



Cultural Mapping, Planning and Policy: Tonga

Cultural Mapping Report



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Cultural Mapping, Planning and Policy: Tonga

By
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Cover photo: Tongan skirts at the 2008 Festival of Pacific Arts in Pago Pago, American
Samoa

Acronyms and abbreviations

CI	cultural industries
CMPP	cultural mapping, planning and policy
EU	European Union
GoT	Government of Tonga
ICH	intangible cultural heritage
MEWAC	Ministry of Education, Women Affairs and Culture
NGO	non-government organisation
SPC	Secretariat of the Pacific Community
TCH	tangible cultural heritage
TKS	traditional knowledge systems
TOR	terms of reference
UNESCO	United Nations Educational, Scientific and Cultural Organization
USP	University of the South Pacific
WH	World Heritage

Glossary

‘Eiki Nōpele	nobility
fahu	(man’s) sister’s son/daughter or grandson/granddaughter
faka’apa’apa	respect
fāngailupe ‘a e la’ā	(of the morning sun) to be about midway between the horizon and its highest point
fangufangu / tāfue	nose flute
fonua	land, animals, plants, ocean and sky
Ha’a	clan
Hau	monarch
hiapo	paper mulberry, the bark of which is used for making tapa cloth (ngatu)
hiva kakala	secular songs
hiva usu	religious songs
hou’eiki	nobility
kailao	war dance in which clubs are thrown up and caught with a quick twisting motion
kāinga	clan, relation or relative
kakai	commoners
kali	traditional Tongan wooden pillow or headrest
kato mosikaka	finely woven basket
kātoanga	festival, public festivity or celebration
kava	either the plant or the beverage made from its crushed root
kii e kakalu	the cry of the cricket
lakalaka	large group dance performed while standing
lalava	to bind round and round
lali	wooden drum
lototō	humility
lotu	religion
māhina fo’ou	new moon
mamahi’i me’a	loyalty
matāpule	male appointed by noble to tend to cultural and traditional obligations
mātu’a fai fatongia	group of individuals who carries out duties assigned by the matāpule
mā’ulu’ulu	action song performed sitting down
me’etu’upaki	dance in which short flat clubs or paddles called paki are used
mehikitanga	father’s sister or father’s female cousin
milolua	to prepare kava (for drinking) in a certain ceremonial manner
mokohunu	sea cucumber
ngatu	cloth made from the bark of the paper-mulberry plant
‘otuhaka	action song in which performers sit in a single row
pa’anga	Tongan currency
sipitau	(to sing) a war chant
sōkē	native dance using long sticks
tapa	cloth made from the bark of the paper-mulberry plant
tau fakaniua	war dance in the Niua style
tauhi vā	reciprocity
tau’olunga	dance performed by a single and unmarried female

Tu'i	king
ula	dance or action song given by one performer or a few performers
'ulumotu'a	head of clan
veitapui	to keep away from one another, especially between sisters and brothers

(Churchward 1959)

Contents

Introduction.....	9
Project background	9
Methodology	9
Foundation – <i>Ko Hai, Ko Au mo Momo</i>	12
Current status of the foundation.....	12
Key issues for cultural development of the foundation	20
Suggested policy directions for cultural development of the foundation	23
Land – <i>Fonua</i>	26
Current status of the land	26
Key issues for cultural development of the land.....	31
Suggested policy directions for cultural development of the land.....	33
Culture and education – <i>Kakai 'o e fonua</i>	35
Current status of culture in education and training.....	35
Key issues in developing education and training.....	37
Suggested policy directions for culture, education and training.....	39
Cultural industries – <i>Ngafa mo e fatongia tauhi fonua</i>	40
Status of Tonga’s cultural industries.....	40
Key issues in developing Tonga’s cultural industries.....	43
Suggested policy directions for Tonga’s cultural industries.....	46
Government – <i>Pule 'anga</i>	48
Current legislation, regulations and policy pertaining to culture.....	48
Key legislative issues in developing cultural policies	48
Suggested policy directions for development of cultural policy	50
Conclusion	51
General health and wellbeing of Tongan culture	51
Key priorities for cultural planning.....	52
References.....	54
Appendix 1: Project terms of reference (TOR).....	56
Appendix 2: National Cultural Task Force members	59
Appendix 3: National Cultural Task Force terms of reference.....	60
Appendix 4: Kato alu framework	62

Appendix 5: Cultural and natural heritage – Tongatapu.....	65
Appendix 6: Cultural and natural heritage – Vava’u	74
Appendix 7: Cultural and natural heritage – Ha‘apai	77
Appendix 8: Cultural and natural heritage – ‘Eua	82
Appendix 9: Cultural and natural heritage – Niuatoputapu	86

Introduction

Project background

In 2010, the Institute of Education (IOE) at the University of the South Pacific (USP) was awarded a contract to carry out a project on cultural mapping, planning and policy development. The project, facilitated by the Secretariat of the Pacific Community (SPC), is funded by the European Union and is being conducted in five other countries in the region.

The participation of Tonga in this regional initiative was at the request of the Tonga Ministry of Education, Women Affairs and Culture (MEWAC). As such, the cultural mapping, planning and policy (CMPP) process for Tonga is a collaboration between MEWAC and the IOE.

The key output of the project is the development of a national cultural policy for Tonga. It is expected that the project will be completed by March 2011.

To carry out the project, a team was assembled of staff from MEWAC's Cultural Unit – Mr Siosuia Kanongatafa Lotaki, Mr Koliniasi Fuko and Hon. Tu'ilokamana Tuita. Technical assistance was provided by Dr Se'ula Johansson Fua from IOE. The team reports to SPC's Human Development Programme Adviser, Culture, Elise Huffer, through the Director of Education for Tonga at the time, Mr Viliami Fukofuka.

A detailed terms of reference (TOR) for the project is included in Appendix 1.

This report presents findings from the cultural mapping process of the project. The purpose of the report is to assist the National Task Force on Cultural Planning and Policy in developing a cultural plan and policy for Tonga.

A list of the proposed members of the task force and their TOR are included in appendices 2 and 3.

Methodology

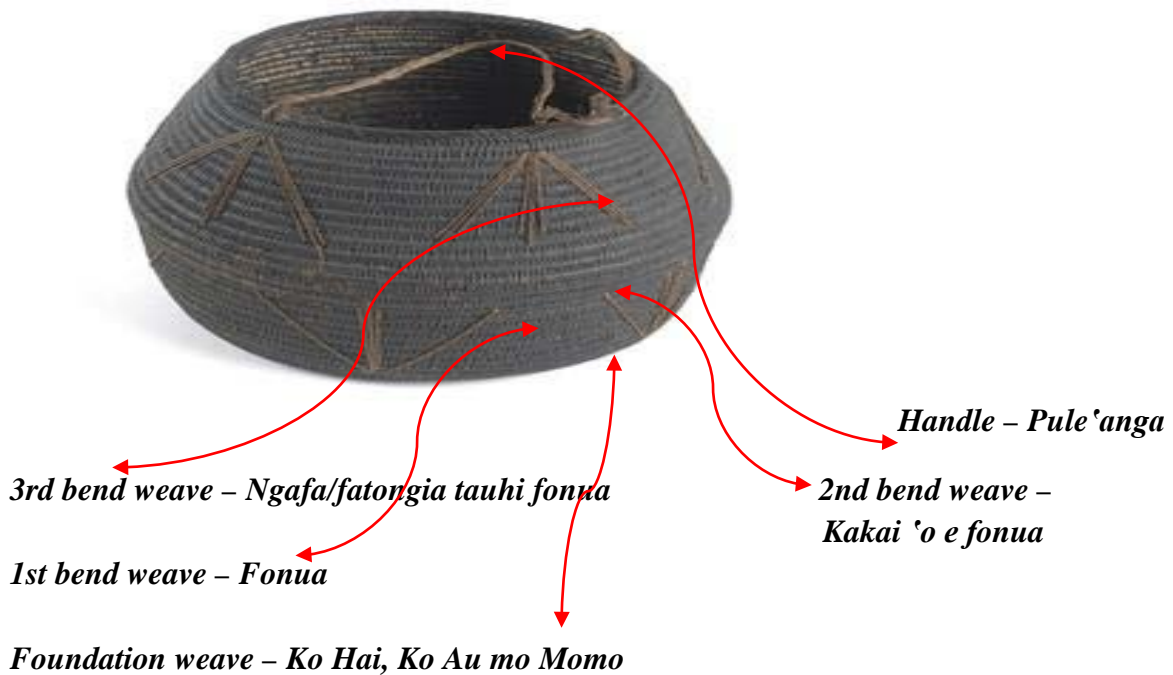
To conduct the cultural mapping component of the assignment, the team designed the following process.

