bamboo, coconut shells and seeds into marveled pieces of jewelry.

4.6.7 The jewelry making process required more time then allocated during the workshop so the participants and their resource person usually meet every evening to finish their product. These extra sessions goes on well after midnight and their hard work was worth it when they finished their product.

4.6.8 Way forward:

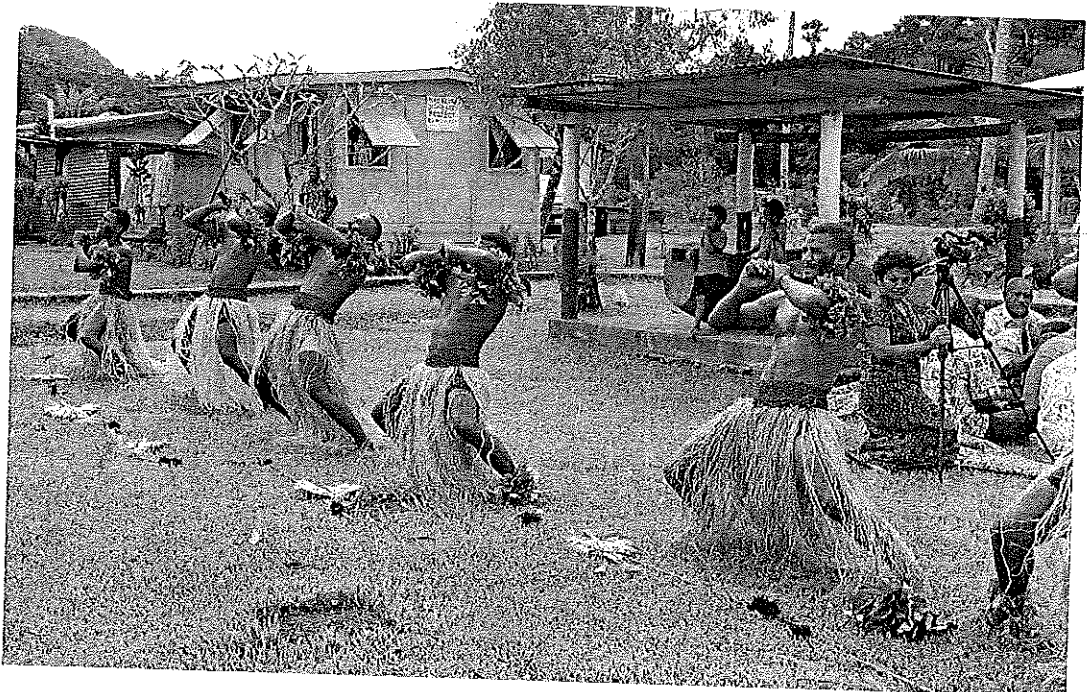
- The participants were quite grateful that they were given all their machineries for training and they will use it to teach the youths of Nadakuni, who are more capable and skillful, with the art of jewelry making and hopefully work together to secure a market.
- The participants are planning to always develop their product and be able to attend showcase their developed product at the National Exhibition 2020.



The participants and graduates of Jewelry making with their Resource person Samuela Cabe

5.0 RECOMMENDATIONS

- 5.1 The Fiji Arts Council and the Institute of Language and culture needs to work in collaboration when it comes to projects that deals with traditional art to encourage new synergies and innovation in traditional craft revitalization.
- 5.2 A well researched concept would go a long way in budget preparation and program planning and avoid last minute cancellation and inclusion of project objectives.
- 5.3 . Unaisi Nabobo's Vanua approach needs to be implemented when dealing with Village to ensure the support of the vanua.
- 5.4 Outsourced resource personnel needs to be financially supported when they are being sent out in the field in terms of allowances as they are entitled to compensate for being taken out their comfort zone and stand by for emergencies.
- 5.5 Having a general understanding of traditional relationships, traditional taboos, traditional responsibilities and proper protocols when dealing with the vanua is essential in running a productive workshop.
- 5.6 Connecting the rural crafts practitioners with the cultural industry will ensure the maintenance and development of the skill and knowledge being imparted during the workshop.



6.0 CONCLUSION

6.1 The approved project proposal objectives (appendix 1 : 2.0) aimed to

- **Identify traditional skill and knowledge to each indigenous community.**
The vanua of Nadakuni are known for their traditional art of fan weaving (iri vesi), basket weaving (ketekete) and a reed basket (visavisa) as recorded by the Cultural mapping Program of the Institute of Language and Culture of the Ministry of iTaukei Affairs. In addition to their unique ICH, they are also known for the collective knowledge of bamboo fish trap weaving known as 'vuvu'.
- **Identify resource persons who are owners of traditional skills in the community.**
The development project was conducted at a most fortunate time as the search for traditional skills resource persons (Living Human Treasures – FESPAC 2008) uncovered the sad fact that there was only one elder, from each art form, living with the traditional knowledge and skills. Had the project been delayed a year, some of these skills risks extinction.
- **To identify and develop natural resources used to create traditional products.**
While reviving traditional crafts and developing contemporary arts such as jewelry making, natural resources such as coconuts, coconut leaves, bamboo, seeds and reeds which are found in abundance, were identified as the very materials needed for such crafts.
- **Skills impartation :**
The project proposal identified three skills (Jewelry making, Screen printing and tie & dye, and traditional bamboo fish trap weaving) to be taught and developed during the one week workshop. However an addition of three more traditional skills (ketekete, iri vesi and visavisa weaving) were incorporated into the one week workshop as a revival program and for documentation purposes.
- **Markets:**
The end of day Facilitators notes and group discussions focused mainly on:
 - *knowing the importance and value of their products.*
 - *Understanding the level of product quality and presentation expected in the market.*
 - *Creative ways of developing the product to increase its value.*
 - *Finding possible market ventures and the ability to maintain a consistent supply to meet demand.*
 - *Constant monitoring of progress in skills, product quality and finance status.*
- **The documentation reports of all the traditional crafts will be provided by the Media personnel from MTA TVTV.**
- **The evaluation reports (appendix 7) stated that the oneweek workshop was a success.**

