

currently the primary focus is not directly on culture but on everything that gravitates around culture. We also need to better understand the role and scope for NGOs and their relationship with government and communities. The idea of establishing or fostering NGOs in the culture area should not be about replacing communities but rather about supporting them. We need to look at this in terms of who really benefits from having registered NGOs. We need to figure out whether it takes away from the direct linkages between government and communities, or whether it is a way to get more resources out to communities. Will governments and NGOs be fighting for the same funds? These are all questions that need to be asked.

## Effective Roles of NGOs between Governments and ICH Communities

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### Abstract

Many of the cultural organizations in the Pacific are challenged by the lack of human capacity and resources to support the aims and objectives of their cultural groups or organizations. I will illustrate through examples some of the work I have been involved in since I began in the sector in 2009 as a youth volunteer in the field of ICH.

My presentation is mainly focused on my work in Fiji and Vanuatu as a youth volunteer worker with the Pacific Islands Museums Association, who is registered in Vanuatu as a charitable trust, and Vanua Youth Development youth organization in Fiji. I will also highlight some of the issues and challenges faced when working as a volunteer in terms of sustainability and highlight the benefits of supporting institutional strengthening. Networking with organizations and with key personalities/champions in the region to make those linkages and strengthen the sector and promote the ICH practitioners.

My name is Ms Tuliana Cirivakayawa; I grew up on Moturiki Island in the

Eastern side of Fiji, Lomaiviti group, where I learnt from my grandparents to make fish traps, learnt about traditional food security, medicines, and weaving skills that are not currently being taught widely in Fiji.

Today I will present on the effective role I experienced from working as a member of a youth development NGO and with government and ICH communities in Fiji and the Pacific.

I will present on my work in Fiji and Vanuatu as a youth representative in NGOs in FIJI and in Vanuatu through the Pacific Islands Museums Association (PIMA), which is registered in Vanuatu.

First, I came into the sector after the Secretariat of the Pacific Community Youth Strategy called for more youth to be involved in the culture sector and development. The reason I came into the sector was through my involvement in cultural development through being attached to cultural organizations in Fiji.

I was one of a group volunteer hosted at the Department of National Heritage Culture and Arts and my involvement was through Vanua Youth Development, a youth organization registered under the Ministry of Youth, which is a youth collective with a focus on unemployed youth. I was the formally the president and worked with our youth group through work attachments with the Fiji Museum and Fiji Arts Council. Our youth group found funding to support our attachments through the Ministry of Youth and Labor National Employment scheme, which provided weekly allowances to help with daily travel and basic food while on attachment.

Below is an outline of the organizations I have been associated with.

## I. Vanua Youth Development

- Collective of trainees/volunteer youths mainly from Nasinu area
- Building self-confidence in learning
- Promoting rapport and teamwork, being part of a community, attending workshops etc.

### *Aims and Objectives:*

- To achieve our individual goals by working together as a team

- To focus on inspirational ways through which youth leaders can educate other youths
- To gain experience and knowledge from skilled and experienced mentors
- To promote youth participation as a volunteer within the community, government ministries, and NGOs by providing the secretariat support for our individual projects
- To develop and gauge the interest of youths in the cultural sector by conducting workshops (e.g. Pacific Identity Group)

### *Members of the Committee: 2013*

- President Tuliana Cirivakayawa (current Colin Tang)
- Vice President Joji Rokola (now working IT)
- Secretary Rosa Turagaiviu (now with Ministry of Culture)
- Vice Secretary Asenaca Ratubuli (now with USP OLPC)
- Treasurer Vaciseva Kuli (now with Levuka WH project-Ministry of Culture)
- Vice Treasurer Iliesa Butuivalu (now working in Judicial Department)
- Past Advisor Adi Meretui Ratanabuabua (Pacific Heritage Hub Manager)

### *Benefits*

Youth involved in strengthening the culture sector in Fiji and the Pacific after a tough time waiting for the funds.

## II. Fiji Craft Society

I worked with Fiji Craft Society from 2010 to 2011 before working in Vanuatu with Pacific Islands Museums Association in 2012.