1. Kato alu framework

To guide this work, we have drawn from the kato alu framework (Tuita, Kanongatafa, Fuko, Fonua 2009) initially designed by staff of the Culture Division from MEWAC. The framework has guided the data collection process in the mapping, guided the selection of members for the National Cultural Task Force, and is used as an organiser for this report. Additionally, the framework is used as the meta-organiser for the total project (the mapping, planning and policy).

A detailed explanation of the kato alu framework is included in the appendices.

The framework is loosely classified into five sections, representing the form/shape of a typical kato alu:



Parts of the kato alu	Included in this section
1. Foundation weave – Ko Hai, Ko Au mo Momo	Cultural identity (including religion) Social cohesion Intangible cultural heritage Protection and enforcement of cultural rights
2. Outer wall weave, first bend – Fonua	Development and maintenance of cultural sites, spaces and infrastructure Tangible cultural heritage Plants and animals indigenous to the land Underwater cultural heritage Sky and air space
3. Outer wall weave, second bend – Kakai 'o e fonua	Arts and culture in education and training
4. Outer wall weave, third bend – Ngafa mo e fatongia tauhi fonua	Expansion of Tongan cultural industries
5. Handle of the basket – Pule'anga	Promotion of funding and investment in cultural sector Mainstreaming culture in other sectors

2. Cultural mapping process

To collect the data needed for this report, we conducted the following activities.

Key activity	Outcome
Stakeholders identified	<ul style="list-style-type: none"> Stakeholders were selected and grouped to represent the three core areas for mapping: tangible cultural heritage (TCH), intangible cultural heritage (ICH) and cultural industries (CI). These areas also represent Ko Hai, Ko au mo Momo, Fonua and Ngaahi Ngafa sections of the framework. Culture in Tonga represents everyone; as such it was important to collect data representing key components of Tongan culture.
Overview of current situation	<ul style="list-style-type: none"> Existing data on TCH (by UNESCO, MEWAC and Tonga Traditions Committee), limited available statistics, and Government of Tonga (GoT) existing policy/legislation relating to culture were collected and used to identify current situation A clear outcome of the situational analysis was the limited available data on cultural statistics, ICH and particularly CI. Existing GoT policy and regulations relating to culture were few and there was a lack of overarching cultural policy for all matters relating to national cultural preservation and development.
Qualitative data gathering and consultation	<ul style="list-style-type: none"> Based on the overview, the team collected new data on TCH, CI and ICH from Niuafu'ou and Niuatoputapu, while using existing TCH data from Tongatapu, 'Eua, Ha'api and Vava'u. New data were also collected on CI from representatives of CI based on Tongatapu. Extensive document analysis was carried out on research reports, technical reports and archive records. In certain cases where available, original data were used in the document analysis.
Quantitative data gathering and consultation	<ul style="list-style-type: none"> A survey was conducted on CI with representatives from the CI community. Statistical data pertaining to cultural industries were collected from the National Office of Statistics, Reserve Bank and Tonga Tourism. A survey was also conducted on a number of historical buildings, sites etc. pertaining to contemporary TCH (museums, sports facilities, etc.).
Research on regional and international models and approaches	<ul style="list-style-type: none"> Several studies were cited from the Pacific region and from international literature. A list of references is included with this report and includes the studies that were used to find an appropriate approach to conducting cultural mapping in Tonga.
Compilation of data and analysis of cultural assets	<ul style="list-style-type: none"> To compile the collected data, the team used the kato alu framework to organise the data into large chunks. Some of the questions that guided the data collection were about the general health and wellbeing of culture, and establishing benchmarks that stakeholders would like to achieve within the culture sector. This report presents findings that reflect the general health of the sector.
Assessment and reporting	<ul style="list-style-type: none"> The kato alu framework was used as a guide for evaluating the data collected. The team also used MEWAC's Working Committee for Culture as a sounding board to check the processes and approaches appropriate for the data collection. The Director of Education was consulted on a regular basis on the approach and progress of the data collection. The team also used SPC's Culture Adviser on a regular basis to evaluate the approach and depth of data collection. The final report will be submitted to the National Cultural Task Force for final comment before work proceeds to planning and policy development.

Foundation – *Ko Hai, Ko Au mo Momo*

Current status of the foundation

This section presents an overview of what is considered central to Tongan culture – that is, its cultural identity, societal structure and knowledge systems. It includes cultural rituals, customs, values, religion and other beliefs that guide Tongans in their everyday life.

Cultural identity

Languages

Two indigenous languages are spoken: the Tongan language and the Niuafó'u language. The majority of the population speaks, reads and writes in the Tongan language, while a small minority speak the Niuafó'u language. The Niuafó'u language is mostly spoken and is rarely written or read. Niuafó'u children do not learn their mother tongue at school, and the language is under threat of being completely lost. The Tongan language, while seemingly robust, also faces challenges. The Tongan language is taught in schools, but the latest research by MEWAC shows that by the time Tongan children reach Class 3, six out of ten students are struggling to read it.

The Tongan language is generally divided into three different registers, each respectively used when addressing the king, nobles and commoners. There are also poems, songs and proverbs in the Tongan language that use highly metaphorical terms and words. One of the key features of the spoken Tongan language is the use of allegories 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 generation no longer understand this art and fail to learn and practise the use of traditional allegories and metaphors.

Values

Much has been written about the four core values of a Tongan:

1. faka'apa'apa (respect)
2. mamahi'i me'a (loyalty)
3. lototō (humility)
4. tauhi vā (reciprocity)

All other values and principles are based on these four core values that Tongans should aspire to practise. A series of studies¹ has indicated that practice of these core values is changing, marking a shift in people's beliefs about their relevance.

Lotu

Tongans pride themselves on belonging to a Christian nation. Religion (lotu) plays a major role in Tongan culture in terms of people's beliefs, social practices and economic contributions.

¹ Taufe'ulungaki, Fua et al. 2006; Cox, Kavaliku et al. 2009

Table 1 lists some of the churches operating in Tonga. One of the main challenges for the established churches is an increasing loss of members who are either migrating overseas or moving to newer churches. A particularly obvious trend has been an increase in congregational numbers of the LDS church. Common criticisms of the established churches include the burden of financial obligations and a lack of spiritual care for members. The new churches tend to be evangelical, fundamentalist and Pentecostal in nature and draw mainly younger generations. The new churches tend to promote more overt expression and consequently shift away from the traditional forms and structure of religious practices in Tonga.

Table 1. Churches in Tonga².

Main churches in Tonga	Other churches
1. Free Wesleyan Church of Tonga (FWCT)	1. Tonga Bible Baptist Church
2. Free Church of Tonga (FCT)	2. Christadelphians Worldwide
3. Church of Tonga	3. Church on the Rock
4. Free Constitutional Church (FCC)	4. Church of Christ
5. Tokaikolo Christian Church International	5. New Apostolic Church
6. Roman Catholic Church	6. New Life Church
7. Anglican Church	7. Tonga Fellowship for Revival
8. Church of Jesus Christ of Latter-day Saints (LDS)	8. United Pentecostal Church International
9. Seventh-day Adventist Church (SDA)	9. Assemblies of God of Tonga
10. Jehovah's Witnesses	10. Breakthrough Church Tonga
11. Baha'i Faith	11. Christian Mission Fellowship
12. Salvation Army	12. Equippers Church
	13. Kingdom Breakthrough Church
	14. Kingdom Advance International Church

Social cohesion

Structure of society

Tongan society is traditionally divided into three major groups. Ranked hierarchically from highest to lowest, they are:

1. Tu'i (monarch);
2. hou'eiki (nobility); and
3. kakai (commoners).

All Tongans are also organised into Ha or clans. Each Ha'a is headed by a noble and/or group of nobles. Nobles are headed by the highest chief, who is the Tu king. With increasing population and migration, a growing number of Tongans are not aware of their Ha'a or have ignored this traditional organisation. Present-day Tongans tend to identify more with their villages/towns, churches or other types of communities, including these entities' political views. The increasing avoidance/ignorance of traditional ties is contributing to the fragmentation of traditional Tongan ties and networks. This is most evident in the political view that nobles' representatives in parliament only represent nobles, while people's

² Ministry of Labour, Commerce & Small Industries, 2011

representatives are the true representation of the people. This marks a shift from the traditional view that nobles and the people of their estates are inseparable and engaged in an interdependent relationship. The traditional networks of the Ha saw people and nobles as one group, not separate groups. The shift in networks and social classification has further fragmented Tongans, adding challenges to any effort to unite Tongans for peace and progress. This is particularly worrying as Tonga begins a new political era of greater democracy amid a poorer economic climate.