APPENDIX 1

Fiji Arts Council

PROJECT PROPOSAL

BY SCDO Niqa Tuvuki

SUMMARY

<u>PROJECT TITLE</u>	Developing Handicraft skills and Reviving of traditional knowledge for the Medrausucu Women's Club, Nadakuni Village, Nawaidina, Naitasiri
<u>SKILLS TO BE IMPARTED</u>	<u>Contemporary</u> Jewellery Making using Bamboo and local Materials Screen Printing and Tie and Dye <u>Traditional</u> 'Vuvu' (Fish Trap) Traditional Fish Trap Weaving using Bamboo
<u>VENUE</u>	Nadakuni village in the tikina of Nawaidina, Naitasiri
<u>DURATION OF THE PROJECT</u>	One Week
<u>DATE OF THE WORKSHOP</u>	3 rd – 7 th June, 2019
<u>BUDGET</u>	<u>TOTAL:</u> \$15,000.00

**THE DEVELOPING AND IMPROVING OF HANDICRAFT
SKILLS FOR the MEDRAUSUCU WOMEN'S CLUB,
NADAKUNI VILLAGE, NAWAIDINA, NAITASIRI**

1.0 INTRODUCTION

The Fiji Arts Council works in partnership with respective Ministries, Non -governmental Organizations and communities to develop and protect Fiji's Culture and Heritage. To achieve this mandate, one of the activities of Fiji Arts Council is facilitating workshops for village communities with an aim to develop and revive traditional or contemporary skills for the indigenous Fijians particularly in rural areas.

These initiatives were used to be undertaken in previous years by the Fiji Arts Council but due to lack of financial resources, FAC was not able to meet the demands from the community request.

This year 2019, the Fiji Arts Council has made a milestone achievement through an initiative to partner with the Itaukei Trust Fund Board in signing a Memorandum of Understanding to collaborate in enhancing the preservation and promotion of tangible and intangible cultural Heritage of the Itaukei and Rotuman Communities in Fiji – A great opportunity that will enable the Fiji Arts Council to work together in a united approach to explore opportunities of maximizing available resources for the safeguarding of culture and heritage for our current and future generation.

The *Medrausucu Women's Club* of Nadakuni village capacity building workshops on handicrafts development is the first Community based initiative to be undertaken through the partnership of Itaukei Trust Fund and Fiji Arts Council after signing the Memorandum of Understanding in April 2019.

1.2 REQUEST

The Medrausucu Women's Club initiative was unanimously agreed in their village meeting convened on 24th August 2018 to support and encourage village women to make use of abundantly natural resources such as local seeds, local strings, freshwater shells to make jewellery and expressing their need to learn textile designing, their desire to make a difference compared to other villages. The opportunity of gaining more handicraft skills was

their main aim since they have begun to establish their relationship with Ministry of Women and Poverty Alleviation through their participation in the yearly National Women's Expo.

1.3 RATIONALE

Our community skills development workshop is always Vanua/Tikina based and most of the participants are women. In the Nawaidina Craft Development Workshop we will be targeting men and women and youth in the introduction of both Contemporary and Traditional skills of screen printing, jewelry making and reviving the weaving of their traditional Fish trap – 'vuvu' using materials that are readily available.

The Tikina of Nawaidina is situated in the interior of Vitilevu and forms part of the Sovi Basin which is one of Fijis Protected Forest Reserves managed by the National Trust of Fiji. It also belong to a warrior tribe of Naitasiri and produces young people who perform fearsome traditional spear dance performing art group which also represented Fiji in the 2016 Festival of Pacific Arts in Quam. This skills based workshop is another opportunity where we engaged with the community to help them understand the importance of preserving traditions and their natural resources in a sustainable way.

An awareness raising program conducted in Nadakuni Village on 16th April was an initiative undertaken by Fiji Arts Council in partnership with the Itaukei Trust to impress upon the participants the importance of preserving, reviving their traditional skills in both tangible and intangible heritage and developing their cultural and natural resources for the creation of income generation initiatives and the part they play in sustaining the knowledge and skills to be imparted in the weeks training.

2.0 OBJECTIVES

The main objectives of the workshop are to develop, revive and protect traditional knowledge and the introduction of handicraft skills for improving livelihoods.

➤ ***Traditional Skills and resources within the community***

- To pass down traditional skills and knowledge to the upcoming generation and the resources to be used
- To identify traditional skills that belong to each indigenous community
- To identify resource persons who are owners of traditional skills in the community
- To identify and develop natural resources used to create traditional products

➤ ***Skills Impartation***

- To develop other contemporary skills to the community as a source of income generation
- To impart to members of the community that do not have the knowledge of their own traditional skills

➤ ***Markets***

- To identify and develop markets for the products produced
- To meet the criteria of quality to enable them to participate in craft exhibition organized by the Fiji Arts Council likewise enter the Provisional and District Craft Shows organised by Ministry of Women for the annual National Women's Expo.