Fiji Craft Society promotes art practitioners' work locally and nationally at art fares and internationally in New Zealand. My support involved everything from filling in application forms, completing visa applications, and organizing exhibitions to promote the Fiji Crafts Society (FCS) during the Rugby World Cup in 2011. In this exercise, I was tasked to collect statistics to show the value of cultural industries that the practitioner gained with their artwork after being



Youth Speak Logo



PIMA Logo

promoted in the New Zealand market being linked to a popular sporting event that had huge crowds of spectators.

I was involved in developing a database for the FSC and helped in the formation of the society and registry administration translator for the craftspeople who were confident in the English language in New Zealand.

#### **Background**

The FCS was first discussed during the 1999 world craft council international meeting held in Suva, Fiji. The FCS was officially established in 2010 and affiliated with the Fiji Arts Council. The purpose of the FCS is to develop and give more ownership to the heritage practitioners so they can manage their own livelihoods and business. There are more than twenty ICH practitioner registered as masters crafts people involved in mat and basket weaving, masi making, and carving.

#### **The Objectives of the FCS**

- To promote and sustain crafts to the highest level of proficiency
- To seek expertise in the different crafts forms
- To develop and improve skills in various fields and crafts
- To work in collaboration with Fiji Arts Council and other associations involved in the promotion of heritage arts in Fiji and overseas
- To select the best craft artist to represent Fiji at national, regional, and international exhibitions
- To capitalize on existing markets and pursue opportunities for the association infrastructure and marketing

#### **Executive Board Members**

- President: Seniloli Sovea (master coconut fibre weaver)
- Vice President: Ravai Maseu (Rotuman fine mat weaver)
- Secretary: Tuliana Cirivakayawa
- Treasurer: Tulia Seduadua (Fiji Arts Council)

### **III. Regional Level**

During the Festival of Pacific Arts, I was with PIMA, which was promoting culture to the youth at the festival.

#### **A. Background to the 1st PIMA/ICOMOS Youth and Heritage Workshop**

The first Youth and Heritage Workshop was organized by PIMA and ICOMOS Pasifika. The workshop was held from 4 to 6 July 2012 as part of the 11th Festival of the Pacific Arts, a pan-Pacific event held every four years, hosted by a different country each time. Festival of Pacific Arts was hosted by the Solomon Islands, mainly in Honiara but with several satellite venues.

The primary objective of the workshop is reflected in its name, “Youth Speak!” It was designed to be an opportunity for the youth of the region to voice their opinions on issues related to the safeguarding of Pacific heritage, cultural and natural, for sustainable development, as the festival’s theme was Culture in Harmony with Nature. All workshop activities either built on or complemented this goal. One of the substantive outcomes of this workshop was an action plan to safeguard Pacific heritage designed by the participants, which will be used to promote the youth’s voice in sustainable development initiatives throughout the region.

#### **B. Participating Countries**

Palau, Nauru, Fiji, Samoa, Australia, New Zealand (Maori), Solomon Islands, Niue, Tonga, Vanuatu, Hawaii, Federated States of Micronesia, Guam, and Tahiti

## IV. Pacific Islands Museums Association

I worked as volunteer secretariat, giving admin support and website development for PIMA from 2009 to date. Our Secretary-General, Ms Tarisi Vunidilo, is based in New Zealand, and the Chair of PIMA was Adi Meretui Ratunabuabua and based in Fiji. The members' network was formed from across the Pacific—Tonga, Samoa, Fiji, Vanuatu, Solomon Islands, Guam, Papua New Guinea, and Palau as well as the New National Commission for Culture and the Arts.

### A. Background

PIMA is a regional, multilingual, networking, and non-profit organization that participates in the following activities:

- Assists Pacific museums, cultural centres, and people to preserve Pacific island heritage
- Develops community participation in heritage management
- Brings together museums and cultural centres in the Pacific to develop their capacity to identify, research, manage, interpret, and nurture cultural and natural heritage
- Advocates the development of regional cultural resource management policies and practices, facilitates training, and provides a forum for the exchange of ideas and skills;
- Provides and encourages regional and global linkages that support Pacific heritage preservation.