Since the 1970s there has been a gradual increase in the formation of socioeconomic classes, in addition to the traditional class system of the king, nobles and commoners. On one hand, there has been a growth in the number of elite commoners who draw power from their educational qualifications, status in government or ownership of private business. On the other hand, there has also been an increase in the number of Tongans with limited access to land, livelihood, support networks and/or formal employment – that is, Tongans who are living in hardship.

Relationships

Fundamental to Tongan culture is an understanding of the intricate network of relationships that guides Tongan behaviour, socialisation and interaction. All Tongans are ranked: generally sisters are ranked higher than their brothers and older persons are ranked higher than younger persons. Certain cultural taboos guide the most sacred of relationships, which include *veitapui* – the brother/sister relationship. Other sacred relationships include those with one's *mehikitanga* (father's sister) and *'ulumotu'a* (head of clan). Respect is accorded to fathers as heads of households and to other traditional leadership positions in the community, including *matāpule*, *mātu'a tauhi fonua* and nobles.

Recent studies have indicated shifts in the way people are practising and maintaining these relationships. With increasing migration and financial obligations, the circle of reciprocity that traditionally marked the relationships is shrinking. Traditionally, the relationships were guided by the four core values of Tongans, and as studies show, the shift in practising these core values is reflected in the changing relationships that Tongans have today. Contemporary social issues, including domestic violence, child abuse, and alcohol and drug abuse, are all associated with the changing relationships and shifting values of Tongans.

Traditional knowledge systems (TKS)

Time

Traditional Tongan time is based on reading the signs of nature (sun, moon, stars and winds) as well as the behaviour of birds and animals at a particular time of the day or night. For example, 9 a.m. is referred to as *fāngailupe 'a e la'ā* (in reference to the sun) and 7 p.m. is *kii e kakalu* (the cry of the cricket). The Ha'amonga-'a-Maui Trilithon, historically known to be the entrance to the royal compound of the Tu'itātui in the 13th century, also served as an instrument to indicate the time. Tongans paid particular attention to the phases of the moon and associated weather. For example, it is said that there will always be rain before *mahina*

fo'ou (new moon). Each phase of the moon is named, although the meanings are not always known.

The Tongan calendar has 13 lunar months; they are associated with times of planting, harvesting, rainfall and drought.

Beliefs and psychic knowledge

Tongans have long believed that signs, dreams and natural phenomena have hidden meanings. Some of these beliefs are still held today. For example, a dream about a funeral is usually thought to mean a wedding is going to happen, and birds moving to a different location means that a tidal wave is coming. Knowledge of some of these signs in relation to nature and weather patterns are under threat of being lost as younger generations are not aware of them.

Music

Generally speaking there are two types of songs – one for religious purposes (hymns and *hiva usu*) and one for secular purposes (*hiva kakala*). Traditional songs tend to be more allegorical and metaphorical than contemporary songs. The skills of creating allegories and metaphors are being lost among younger generations. Traditional Tongan songs are generally created to be sung only, or to be sung with a performance that can range from *tau'olunga* (a dance performed by a single unmarried female) to *lakalaka* (a large group dance). With the missionaries came a structure for singing using notation (numbers) to organise a piece of music. The late King Taufa'ahau Tupou IV adopted this system and used it for music and music books. More recently, Tongan artists have been creating songs that use foreign lyrics. They also mix in rap music and adopt popular Western approaches to creating music, in the process doing away with metaphors.

Traditional instruments that have been used in Tongan music include the nose flute, which only a few people can still play; additional research is required to document the exact number of people who can play this instrument. Other instruments include the conch shell and drums of various shapes and sizes, including the *lali* and drums made from cow skin. More recently introduced instruments include the guitar, ukulele, piano and – most popular in schools and churches – brass instruments.

Dance

Traditional Tongan dance is organised into groups, whether they are performed by males or females. Table 2 lists the traditional Tongan dances.

Table 2. Traditional Tongan dances.

Kailao	Fangufangu and tāfue	Lakalaka	Mako	Mā'ulu'ulu
Ula	'Otuhaka	Milolua	Me'etu'upaki	Tau'a'alo
Tau'olunga	Sōkē	Sipitau	Tau fakaniua	Others

Tonga is proud of the recent work done by MEWAC to have the *lakalaka* recognised by UNESCO as a Masterpiece of the Oral and Intangible Cultural Heritage of Humanity. Work has also been undertaken to submit the *me'etu'upaki* as a candidate.

Traditional performing arts are a crucial component of Tongan rituals and ceremonies, particularly for celebrations. However, as with songs, there are signs of loss of knowledge and skills associated with traditional dances. The lack of ceremonies and festivals to encourage performance is believed by many to be one factor contributing to this loss.

Agriculture

Agriculture continues to be one of Tonga's main sources of income. Traditional knowledge about the land, conservation methods and weather patterns is still held and practised by some farmers, particularly in the remote islands and by older farmers. Small-time farmers tend to grow for subsistence living and to meet family and church obligations. There are also farmers who grow for the local market and farmers who grow much larger quantities for export purposes. Crops such as squash and vanilla are grown for export and mass commercial purposes; farmers growing these have tended to move away from using traditional methods towards the use of chemicals and mechanical equipment.

Traditional knowledge associated with agriculture, although practised by some, is being lost. With the pressing issues of climate change and the impact of sea-level rise in certain islands, it is imperative to revisit traditional knowledge pertaining to conservation and planting.

Fishing

One of the main sources of income for Tongans is the ocean. The skills needed for fishing and travelling the ocean to some extent continue to be crucial to people's livelihoods. Tables 3 and 4 list the traditional types of fishing in Tonga.

Table 3. Types of traditional deep-ocean fishing in Tonga.

Fakalukuluku	Hoka tofua'a	Tauhele fingota	Tukutuku
Fakatele, finaki	Kafa/uku fonu	Tau mangaa	Uku feke
Hi'atu	No'o 'anga	Taumāta'u	Uku – diving

Table 4. Types of traditional coastal fishing in Tonga.

Ala kuku/to' o	Fā Kuku/To' o	Paki 'Umana	Tā Mehingo
Hihi fingota	Mo e Kaloa' a	Tufi Tukumisi	Tuki Hulihuli
Fakahē te' epupulu	Fua Kolukalu	Hele Muli' one	Tu' u Lomu
Tolo	Fakamata	Tauta' a	Tuotua
'Aukava/fakamamaha	A' a feke	Ama/Pā	Pola
Huhuhuhu	Ta ō/Toke/'Ufu	Tuli Paka	Tauhele Tupa
Uloa	Sili/Kupenga	Tātā	Velo

As with agriculture, the traditional knowledge systems associated with fishing are under threat of being lost altogether. Only certain knowledge of water conservation is preserved in parts of the country. Fishing techniques are generally preserved in communities that still rely on the ocean as a major source of livelihood. However, the depletion of fish and other ocean resources has forced fishers to go beyond their traditional fishing areas looking for catch. The excessive fishing of various species, including *mokohunu* (sea cucumber), is resulting in a lack of shellfish and small fish available on the reef. Environmental impact compounded by unsustainable commercial approaches to the fishing industry is adding to the depletion of Tonga's ocean resources. For instance, land reclamation has resulted in the loss of a substantial area of the Fanga'uta Lagoon breeding ground for marine life.

Navigation

Despite Tongans' rich and proud history as navigators of the South Seas, today there are very few navigators who know and practise aspects of traditional navigational skills. The lack of practice and use of these skills has added to the loss of this valuable knowledge system.

Medicine

Traditional medicine is still being practised in Tonga today, often alongside modern medicine. It tends to be practised in remote villages and locations that do not have easy access to modern medical facilities. However, there are Tongans who staunchly believe in Tongan medicine who hold on to the practice. Modern medical practice does not always support the use of traditional medicine, and this has created certain distrust between practitioners.