3.0 METHOD

- The one-week training will open with the registration of the 35 participants and an opening ceremony before the first day program begins. The programme will begin at 8.00am and end at 4.30pm daily

A closing Ceremony will be conducted on the very last day when the presentation of Certificates and showcasing their different products made from skills learnt from the one week training

Furthermore, the 35 participants will be focusing on the following skills training:

➤ ***Fabric screen-printing and tie and dye***

- Participants will be taught the basic skills of making their own designs from x-ray films and also making their own screens before they screen print sarongs, table cloth, curtains, bed covers and fabrics for dresses and shirts
- Tie and die will involve the mixing of paints to suit the colours required and textures of material
- Learning the skills of tying the material with strings to form patterns on fabric when soaked in paint.

➤ ***Jewellery making***

- Jewellery making will focus on natural resources such as bamboo, local seeds, local strings and fresh water shells to produce earrings, neck wares, belts, bracelets

- Other types of handicraft such as wall hangings and home decoration made from bamboo, local seeds and shells. Products are classified as contemporary and involving some of traditional skills.

- These are classified as contemporary products in cooperating traditional skills of weaving. Bamboo can be transformed to a nice and adorable vase, curtain rings, ashtrays and many more

➤ **Traditional fish trap [vuvu made of from bamboo]**

- The traditional fish trap called 'vuvu' was used by the older generation in the past to catch eel, fish and prawns when placed in shallow flowing streams.
- The skill of making the trap has now become extinct and it is fortunate that one of the men is able to share his knowledge to some of the youths
- Revitalizing the traditional skills of Fish Trap from bamboo weaving is very significant since this is one of the traditional knowledge of Nawaidina Village which needs to be passed on to the younger generation for its preservation.

3.02 Awareness Raising (Itaukei Trust Fund and Fiji Arts Council)

- Sharing with the participants the significance of their roles and responsibilities of both institutions to foster the advancement of indigenous Fijian by promoting initiatives that will better their standard of living and enhancing appropriate cultural traditions and values will be in cooperated into the workshop programs
- Fijian Crafted License Criteria's

4.0 LOGISTICS

4.1 Target Groups

Thirty five- forty participants will be trained in the various skills highlighted which will consist of men, women and youths from the village of Nawaidina.

4.2 Resource Person and Facilitator

Both Resource person to teach in the Screen Printing/Tie and Dye and Jewellery making are Fijian Crafted License Holders and have been recognized with their outstanding skills they are renowned for.

The Traditional Weaver for Fish Trap is from the village of Nawaidina

4.3 Facilitator for the Workshop

There will be a facilitator and assisted by a volunteer engaged in the workshop and the Senior Craft Development officer will oversee the preparation of the event. The Team will be billeted in Nawaidina village in the duration of the workshop

The facilitator will also be responsible for submitting the reports for the workshop.

4.4 Venue for Workshop

The Workshop will be conducted in the main Village Hall which is quite a huge space, will also have both the Official Opening and Official Closing events held.

4.5 Catering

The catering for the weeks workshops organized will be done by the villages. Cost for meals and refreshments will be paid to the village that will organize and provide catering for the duration of the workshop, likewise with the Official and Closing Ceremony caterings.

5.0 BUDGET

The total budget requested is \$15,000.00, attached is the proposed budget highlighting costs to cover expenses for the workshop

6.0 EXPECTED OUTCOMES

6.1 Skills to Be Imparted

It is envisaged that all participants will be able to learn the various skills imparted to enable them to train others in the village and most importantly to pass down the knowledge gained to the upcoming generation

6.2 Benefits

- Great opportunity for all the participants to deepen their knowledge on the various skills learnt and to expose their products at another level of participation within the Province and other organized craft shows
- Boosting their morale in learning the new skills will lead to developing more attractive and adorable products. Giving them the assurance to be recognised at the national level
- An opportunity for the people of Nadakuni to get involved in the Tourist Market particularly through inbound tours.

7.0 . CONCLUSION

The Workshop presents an opportunity for the participants to acquire the different skills and knowledge of fabric art and craft likewise with the revival of their traditional knowledge and skill of fish trap weaving that will be passed on to the younger generation. The significance of utilizing their natural resources which is abundantly available for income generation through inbound tourism and taking part in exhibitions organised by the Fiji Arts Council, the Ministry of Women and the Naitasiri Provincial Council.

MEDRAUSUCU WOMEN'S CLUB CRAFT DEVELOPMENT WORKSHOP 2019**NAWAIDINA, NAITASIRI****PROPOSED BUDGET**

DESCRIPTION	COST	TOTAL COST
Workshop Facilitators Fees	3 weeks duration	\$1,000.00
Fees for Resource Persons -		\$2,000.00
2 Fijian Crafted License Holders	2 x \$200 per day x 5 days	
1 with traditional knowledge skills (Nadakuni villager)	1 x \$100 per day x 5 days	\$500.00
Workshop Materials		
Screen Printing & Jewelry Making This will cover all training materials – fabric paints, screens, small tools, fabrics, jewelry fittings,		\$5,000.00
Catering		
Official Opening & Closing ceremonies (Invited Guests)	\$1,000.00	\$3,000.00 (This will be paid to the village for catering)
Meals for Workshop Participants – Morning Tea and Lunch duration of	\$2,000.00	
Protocol		\$300.00
Sevusevu & I Tatau	\$100.00	
Vakavinavinaka	\$200.00	
Administration		\$2,700.00
Workshop Stationeries	\$800.00	
Designing & Printing of Invites, Certificates & preparation of workshop report	\$1,400.00	
Transportation - Preparations	\$1,000.00	
TOTAL		\$15,000.00