### B. PIMA's Objectives

- To represent the interests and concerns of museums and cultural centres in the region
- To develop communication links that bring together professionals and institutions in support of Pacific heritage management
- To promote community involvement in the vision of PIMA through consultation, education, and access activities
- To enhance human resources through education and training
- To develop and promote ethics and standards
- To advise and work with governments and other agencies in matters of

heritage management and policy

- To facilitate the protection and restitution of tangible and intangible cultural property

I was fortunate to have travelled to Tahiti with the ICOMOS Pasifika secretariat providing support for the development of its sister network to PIMA for world heritage activities in the Pacific and gave admin support. New Caledonia Melanesian Arts Festival in 2010 and 2012 Festival of Pacific Arts in Solomon Islands through PIMA was also involved in the indigenous navigation societies' revival groups such as the Uto ni Yalo in 2009 in Fiji and Solomon Islands.

### C. Field Survey on Intellectual Property Issues in the Process of ICH Information Building and Sharing—FIJI

I was the principal researcher involved in interviewing and carrying out surveys with various organizations and government ministries. The survey was on intellectual property issues that could arise in the process of collecting intangible cultural heritage using a questionnaire developed by ICHCAP.

### D. Vanuatu ICH Safeguarding Efforts

I went on to Vanuatu with PIMA and was based at the Vanuatu Cultural Center, working with the Vanuatu Kaljoral Senta (VKS) as a principal coordinator and researcher for ICH safeguarding efforts. We had conducted a field survey with the help of the questionnaire provided by ICHCAP, Korea. The field study and meetings were with cultural dance groups from five provinces in Vanuatu to research the intangible cultural heritage of Vanuatu on preservation, effects, and solutions. Working as a volunteer, I worked with and assisted in strengthening many NGOs in Fiji and Vanuatu and in the Pacific through PIMA and produced research publications with assistance of ICHCAP, UNESCO, and other partners.

### E. List Organizations Involved in ICH Promotion and Protection—Fiji and Vanuatu

- Department of National Heritage Culture Arts
- iTaukei Affairs Ministry
- Fiji Arts Council

- Fiji Museum
- Legal Aid
- Fiji Craft Society
- Secretariat of Pacific Community
- Pacific Islands Museums Association
- Vanuatu Kaljoral Senta
- National Museum Vanuatu
- National Archives Vanuatu
- Malakula Cultural Centre, Tafea Cultural Centre
- Vanuatu National Cultural Council
- Provincial traditional dance groups in Vanuatu (Ambrym, Pentecost, Banks, Tanna, Malekula)

Two video clips that highlight a regional priority of reviving traditional navigation skills and the unique link between culture and nature through shark and turtle calling as ICH were recorded by the BBC. These films also show how the Pacific has identified with traditional navigation and house building skills as two ICH elements that can be revitalized and used for climate change adaptation and resilience for sustainable livelihoods in the Pacific. For these measures, I would like to acknowledge Mr Elia Nakoro from the FIJI Museum.

## F. Challenges Faced

Challenges faced through observation in the Pacific are noted below

- the passing away of the informants and the recorders of the ICH
- the need for sustainable funding for organizations in the Pacific to continue involvement in promoting ICH and to document ICH at places threatened by climate change
- a lack of resources: office equipment, basic computers, laptops, printers, Internet accessibility, funds to support youth secretariat to document ICH
- databases kept on obsolete computers equipment and programs
- a need for workshops on project proposal writing for youth to secure funds for ICH promotion and to keep more youth involved and engaged in ICH safeguarding
- high staff turnovers with 55 being the age of retirement due to policies and

limited political will with lack support and programmes to support ICH

It has been possible to work with NGOs and governments in the Pacific to document and promote ICH practitioners due to support from ICH champions who support the work of youth in development. And I thank ICHCAP for its support and hope it continue its work in the Pacific through the promotion of ICH information and networking.