Plants used for traditional medicine are generally available, particularly the more commonly used plants such as *angoango*, *heilala*, *lautolu*, *lepo*, *nonu* and *uhi*. A few rare plants required for special treatments are hard to find these days.

Rituals and customs

Rituals and associated customs mark most Tongans' lives. Most rituals are associated with traditional culture and religious practices. In all rituals, traditional mats, tapa and kava are used in one form or another. The ongoing practice of Tongan rituals encourages the production of traditional mats, tapa and kava. Tongans who have migrated overseas continue to purchase these products for their rituals and ceremonies. At present, there does not seem to be any reduction in the rituals and the value of mats and tapa that are used in rituals. However, there have been some changes to the practice of rituals, including the introduction and adoption of foreign ideas and resources. An example can be found in the practices of some funerals, where the traditional gifts of mats and tapa are sometimes replaced with money and flowers.

However, rituals are increasingly becoming a significant economic burden for families and an economic benefit for businesses that are associated with ritual events/ceremonies. For example, during a funeral, a family can spend money on catering services; on hiring tents, chairs, tables, a funeral car, and a cooler/freezer if the body is left for several days; on broadcasting the funeral announcement on radio; on video recording of the funeral; on hiring a PA system for the church service; and on purchasing a funeral casket, food, mats and tapa. The purchase/hire of all this equipment and services generates money for local businesses. Other rituals include those associated with birth, birthdays, weddings, opening functions, gift exchange (*kātoanga*), school/church/group anniversaries, competitions, etc. Additional research is needed to place monetary values on the practice of these rituals.

Rituals pose other cultural issues as well. One of the points of contention during weddings and particularly funerals relates to who rightfully holds the position of *fahu*, and to a lesser degree *'ulumotu'a*. There is evidence of a growing trend of families choosing who will hold the *fahu* and *'ulumotu'a* positions. Often these choices may be in conflict with traditional understanding of the rightful person to hold the positions. Familial conflicts over choices of the *fahu* and *'ulumotu'a* can be linked to economics and the financial burden of meeting cultural obligations required to honour the *fahu* and *'ulumotu'a*, among other issues.

Application of international conventions on intangible cultural heritage signed by Tonga

In January 2010, Tonga became a party to UNESCO's 2003 Convention for the Safeguarding of Intangible Cultural Heritage. The purposes of this convention are:

- (a) to safeguard intangible cultural heritage;
- (b) to ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned;
- (c) to raise awareness at local, national and international levels of the importance of intangible cultural heritage, and to ensure mutual appreciation thereof; and
- (d) to provide for international cooperation and assistance.

As part of its focus on intangible cultural heritage, Tonga has carried out several tasks.

1. Lakalaka proclaimed a Masterpiece of the Oral and Intangible Cultural Heritage of Humanity (2003)

This is one of UNESCO's efforts towards the preservation of ICH. The 2003 convention specifies that state parties may implement safeguarding measures; this requires the submission of a nomination file for inscription on the Representative List of the Intangible Cultural Heritage of Humanity. Tonga's submission was the *lakalaka*. Japan established, with UNESCO, the Japanese Funds-in-Trust for the Preservation and Promotion of Intangible Cultural Heritage. This funded the Lakalaka Project, which was implemented by the Tonga Traditions Committee, assisted by MEWAC.

2. Subregional Workshop on the Safeguarding of Intangible Cultural Heritage (December 2008)

Organised by UNESCO, this was the Second Pacific Meeting and First National Consultation Meeting on the Convention for the Safeguarding of Intangible Cultural Heritage. Sixteen Pacific countries were represented and the aim was to assist them to ratify the convention in order to better transmit knowledge of their culture to the future. The purpose of the convention is to safeguard countries' ICH, ensure respect for the ICH of the communities and groups involved, and raise awareness at local, national and international levels.

3. Kava Kuo Heka Festival (2010)

The primary goal of this festival was to protect and promote cultural diversity in Tonga and to celebrate the United Nations Year of Rapprochement of Cultures. Keynote speeches, workshops and panel discussions on various issues relating to Tongan socialisation took place. Art works were exhibited and presentations were made by poets, orators, traditional dancers, weavers and crafts traders, sculptors and body artists. Special performances by USP Suva's Oceania Dance Troupe gave a regional flavour to the festival. This production included 130 member choirs from Tupou High School and USP Tonga Campus, 20 local actors from Tupou High School and USP, and the Oceania Dance Troupe. The production of 'A Love for Life – Silence and HIV' significantly raised awareness on this very sensitive topic in a responsive and culturally appropriate forum (Kava Kuo Heka 2010 Report).

4. Focal point for intangible cultural heritage (2003)

Tonga established a focal point for following up on work related to the 2003 Convention on ICH: F. Tu'ilokamana Tuita, Culture Programme Officer, Tonga National Commission for UNESCO. The Focal Point for ICH collaborated with the Culture Division to establish the Working Committee for Culture, the Kava Kuo Heka Festival, and training workshops aimed at promoting and preserving culture. Through these initiatives, contact was established with custodians, practitioners, NGOs and ethnic groups, which will be the foundation for the creation of a database.

5. Working Committee on Culture for MEWAC (2009)

This committee was established to assist the Culture Division in preserving and promoting the culture of Tonga. The members are/were: DANA Koloto and Dr Seu'ula Fua – USP Tonga Campus; Dr'Uhilamoelangi Fasi – Tonga National Qualifications and Accreditation Board; Liuaki Fusitua – Tonga Institute of Higher Education; Vinita Fakavā – Curriculum Development Unit; Tiulipe Peleketi and Vilimaka Fotofili – Tonga Institute of Education; Tu'ilokamana Tuita, Siua Kanongata'a and Koliniasi Fuko – Culture Division. The TOR for the committee are:

1. assist Curriculum Development Unit in identifying likely experts in Tongan culture to advise on a draft syllabus for *Tongan Society and Culture*;
2. assist Tonga Institute of Education to integrate Tongan values (*'ulungaanga*) into teacher education programmes, beginning with TIOE Tongan courses, through review of the research components;
3. assist USP's Teacher Education programme in integrating Tongan values/culture into the Certificate in Education;
4. promote Tongan research skills and professional development through strengthening and support of the Tongan Studies Teachers' Association;
5. plan for and promote intercollegiate festivals, Tongan schools festivals, competitions and writings/poems/speech;
6. produce resources for curricular materials through workshops – teachers to write, children writing children's stories;
7. liaise with internal culture agencies (e.g. UNESCO, SPC) for promotion and preservation; and
8. develop a working plan for the Culture Division based on the above TOR.

6. Tui Kupesi Workshop (2009)

The Pacific Regional Initiative for the Delivery of Education Project funded a two-day workshop on *tui kupesi* (stencilling for tapa making) for students and staff of IOE and members of different tapa-making groups. The aim of the workshop was to strengthen and revive this skill because of the increasing usage of freehand drawing of non-traditional designs on the tapa. One of the reasons given as a cause for not using the *kupesi* was the unavailability of such due to reluctance of owners to share the delicate *kupesi*. The outcome was that IOE had sample *kupesi* and participants were enabled to transmit their knowledge to students and members of tapa-making groups. The facilitators were provided by the Langafonua 'a Fafine Tonga, a centre founded by Her Late Majesty Queen Salote Tupou III in her concern for the wellbeing of women in Tonga.

Key issues for cultural development of the foundation

The mapping of the cultural identity, social cohesion and traditional knowledge systems of Tonga highlighted several issues that require addressing.

1. *Cultural identity*

Tonga, like many other Pacific Island countries, is experiencing change; this is evident in the shifting values of its culture. Tongan identity is changing, with studies demonstrating a shift

away from old practices of traditional values. Economic and political pressures have impacted on cultural identity, although at present it is difficult to fully grasp the extent of actual changes and their effects, and to predict how Tonga will look in the future.