APPENDIX 2

NAWAIDINA COMMUNITY WORKSHOP MATERIALS

SHOP ITEMS	QUANTITY	PRICE	TOTAL
KASABIAS HARDWARE			
Wire cutter	7	8.95	62.65
Long nose	7	6.80	47.60
Hacksaw	10	13.95	139.50
Hacksaw blade	15	2.00	30.00
P.V.C wooden glue	1	10.00	10.00
Musk 50 pieces	1	20.00	20.00
Grinder bench	1	15.00	15.00
Thinner (750ml)	3	5.50	16.50
Sand paper	2	3.00	6.00
p.120/mtr			
p.80/mtr	2	3.40	6.80
p.60/mtr	2	3.65	7.30
Spray	8	6.45	51.60
paint[gold,silverbronze]			
Power boards	2	10.30	20.60
[L] 6			
[s]4	2	9.25	18.50
2 pin adapters	15	1.45	21.75
Chords	1	44.00	44.00
[L]-20M			
[S]-15M	1	33.00	33.00
Electric drills	1	78.00	78.00
Drill bits[s]1/16	4	1.85	7.40
[m]1/8	4	1.85	7.40
[L]1/2	1	17.00	17.00
Varnish [1 litre]	1	14.80	14.80
Hammer [small]	1	10.00	10.00
Ply board [6mm]	1	30.40	30.40
Paints-primer[4l]	1	35.20	35.20
Yellow[1 L]	1	18.05	18.05
Green [1L]	1	17.50	17.50
Red [1 L]	1	18.25	18.25
Brushes [medium]2inche	2	4.60	9.20
Large[4 inches	2	7.80	15.60
Hand saw	1	38.50	38.50
ATLAS TRADING			
Glue gun	5	9.95	49.75
Glue stick[PKT 6]	5	2.95	14.75
Paint brush	1	3.75	3.75
JEDIS BOOKSHOP			

Acrylics paint	8	3.50	28.00
Acrylic paints packets	2	12.95	25.90
Ball pen [10 pkts]	2	2.30	4.60
Pencil	2	1.00	2.00
Scissors	5	1.50	7.50
Paint brush [3 in 1]	2	3.95	7.90
PETER FONG			
Fishing line 10lbs	2	0.90	1.80
[25lbs]	2	1.40	2.80
[30lbs]	2	1.60	3.20
Leather sting -1 coil	1	12.00	12.00
BARGAIN BOX			
Cotton wool [big roll]	1	8.99	8.99
RUPS BIG BEAR			
Crepe paper [packet of 10]	6	3.30	19.80
Basin [L]	4	6.00	24.00
B.H .SOLANKI [waimanu rd.]			
Fitting lobster[do 2 pkts]	2	2.40	4.80
[s]	2	1.80	3.60
Loops [necklace	4	1.80	7.20
Chrome rings [L]	3	1.80	5.40
M	3	1.80	5.40
S	3		
Hooks [L]	6	1.20	7.20
[s]			
Broche pins[do /2 pkt]	2	1.20	2.40
KHANTILAL [AIGH ST]			
Coping saw frame[pair]	2	35.00	70.00
coping saw blade	5	10.00	50.00
VINOD PATEL			
Loops nail [pkt]	5	2.00	10.00
SUN YEE STORE			
Shopping bag	2	6.95	13.90
NATURAL RESOURCES			
BAMBOO			
VAU			
SEEDS -dilo			

Sikeci			
Sila			
Diridamu			
Civa shells [5 L]	5	3.00	15.00
10 [s]	10	2.50	25.00
TRANSPORT OF SHOPPING			
Within Suva Taxi			25.00
TOTAL			\$ 1336.69

APPENDIX 3

NADAKUNI CRAFT WORKSHOP – PROGRAM

Nadakuni, Nawaidina, Naitasiri. 3rd June, 2019

time	DAY 1	DAY 2	DAY 3	DAY 4	DAY 5
9:00 am	Opening Ceremony	Devotion			CLOSING CEREMONY & GRADUATION
9:15 am		Opening Remarks			
9:30 am		Session 1	Session 1	Session 1	
11:00 am	Morning Tea				
11:30 am	Session 1	Session 2	Session 2	Session 2	FINAL EVALUATION & FAREWELL
1:00 pm	LUNCH HOUR				
2:00 pm	Session 2	Session 3	Session 3	Session 3	
3:45 pm	GROUP DISUSSIONS & EVALUATION				
4:00 pm	DISPERSION				

Daily Objectives:

Day 1: *Registration and Orientation.*

Introductions of individual roles and workshop content

Knowing the importance of the Workshop

Understand what is expected at the end of the workshop.

Day 2: *To know how to recreate the learned product*

To identify special knowledge and skills needed.

Documentation (video) begins.

Day3: *Understanding the value of a product.*

Identifying ways of improving quality and adding value.

Develop product

Day 4: *Preparation of product presentation*

Discussions on product functionality and market

Preparation of Closing Ceremony venue

Day 5: *Graduation and prize giving.*

Course evaluation

Closing Ceremony.