- 1.1 Niuafu'ou language – There is an obvious neglect of the Niuafu'ou language and it is under threat of being completely lost. Although still spoken by a small group of Niuafu'ou people, the language is not taught to Niuafu'ou children, there are no teaching and learning materials available, and it is rare to find a Niuafu'ou text. It should be noted, however, that a Japanese national has recently submitted a PhD thesis on the Niuafu'ou language.
- 1.2 Tongan language – Despite being the dominant language used in Tonga, it is showing signs of change, with the loss of older words and changes in grammar usage. Technology has impacted the writing of the language, particularly the use of symbols to stress vowels and shortened versions of Tongan words in text and email messages.
- 1.3 Tongan values – Evidence is present that the core values generally espoused by Tongans are no longer practised as in the past. Research shows that social problems faced by Tongans today are due largely to the shift in these values.
- 1.4 Lotu – The emergence of new religious faiths has challenged the traditional established churches and past ways of practising religion. The full cultural impact of these new churches on Tongan society is yet to be fully understood.

2. *Social cohesion*

- 2.1 Traditional structure – Although the general structure of king, nobles and commoners still stands, the linkages to traditional clans, *Ha'a*, are weakening as younger generations ignore or do not understand the functions and ties of traditional clans. The *Ha'a* system traditionally held people together and cemented their relationships with the nobles and ultimately with the king. The weakening of this system is adding to the fragmentation of Tongan cohesion. Within *Ha'a* the *kāinga*/clans are deteriorating, with migration a leading cause of the breakdown. The weaknesses in leadership of the nobles and traditional village leaders have further impaired this traditional structure. The leadership of nobles is increasingly weakened as more and more nobles move away from their estates to take up residence in urban areas. Their absence from their traditional estates weakens relationships and consequently their influence over their clans. In the nobles' absence, town officers and church ministers are taking up leadership roles in villages.
- 2.2 Relationships – Within families and communities there is evidence of a shift in core values. Rising rates of domestic violence, alcohol and drug abuse and social problems indicate social changes and are a threat to the peaceful coexistence of communities.

3. *Traditional knowledge systems*

- 3.1 Gradual loss of TKS, particularly knowledge that is no longer being used (for example, navigation) – Traditional agriculture and fishing techniques are still being practised but there is evidence of loss of TKS pertaining to these two important areas. With increasing evidence of climate change and the impact of sea-level rise on the land and the ocean, it

is more important than ever to seek solutions for the preservation of TKS of agriculture and fisheries. Rituals, music and dance seem to be areas that are still being strongly practised and continue to be carried out by Tongans living overseas.

- 3.2 Protection, documentation and archiving of TKS – It is evident that certain knowledge is missing from selected systems and needs to be retrieved, recorded and documented.
- 3.3 Promotion and development of traditional performing arts – Although rituals, music and dance are still being practised, changes are evident. There is a need to promote and develop songs and dance in order to preserve the old ' ways and develop 'new ' ways of practising these art forms.

Suggested policy directions for cultural development of the foundation

The cultural policy for Tonga is intended to protect, promote and develop the cultural resources and wealth of the nation. The following presents suggested policy directions for cultural development, specifically relating to cultural identity, social cohesion and intangible cultural heritage.

Protection	Promotion	Development
Niufo'ou language – urgently needs work to immediately preserve what is left of the language. This includes documentation and recording of the language in its various forms and usage.	<ul style="list-style-type: none"> Promote and recognise that the Niufo'ou language is one of Tonga's languages. Promote the teaching and learning of the Niufo'ou language in schools, particularly for Niufo'ou children in Niufo'ou and 'Eua. Promote the value of the Niufo'ou language among all Tongans. 	<ul style="list-style-type: none"> Develop the Niufo'ou language in the curriculum, including teaching and learning materials. Develop Niufo'ou language reading materials, performing arts, music, artifacts and history materials for the public and education system. Develop a language council specifically for the protection, promotion and development of the Niufo'ou language.
Tongan language – protect Tongan grammar and vocabulary, ensuring guidelines are widely known and adhered to by publishing companies, media and schools.	<ul style="list-style-type: none"> Promote usage of the Tongan language in government/official correspondence and documentation; use the Tongan language for public signs, etc. Promote the Tongan language in schools and communities as the language of cognition; promote journalism [Tonga Institute of Higher Education] as a point of reference for appropriate usage of language; establish editing companies to conduct in-house training. Promote the Tonga National Language Policy. Promote events/festivals for Tongan literature that will encourage poetry, plays, music and performing arts. 	<ul style="list-style-type: none"> Develop new Tongan words to describe new phenomena. Establish a body to guide/oversee the proper/appropriate usage of the language and to ensure that the two Tongan languages are treated as equally important – Language Commission/Council. Develop courses at IOE and USP on Tongan literature and language, Tonga Institute of Higher Education [journalism courses with language components]. Develop a Tongan literature body to focus on promoting written Tongan text for all reading levels. Engage the services of highly resourceful individuals in the community who are creative practitioners to lead and/or contribute to the above developments.

Protection	Promotion	Development
<p>Social structure – protect traditional social structure by encouraging events/festivals for <i>Ha'a</i> to come together. Documentation and archive genealogies, and <i>Ha'a</i> relations. Publish <i>Ha'a</i> relations and genealogies.</p>	<ul style="list-style-type: none"> Promote <i>Ha'a</i> by raising awareness, education and encouraging nobles, <i>mātu'a tauhi fonua</i> and <i>matāpule</i> to encourage their <i>Ha'a</i> to gather together. Promote opportunities to build relationships within <i>Ha'a</i>. 	<ul style="list-style-type: none"> Develop councils/bodies that will protect <i>Ha'a</i> and promote harmonious relationships between <i>Ha'a</i>; work on genealogies of <i>Ha'a</i> and make them public. Develop village/district-based councils for protection, documentation and promotion of <i>Ha'a</i> and <i>kāinga</i> relationships and associated traditional roles.
<p>Relationships – protect the cohesion of families and <i>kāinga</i>.</p>	<ul style="list-style-type: none"> Promote family values and peaceful relationships. Promote strategies/training for parenting skills and for dealing with alcohol abuse and other social issues. Promote a cross-sectoral approach to the protection of family unity and fostering peaceful <i>kāinga</i> relationships (Health, police, Education, Lands & Survey). 	<ul style="list-style-type: none"> Develop training/educational programmes for families, couples and counsellors to deal with social issues. Develop church programmes to support family values and peaceful resolution of problems. Develop village and community programmes that can address social issues/problems.
<p>Traditional knowledge systems – protect TKS by detailed documentation of systems, including inventory of each system. Archive TKS to be appropriately stored where public can gain access to records.</p>	<ul style="list-style-type: none"> Promote the preservation of TKS through educational programmes. Promote the use of TKS through festivals and encourage application of TKS where appropriate. Promote using the media and documentary film to raise awareness of TKS. Promote traditional performing arts in schools, churches and communities through festivals. 	<ul style="list-style-type: none"> Develop teaching and learning materials for communities in each TKS area; develop community training programmes in TKS to promote using TKS. Develop a unit within the Culture Division to specifically work on TKS protection, promotion and development, ensuring that these programmes/activities are linked to those of other relevant GoT departments (Lands & Survey, Prime Minister's Office, Tourism). Develop programmes that can use TKS as a way to alleviate impacts of sea-level rise and climate change and to ensure food security for communities. Develop policy to regulate the administration of public museums and archives (National Cultural Centre). Develop TV and film programmes that are educational based on TKS and the Tongan language. Use a village/district council (town

Protection	Promotion	Development
		<p>officers, local leaders) to set up, administer and promote use of TKS programmes.</p> <ul style="list-style-type: none"> • Complete submission of traditional Tongan dances to the Representative List of the Intangible Cultural Heritage of Humanity (the Masterpiece List has been closed since 2005).

Land – Fonua

Current status of the land

This section of the report provides an overview of the cultural and natural heritage that is significant for Tonga. The fonua encompasses not only the land, animals and plants but also the ocean and the sky.

Tonga’s cultural and natural heritage

Buildings, monuments, sites

Among the most recognised tangible heritage for Tonga are historical monuments, sites, buildings, parks and resources considered of cultural significance to Tongan society. Additionally, Tonga’s cultural and natural heritage includes plants, animals, the sky and treasures of the ocean that are of cultural significance to Tongan society. It should be noted, however, that in Tongan classification it is not always easy to separate ‘cultural’ from ‘natural’ and ‘tangible’ from ‘intangible’ cultural heritage, as they are often intertwined. Below we list what is clearly tangible; associated knowledge, skills and legends are described in earlier sections of this report. A more detailed list of Tonga’s cultural and natural heritage per island province is included in appendices 5–9.