APPENDIX 4

**VEIVAKARARAMATAKI NI CAKACAKANILIGA, NADAKUNI -TUVATUVA NI
VULI**

Nadakuni, Nawaidina, Naitasiri. Katolu ni Jiune, 2019

GAUNA	MATAI NI SIGA	KARUA NI SIGA	KATOLU NI SIGA	KAVA NI SIGA	KALIMA NI SIGA
9:00 am	DOLADOLA	IVAQA VAKAYALO			SOGO & TAURI SITIVIKITI
9:15 am		VOSA NI VAKADRE			
9:30 am		MATAI NI WASEWASE	MATAI NI WASEASE	MATAI NI WASEWASE	
11:00 am	VAKAYAGATAKI NA WAI KATAKATA				
11:30 am	Matai ni wasewase	Karua ni wasewase	Karua ni wasewase	Karua ni wasewase	OTIOTI NI RAILESU & VEITALATALA
1:00 pm	VAKASIGALEVU				
2:00 pm	Karua ni wasewase	Katolu ni wasewase	Katolu ni wasewase	Katolu ni wasewase	
3:45 pm	VEITALANOA VAKAIWASEWASE & RAILESU				
4:00 pm	VEISUKAYAKI				

INAKI NI VULI ENA VEISIGA

Siga 1: *Volayaca & Yavu ni vuli*

Vakamacalataki na itavi yadua & lewe ni vuli

Na kilai na bibi ni vuli

Na namaki ni veika me rawati ni oti na vuli

Siga 2: *Vulici na kena moici vou na veika e vulici*

Vakavuderi na veikilaka eso kei na kena itovo

Siga 3: *Na cava na yaga kei na bibi ni vuanicakacaka*

Vakavuderi na iwalewale eso me taracake na tagede

Taraicake na cakacakaniliga

Siga 4: *Vakarautaki na cakacakaniliga me vakaraitaki*

Veitalanoataki na yaga ni cakacakaniliga kei na kena volitaki

Vakavakarau me tini na vuli/vanua ni vuli

Siga 5: *Tauri sitivikiti kei na icocovi*

Railesuvi ni Vuli

APPENDIX 5

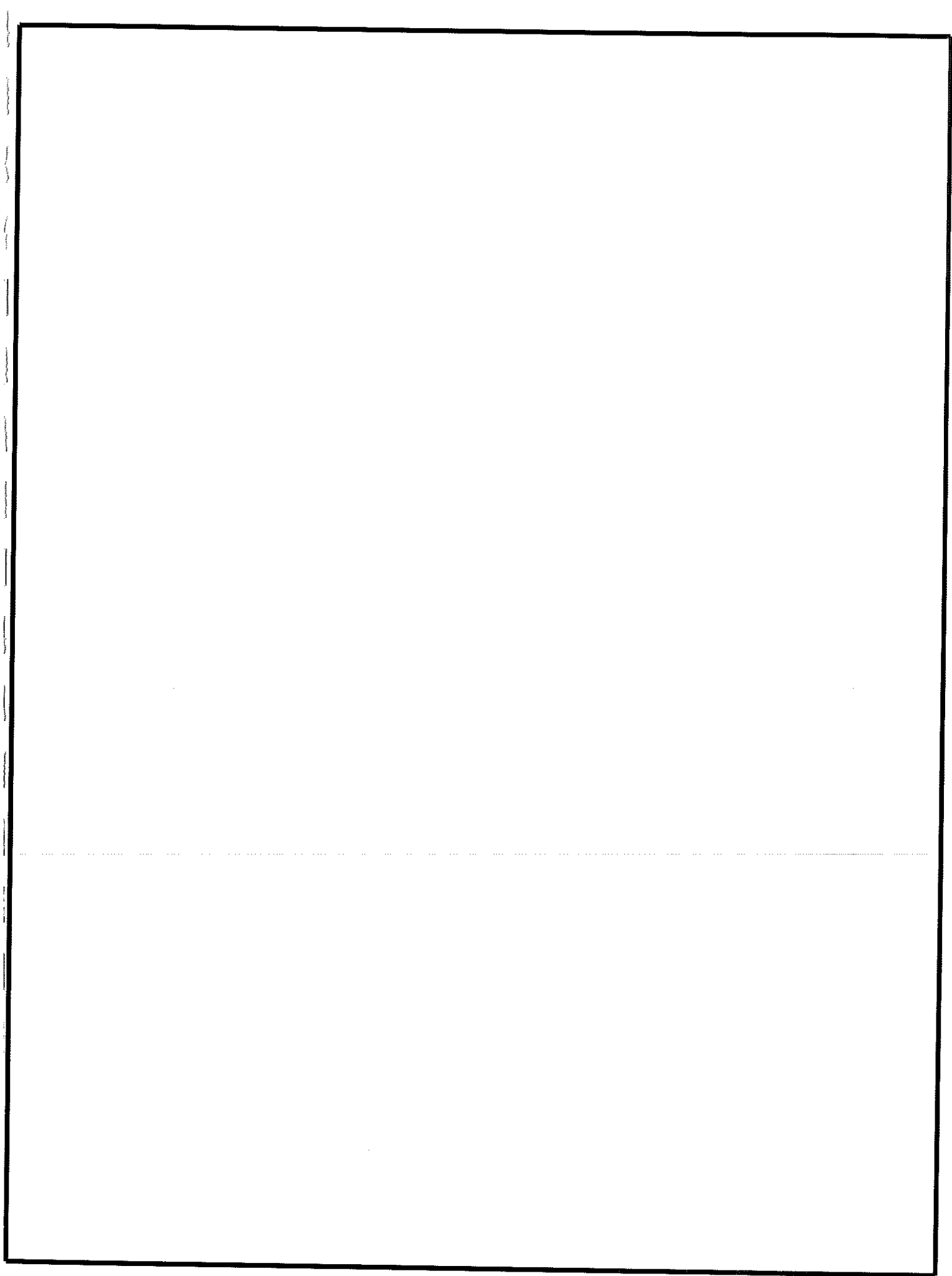


NADAKUNI CRAFT DEVELOPMENT WORKSHOP

OFFICIAL CLOSING

7th JUNE, 2019

9:30 AM	SOQONI VATA NA LEWE NI VULI KEI IRA NA VULAGI SURETI
9:45 AM	YACO YANI NA VULAGI DOKAI
10:00 AM	VAKAYACORI E DUA NA LOTU- TURAGA NAI TALATALA
	SIMIONE NAIVALU
	VEIKIDAVAKI - FIJI ARTS COUNCIL
	VAKAVEIKILAITAKI O VULAGI DOKAI – DIRECTOR FAC
	VAKAITAVI NA VULAGI DOKAI – VUNIVOLA TUDEI
	(MATABOSE NI ILAVO MAROROI NI TAUKEI- MR. AISAKE TAITO)
	LAGASERE O IRA NA MARAMA
	SOLI NA SITIVIKITI MAI VUA NA VULAGI DOKAI
	SOLI NAI COCOVI NI GUGUMATUA
	VOSA NI VAKAVINAVINAKA
	SURETI NA VULAGI DOKAI ME SARAVA NA NODRA CAKACAKA
	NI LIGA NA LEWE NI VULI
	VEITABA NA GONEVULI
12:30PM	VAKASIGALEVU
1:30PM	GOLE LESU NA IGOLEGOLE KI SUVA



APPENDIX 6

CONFIRMED PARTICIPANTS FOR NADAKUNI CRAFT DEVELOPMENT WORKSHOP

3RD – 7TH JUNE , 2019

SCREEN PRINTING TIE AND DYE

MARICA LOMASALATO - RESOURCE PERSON

1. SERUWAIA VATUNIMARAVU
2. VILIMAINA RAUQUEUQE
3. MIRIAMA MOCEINADALI
4. UNAISI LIKUWAQATABU NO. 3