Tongatapu

Cultural and natural heritage	Brief description
Ancient capital of Tonga	Includes the royal tombs, old forts, ports, traditional homes at Mu’a
Ha’amonga Historic Park	Includes the Tu’itātui historic seat and surrounding monuments on the compound at Niutōua
Lapita settlement at Nukuleka	Archeological sites at Nukuleka where Lapita ceramics have been discovered
Captain Cook’s landing	Situated at ‘Alaki
Royal palaces	Includes the royal palaces located in Nuku’alofa and at Fua’amotu
British High Commission building and other 19th- and 20th-century bungalow-style houses	Architectural significance representing a combination of colonial and Pacific adaptation, including Langafonua building
Mapu’a Vaea (blowholes)	Of natural significance, including associated legends of Houma
Vai sio’ata (freshwater hole)	Situated in a cave located in Vaotu’u; fresh water is said to be covered with seaweed but once pushed aside the water is clear like a mirror
‘Umu tangata (old burial ground)	Burial ground where victims were buried alive in an ‘umu; located in Fo’ui
First missionary landing site – Mu’a (1799)	Of historical significance to the history of Christianity in Tonga
Mala’e Kula (royal tombs)	Current dynasty’s royal tombs; located at Nuku’alofa
Pangai Lahi and Pangai Si’i	Green area of cultural significance for traditional rituals and contemporary events, located in Nuku’alofa

Parliament House	Of historical significance both in terms of the function of the building and the architectural style (colonial and Pacific)
Free Wesleyan Church building at Sia‘atoutai	Former place of worship for Tu‘i Kanokupolu Aleamotu‘a, initially located at Sia-ko-Veiongo and then re-located to Sia‘atoutai
Free Wesleyan Church Centenary Church	Of historical significance to Christianity in Tonga; place where key events occur, including coronation of King George V

Vava‘u

Cultural and natural heritage	Brief description
Post Office	Architectural significance (combination of colonial and Pacific)
Catholic Church buildings	Architectural significance (combination of colonial and Pacific)
Pouono	Of historical significance to forming modern government, including legend and history
Mount Talau	One of the highest sites on the island
Puatalefulsi harbour	Famous harbour of Vava‘u; historical significance as the Port of Refuge named by Mourelle (Molele)
Lolo ‘a Halaevalu	Historical site where Vava‘u’s main harbour is now located
Feletoa fort	War fort of ‘Ulukālala, a great Vava‘u warrior
‘Ana Pekepeka (‘Otea)	Cave located by the ocean and accessible by boat
‘Ana Uku (Matamaka)	Cave located by the ocean; one has to dive to enter the cave

Ha‘apai

Cultural and natural heritage	Brief description
Royal palace at Lifuka	Architectural and historical significance
Makahokovalu	Site of eight slabs of rock forming a square; associated with history and legends
Royal tombs at ‘Uiha	Burial grounds of high-ranking chiefs, with associated history and legends
Kao and Tofua volcanoes	Of natural significance; associated legends
Nomuka lagoon	Of natural significance; an inland lagoon on Nomuka Island
Siapua (Tungua Island)	Burial ground of the last Tamahā (female Tu‘i Tonga), ‘Amelia Fakahikuouiha
Burial ground of Shirley Baker	Baker was instrumental in assisting Tupou I in writing the Tongan constitution and creating modern Tongan government
Velata fort	Historical significance; the fort where Tu‘i Tonga Luafilitonga fought and lost to Tautafa ‘ahau (later Tupou I), who unified Tonga under one dynasty
Free Wesleyan Church, Lotofoa	Architectural significance; building held together with ropes rather than nails

'Eua

Cultural and natural heritage	Brief description
Lī'angahuo 'o Maui	Entryway where ocean water enters island, creating an inland pond
Matalanga 'a Maui	Large deep inland crater said to have been dug up by the god Maui
Hafu	Small inland waterfall
'Ana'ahu	Deep inland cave that descends straight underground
Fungaano Kula	Cliffside with soil that is red like clay; when it rains, water running off the cliff is red, creating a pool of red water where it collects
Kōkī	Bird particular to island

Niuatoputapu

Cultural and natural heritage	Brief description
Volcano of Tafahi	Piu 'o Tafahi includes fort, freshwater crater and associated legends
Vai ko Niutōua	Inland freshwater pool with associated legend
'U'u	Coconut crab particular to island
Lahe	White rocks particular to island, used as paint
Piu 'o Tafahi	Popular mound on island

Niuafu'ou

Cultural and natural heritage	Brief description
Volcano of Niuafu'ou	One of the live volcanoes of Tonga; the island is habitable
Vai Lahi and Vai Si'i	Freshwater craters
Malau	Bird particular to island

Plants

Kava plays a significant cultural role in Tongan rituals and ceremonies and is grown throughout the country. It has become a major export to neighbouring islands and to large Tongan communities overseas. Kava also has a large share in the local market with kava clubs and with its use in ceremonies. During the July–September 2010 quarter, an estimated 2875 kg of ground kava was exported from Tonga, to the value of \$256,980 pa'anga.

Nonu is a common medicinal plant in Tonga. In the past there was a small industry for nonu juice, but it has slowed down. Export of the juice was mainly to Asian countries. At present there is very little activity in the commercial production, marketing and exporting of nonu juice.

Lautolu, *lekileki*, *lepo*, *uhi* and other plants are used in traditional medicine. Traditional medicine tends to be practised mainly in rural areas and by communities that have limited access to modern health services. Use of traditional medicine is often associated with

traditional beliefs in the supernatural. A few documented accounts of Tongan traditional medicine exist, including those by W.A. Whistler (1992) and Ostraff & Ostraff (2001).

Hiapo is the main plant for ngatu production. Ngatu/tapa continues to play a significant role in Tongan ceremonies and rituals. In recent decades there has been obvious growth in the ngatu production industry, and an increase in the range of products made from ngatu. The production, marketing and export of ngatu is a growing industry, although at present it is mainly for overseas Tongan markets. The most recent foreign trade report, July–September 2010, showed that T\$37,508 was earned through export of ngatu during this period. There is an assumption that farming of hiapo plants is on the decrease, which is perhaps leading to the rising cost of hiapo and the use of foreign materials as a substitute.

The *tongo* (mangrove) plant is used in the production of ngatu, as a dye with which to draw the patterns. There has been gross negligence in the past, with excessive cutting-down of mangroves leading to a decrease in the use of tongo and an increase in the substitution of foreign dye and other colouring products.

Lou'akau/pandanus of various types is used to weave floor mats, baskets, waist mats and, more recently, other handicraft products. Planting of lou'akau tends to be more common on islands such as Ha'apai, where production of mats is more prevalent.

'Ufi (yam) is considered the most valuable of all the root crops grown in Tonga. A range of yams are grown for local and overseas Tongans' consumption. Other root crops include taro, kumara and cassava, but these do not have the same cultural value as yam.

Taro leaves and *pele* (a type of spinach) are the most commonly consumed vegetables – particularly taro leaves, which are used for making traditional dishes such as *lū* and *ngou'a*.

Banana, mango, watermelon and pawpaw are the most commonly available local fruits.

Heilala is Tonga's national flower, used mainly for garlands, dancing costumes and traditional medicine. *Maile*, *mohokoi*, *pua Tonga*, *langakali*, *pipi*, *kukuvalu* and other fragrant flowers are also commonly used for garlands, traditional oils and traditional beauty products such as *tuitui* and *tukilamulamu*.

Animals and fish

In Tongan society pigs are considered the most culturally valuable of all animals. Like yams, they are usually consumed during special occasions. Local pigs rather than imported pigs are preferred for traditional ceremonies, and most Tongan families raise pigs for this purpose. The animals are used for most traditional ceremonies, such as the installation of a noble title, and at funerals, weddings, celebrations and birthdays.

Locally bred chickens, or *moa tonga*, are becoming a delicacy; most families eat imported chickens on a daily basis, saving *moa tonga* for special occasions.

Malau and *kōkī* are birds that can be found only on the islands of Nukunono and 'Eua respectively. There is evidence to show that they are under threat of extinction.

Cows, horses, goats and, more recently, introduced sheep are bred in Tonga.

Turtles have cultural value: turtle shell has traditionally been used for jewellery making and craft and to decorate war clubs and traditional Tongan pillows (*kali*). The shell of the turtle has also been used to cut pandanus for weaving and to peel food. It is believed that when turtles come to land to hatch their eggs (August–September), this indicates the main season for yam farming. Turtles are also associated with legends, and with language phrases such as *'aho kai fonu māvaelua*, meaning ‘a day with plenty of food’. Turtle meat is considered a special delicacy. In recent times, there has been tighter control over the killing of turtles.

Tuna, mahimahi, shark, swordfish and other deep-ocean fish are consumed by Tongans locally and exported overseas. Octopus, reef fish, crab, lobster and a range of shellfish are consumed on a daily basis; they tend to be more commonly consumed by households living near coastal areas. Local markets sell this seafood, which is generally consumed by local Tongans and rarely exported on a commercial basis.

Underwater cultural heritage

Although Tonga owns more sea space than land space, very little work has been done to recognise the potential cultural heritage that exists underwater. There has been some talk of creating a humpback whale sanctuary in *ʻĀva*, but little progress has been made. Shipwrecks, reefs, emerging islands and other natural features of the Tongan ocean have yet to be researched and documented.

Sky and air space

Traditional knowledge systems associated with the sky and air space are provided under the section of the report pertaining to ICH. For several years TongaSat, a local company acting on behalf of the Tongan Government, has rented out certain parts of Tonga’s air space for commercial purposes. Other than this venture, no information is known about Tonga’s air space and sky.

Application of international conventions signed by Tonga

In 2004 Tonga acceded to the Convention Concerning the Protection of the World Cultural and Natural Heritage (World Heritage Convention, 1972). The core functions of the convention for countries are:

1. to adopt a general policy that aims to give cultural and natural heritage a function in the life of the community and to integrate the protection of that heritage into comprehensive planning programmes;
2. to set up within their territories, where such services do not exist, one or more services for the protection, conservation and presentation of the cultural and natural heritage with an appropriate staff and possessing the means to discharge their functions;
3. to develop scientific and technical studies and research and to work out such operating methods as will make the state capable of counteracting the dangers that threaten its cultural or natural heritage;

4. to take the appropriate legal, scientific, technical, administrative and financial measures necessary for the identification, protection, conservation, presentation and rehabilitation of this heritage; and
5. to foster the establishment or development of national or regional centres for training in the protection, conservation and presentation of cultural and natural heritage and to encourage scientific research in this field.

Since signing the convention Tonga has completed the following tasks.

- Appointed a focal point on world heritage (WH) for Tonga – Lord Vaea, Secretary Tonga Traditions Committee.
- Defined WH in the Pacific as ‘Pacific world heritage’: the Pacific Island states sent an appeal to the 31st meeting of the World Heritage Committee in Christchurch in June 2007 regarding the fact that even though Pacific nations represent one-third of the world’s surface, they are underrepresented. The states drew up an action plan with the following elements for priority action: credibility, conservation, capacity building and communications. They further requested the establishment of a Pacific World Heritage Fund as a financing mechanism to support the implementation of the WH Convention. The WH Pacific Programme includes activities at state party level, preparation of tentative lists, nominations, transboundary and serial nominations, and building capacity and awareness.
- The Interim Committee for WH had its first and only meeting in 2008.
- The Minister for Agriculture, Forests and Fisheries, Lord Vaea, is collaborating with the Australian government in looking into the Lapaha royal tombs and Ha’amonga being considered as world heritage sites.

Key issues for cultural development of the land

Several issues are evident in relation to cultural development of the fonua. The key issues for developing Tonga’s cultural and natural heritage include the following.

1. Tonga’s cultural and natural heritage

- 1.1 Tonga cultural and natural heritage committee – There is a need to revive the Tonga Committee for Pacific World Heritage to ensure Tonga’s implementation of the convention at national level.
- 1.2 Inventory of Tonga’s cultural and natural heritage – Documents on natural and cultural heritage in Tonga are available. There is a need to compile all of these into one document that can be used by the Culture Division and the Tonga Pacific World Heritage Committee for their work purposes. The document could also be made available to the public for educational purposes.
- 1.3 Protection, promotion and development of cultural and natural heritage – In the absence of a strong committee to promote Tonga’s cultural and natural heritage, very little work

has been done to protect this heritage. One issue is that local communities need to take pride in and responsibility for the protection and development of cultural and natural heritage. Lack of responsibility is evident in overfishing of reefs and failure to replant mangroves and other indigenous plants used in medicine and the manufacture of Tongan artifacts. The issue of sustainable management of Tonga's natural heritage is serious and needs to be addressed. Problems such as overfishing not only seriously threaten the livelihood of people who live off the ocean, but also deplete ocean resources for future generations.

1.4 Research, documentation and dissemination of information – There is an obvious lack of information on Tonga's underwater cultural heritage and air space.

Suggested policy directions for cultural development of the land

The cultural policy for Tonga is intended to protect, promote and develop the cultural resources and wealth of the nation. The following table presents a list of suggested policy directions for cultural development specifically relating to Tonga's cultural and natural heritage.

Protection	Promotion	Development
Committee for cultural and natural heritage	<ul style="list-style-type: none"> • Revive national committee for cultural and natural heritage. • Set up local committee for cultural and natural heritage. 	<ul style="list-style-type: none"> • Develop clear TOR for national committee. • Develop realistic policy and work plans for committee, reflective of the convention signed by Tonga in 2007. • Develop a legal framework to support the protection, promotion and development of the cultural and natural heritage of Tonga. • Provide support staff and budget for the committee under MEWAC's Culture Division. • Develop a local committee for cultural and natural heritage that is built into existing local councils. • Develop, in collaboration with local councils, clear TOR for local committees working on the protection, promotion and development of cultural and natural heritage. • Develop processes and systems to provide funding support for local committees to carry out their work.
Tonga's cultural heritage	<ul style="list-style-type: none"> • Build education and awareness programmes for the promotion of national cultural heritage. 	<ul style="list-style-type: none"> • Conduct an inventory of Tonga's cultural heritage; develop and maintain a database for inventory; ensure database is accessible to public. • Complete work on Ha'amonga and royal tombs so they can be submitted as world heritage sites. • Work on submitting other sites and artifacts for consideration as cultural heritage. • Collaborate with Tonga Tourism on the development and maintenance of national cultural sites, including publication of tourism materials on the sites. • Collaborate with schools, youth groups and community groups on developing programmes that facilitate awareness of, pride in and deeper understanding of cultural sites.

Protection	Promotion	Development
Tonga's natural heritage	<ul style="list-style-type: none"> • Develop education and awareness programmes for the promotion of national natural heritage. 	<ul style="list-style-type: none"> • Conduct an inventory of natural heritage; include inventory in cultural heritage database. • Collaborate with key stakeholders (Tourism, Lands & Environment, community, etc.) in developing programmes to sustainably manage natural heritage, including maintenance of natural heritage sites; include replanting, sustainable aqua and agricultural farming and conservation programmes and programmes to encourage environmentally sound and sustainable farming of local produce.

Culture and education – *Kakai 'o e fonua*

Current status of culture in education and training

This section of the report focuses on the place of culture in the education of the people.

Formal education

1. Tongan culture is taught in the formal education system from Class 1 to Form 5 and is provided as an elective subject in Form 6. The teaching of Tongan Studies/*Tala 'o Tonga* includes the Tongan language, sociology, history, performing arts, traditional arts and crafts, music and all knowledge related to being Tongan. Tongan Studies has been in the curriculum since the 1980s and all schools throughout Tonga deliver this subject. Tongan Studies is also taught as a subject at the Institute of Education, which provides training for teacher trainees.
2. Music is taught at secondary school, although it is only a compulsory subject until Form 2 and few students take up the subject at higher levels. Most secondary schools have a brass band where students with an interest in music can learn to play available instruments. Larger schools with greater resources tend to have a larger number of instruments available, thus allowing more students to join the band. While singing is generally practised in schools during singing competitions, it is not formally taught during the year.
3. Performing arts, as expressed through traditional dances, are practised in schools, but much like the singing competitions, the dances are not taught formally and are usually taught for special school events/occasions. Other forms of performing arts that are often seen in schools are drama productions, contemporary dance and other Pacific Island dances. As with the traditional dances, these are usually performed during school events and are not formally taught in the curriculum.
4. Sports are practised in most schools, and annual secondary school and primary school competitions help support sports in schools. The range of sports includes events in athletics and team sports such as netball, rugby, soccer and league. In some schools, Physical Education is offered as a subject.
5. Arts are taught in a few schools, including Liahona High School. Art is offered for high school students in senior classes. The syllabus includes drawing, painting, screen printing, creating postcards, photography, video, pottery, sign writing, jewellery making and sculpture.