5. SULIANA MOMOIVALU
6. IVAMERE VECENA
7. ALEFINA TAWAKE
8. LOSANA LOGALOGACA
9. VITALINA SINU
10. TALICA MOLIWAQA
11. MELAIA VAKAUDEKULA
12. RO ASELA KULAMAILAGI
13. LIVIA KASAINAKORO

JEWELLERY MAKING

SAMUELA CABE - RESOURCE PERSON

1. LOSANA SIVOWALE
2. ARIETA RABULUGAGA
3. ADI SALOTE NAYALA
4. KEASI QADUADUA
5. ILISAVECI ROKORO
6. TIMALETI WAQAUSA
7. MERE MAKITALENA DRAUNIMARAMA
8. ANA SOVAIA

TRADITIONAL BASKET WEAVING (KETEKETE)

UNAI SI LIKUWAQATABU - RESOURCE PERSON

1. MAKELESI CAKAULELELE NO.1
2. MAKELESI CAKAULELELE NO.2
3. SEREANA ADIMATE
4. VITALINA RALUVE
5. SUSANA ADIMATE
6. SALATA RADINIBAU

TRADITIONAL FISH TRAP WEAVING (VUVU)

WAISELE DUWAI - RESOURCE PERSON

1. ANA TIRISA BALEISUVA
2. VASEMACA TURAGAKULA
3. VASEMACA VEREBALAVU
4. ASIANA RADINIKARAWA NO. 2
5. OLINI WISE
6. ADI KATA MEREANI
7. LUI KURUVEIVALE
8. UNAI SI LIKUWAQATABU NO .2
9. SIMIONE QADUADUA

TRADITIONAL FAN WEAVING (IRI)

ALUMITA VAKURUISUA - RESOURCE PERSON

1. LENATO OVIRAKI
2. SULIANA VAKADANI
3. ASIANA RADINIKARAWA NO.1

- 4. MILIANA VAKALUTUROVA
- 5. AKOSITA COLANIUVOU

APPENDIX 7

NADAKUNI CRAFT WORKSHOP, NAWAIDINA

FOMU NI RAILESU JIUNE 3 - 7

VULI CAVA	NOMUNI NANUMA BALETA NA VULI QO 1 - 4	IVAKAMACALA	TAGEDE NI NOMUNI CIQOCIQO 1 - 5	IWALEWALE CAVA ME VAKAVINAKATAKI
screen print/T&D	4	e yaga vakalevu na vuli qo baleta ni kauta mai vei au na kilaka na kena rawati tale ga mai na ilavo	5	noqu nanuma me vakavinakataki na tali visavisa kei na kesakesa, na tali me keimami dau vakayagataka vakalevu
ketekete	4	yaga vakalevu vei au baleta au vakataki au meu kila na tekivutaka edua na tali ketekete	4	na tali ketekete
Tali vuvu	4	yaga vakalevu baleta ni levu na kau kei na veika tale eso era tu wavokiti au era sala ni bula vakailavo ena loma ni vuvale, lotu, matanitu	3	na iwalewale ni vuli tali basikete, ira kei na tali vuvu
Tali vuvu	4	e yaga vakalevu na vuli qo ni levu na kau au rawa ni vulica, raica ka kila. E yaga vakalevu talega ni rawa ni kila na tali vuvu.	5	e gadrevi na vakarorogo ena gauna ni vuli. Me dau tukuni se mataqali vakarau ni bitu cava e gadrevi me tali kina na vuvu
Kesakesa & T&D	4	e yaga vakalevu na vuli oqo baleta ni levu sara na ka keimami kila se vulica rawa ena vukei keimami talega kevaka keimami via tekivuna edua na bisinisi.	-	kua na vosa vakaveitalia, dua ga e vosa qasenivuli

DUA TALE NA TIKINA?

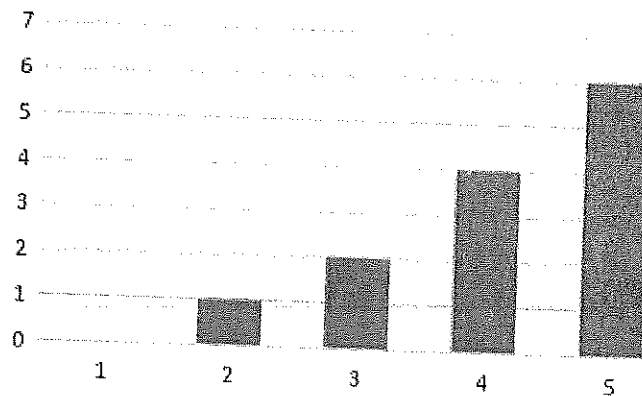
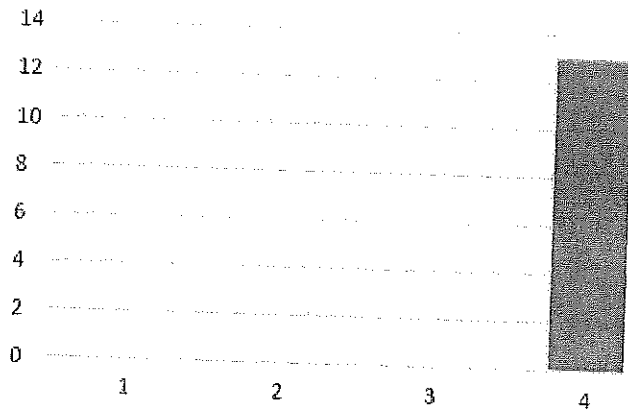
o koya e dau veivakavulici me dau yalo vinaka, yalo malua ka dau loloma. Au vakavinavinakataki koya vakalevu na qasenivuli ni kesakesa ena nona veivakavulici. Keimami taleitaki koya vakalevu sara ena vuku ni nona vosota na veika kecega e mai sotava na lecaika, sega ni vakarorogo. keimami raica ni vosa domolailai kei na loloma na nona itovo i veivakavulici. keimami mai kila e levu sara na ka a vakavulici keimami kina. Melaia Vakaudekula

Noqu vakadidike koya sa qase sa levu na nona cudrudru ka sega ni rawa ni veivakavulici vinaka. Unaisi Liku

Mera mai vulici na itabagone baleta me rawa ni vukei ira na kwa era muri mai; me keimami mai vakavulici sara vakavinaka na cakacakaniliga keimami sa vulica oti.

me tukuni vei ira na itabagone mera dau mai vuli me rawa ni vakadrodroi sobu na vuli yaga qo veiira na noda kawa. E turaga totoka na nona vakamacala ka dau matata na nona veivakatavulici. E maqosa ka sega ni vakamelei na vinaka ni nona cakacaka. E uasivi sara ni dau savasav vinaka na vanua e qaravi itavi kina. e turaga yalo malua. Waisale Duwai

sega



Tali vuvu	4	me vaka na tali ira, ketekete & vuvu. Sa vo lailai sara na lewenikoro e bau kila toka. Ena caka iukuuku kei na kesakesa e taleva cake tale kina dua na tagede.	5	na kena rawa me kilai vinaka na mataqali bitu vakacava e dodonu me vakayagataki kei na gauna cava ena loma ni yabaki e ganita me caka kina na biu vuvu
Visavisa	4	na iyau qo e sa tekivu yali mai vakamalua ka viinaka ni sa tiko edua e rawa ni vakadewataka sobu	4	na kena vulici na ketekete me na taura edua na gauna levu me rawa ni kilai
ketekete	4	me vakadewataki na kila vei ira na gone	5	na itekitekivu ni kena tali na ketekete, me tukuni vinaka na kena itekitekivu
Tali vuvu	4	e yaga vakalevu na noqu vuli baleta ni rawa ni noqu ivoli	2	e sega
ketekete	4	e levu na ka e keimami vulica	4	loma ni ketekete me yaco sara e mua ni ketekete
Iri	4	baleta ni keimami mai vulica edua na ka keimami a sega sara tu ga ni kila, ia niu vakavulici, keimami sa qai mai kila	5	au gadreva ke rawa ni keimami vulica kece kina na ka kece e vakavulici - iri, vuvu, niu, basikete
Screen printing	-	e mai yaga na noqu tiko e valenisoqo e levu na ka au mai kila ena kesakesa	3	me vakavinakataki ga na noqu cakacakaniliga
Craft dev. Workshop	4	e yaga vakalevu baleta ni vakavurea na ivurevure ni lavo ka caka tale ga me bisinisi	5	
Screen Printing T&D	4	baleta niu mai kila e levu sara na ka ena vuli qo me vaka na maqosa, vakayagataki gauna	4	na screen printing na kena vakayagataki vakamatau na iboro

au via vosa ena vuli kesakesa ke rawa me tukuni se vanua cava e rawa me voli kina na palasitiki ni droini kei na kena veigacagaca tale eso me rawa ni keimami bulia ga na neimami design.

ke rawa mera vuli mai na tabagone 20 - 35 years me rawa nira tosoya na bula

me rawa ni macawa rua na vuli

edua na toso vinak ani noqu vuli. Vinaka. E vakavinakataka o daunivuvu a neitou cakacaka.

me keimami vulica tale vakavinaka na talitali

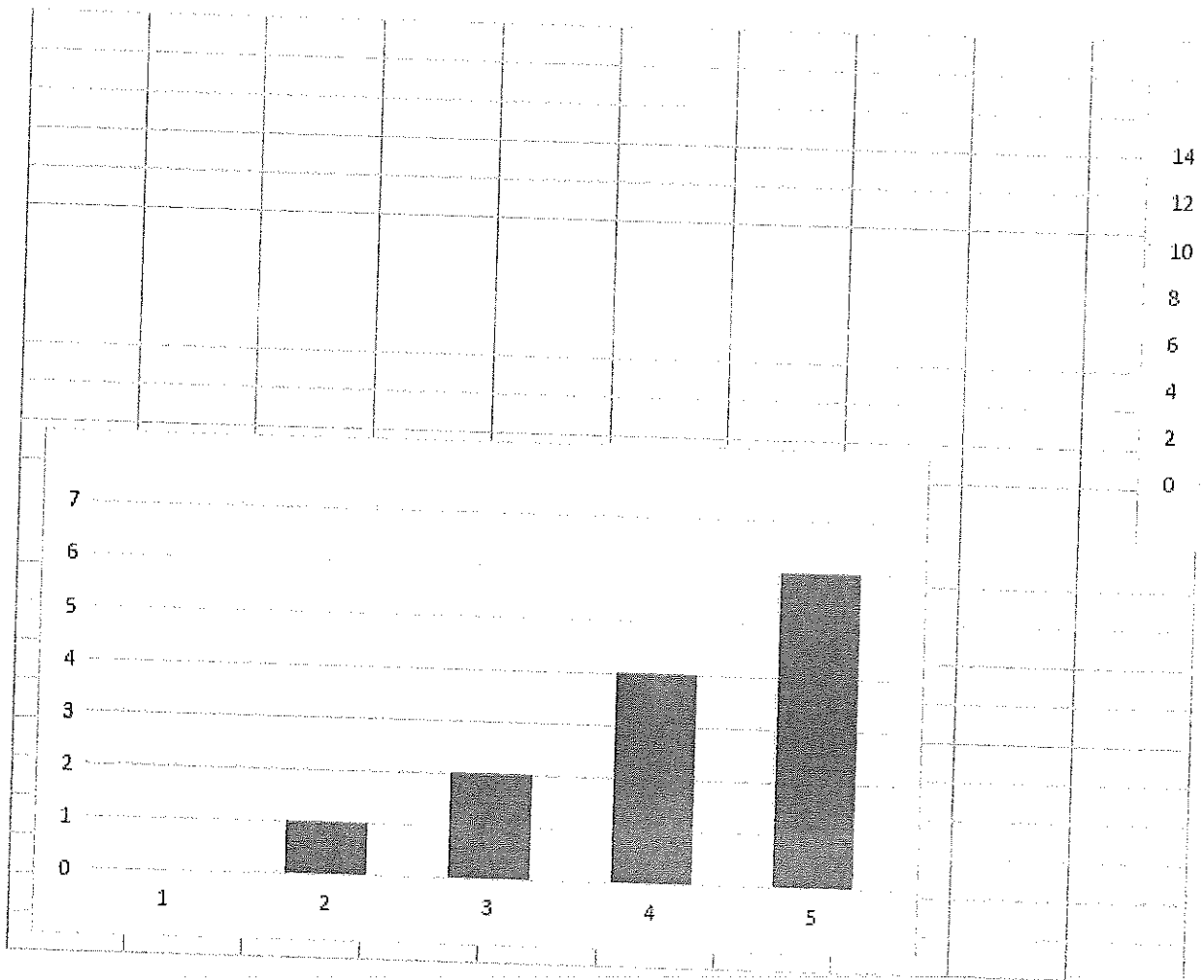
ke rawa ni so tale mai na tabana ni vuli vou me vaka na ukuukutaki, vakasaqa, buli keke kei na so tale odou nanuma me rawa ni vakavure ilavo vei keimami

io ke rawa n dou kerei modou na gole tale mai ena dua na siga modou veivakavulici tale

Mrs. Adi Marica edua na marama yalo dina ena nona vei qaravi, sega ni dau cudru ka dau vosa vinaka vei keimami na vuli. E sega ni dua na malumalumu au raica vua.

Mrs. Adi Marica e totoka na nona vei qaravi kei na nona veivakatavulici. E tauca vakamatau na nona vosa vei keimami ka qaravi keimami ena yalo e mamarau. Keimami gadreva na yalo ni vei qaravi me vakataki Adi Marica. Vinaka vakalevu na vei qaravi. God Bless you.

[illegible]



[illegible]