Formal and informal training

Learning to be Tongan and creating what is Tongan culture occurs mainly in the non-formal and informal education sectors. Family life, village existence and churches all contribute to creating, teaching, preserving and adapting Tongan culture. Other organisations, including small businesses, women's weaving groups and men's fishing and agricultural groups, also participate in teaching, preserving and adapting Tongan culture.

1. *Non-formal training and culture*

- 1.1 Offered by institutions – Several educational institutions, including vocational and technical institutes, offer non-formal training programmes related to culture (USP, 'Unuaki 'o Tonga Institute, 'Ahopanilolo, 'Atenisi Institute). Courses are often offered on a demand basis and depend on availability of funding. They have included flower arrangement, sewing and cooking.
- 1.2 Offered by NGOs – Most non-formal training programmes related to culture are offered through various NGOs. The Langafonua'a Fafine, among other NGOs, has offered non-formal training over the years. These are mainly workshops related to various aspects of Tongan artifacts, such as mat weaving, creating patterns, folding of Tongan mats and ngatu, canoe building and creating handicrafts.
- 1.3 Offered by businesses – Over the years, businesses involved in handicrafts and in the creative industries have offered non-formal training programmes, including carving, traditional dancing, mat weaving and ngatu making.

2. *Informal training and culture*

- 2.1 Families – Certain traditional knowledge and skills are passed on only within certain families. These include knowledge and skills of *lalava*, fishing techniques and agricultural skills. The families are regarded as keepers of the traditional knowledge and skills and generally teach them only to family members.
- 2.2 Communities – Island communities such as Niuafou and Niuatoputapu believe that certain weaving patterns and creations belong to their people and are to be shared only among themselves. Similarly, certain artifacts are particular to ~~the~~ ^{the} group ; weavers from these islands believe that the skills for making these artifacts belong to them and reflect their identity. Other skills, such as traditional shark baiting, are particular to the island of Eueiki and the people of this island are proud of their traditional skill. Although some traditional skills and knowledge are generally known throughout the country, there is recognition that certain skills and knowledge are taught and guarded within communities.
- 2.3 Churches – Church groups provide an avenue for informal learning and the creation of new cultural norms. Churches continue to have a strong influence over people's everyday lives, events and occasions of community life. Events such as church conferences, singing competitions, youth festivals, women's group meetings and church services all work to preserve, create and develop culture in Tongan society. The influence of churches in the daily life of their congregations is evident in church members' dress code, behaviour and beliefs. This is particularly noticeable with the newer Apostolic and Pentecostal churches, which have more modern and liberal approaches to religion. Older, established churches tend to hold on to traditional forms of preaching and gathering, and pass along culture and norms that preserve these beliefs.

Key issues in developing education and training for culture

Below are some of the challenges and obstacles to protecting, promoting and developing culture through education.

1. *Formal education and culture*

1.1 Leadership and organisational support – Strong leadership is needed in MEWAC to promote, raise awareness of and develop culture in the formal education sector. Similarly, strong leadership is needed within the Culture Division to champion work on the promotion, protection and development of culture. Over the years, the Culture Division has been neglected and has had minimal staff and budget; organisational support is much needed. Additionally, support is needed to set up structure, a policy framework and guiding work plans for the unit that are funded and well supported by the Ministry, government and non-government stakeholders.

1.2 Curriculum development – The range of school subjects relating to culture (traditional and contemporary) is limited, reflecting a persistent belief that science, commerce and social science subjects have higher value than arts, music, sports and Tongan Studies. Despite years of being offered, Tongan Studies has failed to gain popularity among students and teachers. There have been various criticisms of this subject, including the mismatch between subject content and pedagogy, lack of teaching and learning resources, lack of training for teachers, and lack of support from parents to encourage their children to take up the subject.

1.3 Teacher education and culture – Although IOE has been regarded as a champion institute for the promotion of culture (particularly traditional performing arts), this has not transferred to its formal training. Some effort has been made to support its Tonga Studies department as well as to promote Tongan knowledge systems through research, but such efforts need greater organisational support from the Ministry and from other educational institutions. Similarly, IOE at present does not offer courses in arts or music, and the physical education course is in much need of support.

1.4 Parental and community support – There continues to be a persistent belief among most parents that culture hinders the education of their children. This belief has transferred to parents' general lack of support for their children to take up Tongan Studies and other cultural subjects such as music, sports and arts.

1.5 Resourcing education and culture – There is a severe lack of resources available for teaching and learning Tongan culture in the formal education sector. Similarly, there is a dearth of resources available to teach the arts, music and sports. Without strategic leadership and support from the Ministry and support from parents, this situation is not likely to improve.

2. *Non-formal education and culture*

2.1 Coordination and organisational support – With various organisations offering non-formal training relating to culture, and in the absence of strong leadership from the

Culture Division, issues of sustainability and quality are encountered. With limited resources and a small population, the lack of an overarching body to coordinate and support this training has resulted in repetitive programmes, ad hoc offering of programmes and a general failure to sustain efforts to provide valuable cultural education programmes through the non-formal sector.

2.2 Dependency and sustainability – Most courses offered through the non-formal education sector have been funded by aid agencies or other outside sources of funding. This poses challenges for small businesses and NGOs to sustain the non-formal training they wish to offer.

2.3 Ensuring quality and relevancy – As most courses offered through the non-formal education sector tend to be funding-dependent and ad hoc, it is a challenge to properly scope and sequence programmes that are of quality and have targeted relevancy. Similarly, it becomes a challenge to convert these informal programmes into accredited courses that meet Tonga's national accreditation criteria.

3. *Informal education and culture*

3.1 Coordination and organisational support – Although a more difficult form of education to coordinate, the issue of sustaining the valuable traditional knowledge and skills available at the informal level is important. However, without appropriate coordination and support from the Culture Division, it is likely that some of these traditional skills and knowledge will be lost over time.

3.2 Ensuring sustainability – The general lack of documentation and research in this area creates a challenge in ensuring that valuable traditional and contemporary knowledge and skills are maintained. Additionally, it is important not only for economic reasons but also for cultural preservation that the Culture Division supports the informal learning that occurs at familial and community level. This form of learning ensures that traditional skills are learnt and that they promote livelihoods. The challenge of sustaining these forms of learning could be minimised with improved coordination and support from the Culture Division.

3.3 Protecting, promoting and developing traditional skills – The learning of traditional skills at the informal level has long been ignored. However, livelihoods earned from weaving, agriculture and fishing remain the economic backbone of the country. Very little has been done over the years to protect and document the valuable skills associated with these livelihoods. There have been occasional efforts to promote weaving, agriculture and fisheries, but these have tended to be more in favour of using new technologies and skills than developing traditional skills.

Suggested policy directions for culture, education and training

Based on the issues raised, the following are suggested policy directions for consideration in the protection, promotion and development of culture through the various forms of education.

Protection	Promotion	Development
Protection of culture through formal education	<ul style="list-style-type: none"> Promote the Culture Division as the main body for leading and coordinating cultural development in education. 	<ul style="list-style-type: none"> Develop an organisational policy and framework to ensure the Culture Division takes leadership of cultural development in education and is well supported to provide organisational support to all educational sectors. Develop programmes and support systems to assist curriculum development in the areas of music, sports, arts, performing arts and Tongan culture. Develop programmes and support systems to assist teacher education for developing programmes in the areas of music, sports, arts, performing arts and Tongan culture. Develop programmes that will gain the support of parents and communities for cultural education (arts, music, Tongan culture, etc.). Develop programmes and support systems that will ensure resources are found and directed towards the development of culture in the education sector.
Protection of culture through non-formal education	<ul style="list-style-type: none"> Promote the Culture Division as the main body for coordinating cultural development through non-formal education. 	<ul style="list-style-type: none"> Develop an organisational policy and framework and give budget support to ensure that the Culture Division is in a position to coordinate and provide organisational support for developing culture in the non-formal education sector. Develop mechanisms that will ensure the sustainability of non-formal education programmes. Develop mechanisms that will support the provision of good-quality and relevant non-formal education programmes.
Protection of culture through informal education	<ul style="list-style-type: none"> Promote the Culture Division as the main body for coordinating cultural development through informal education. 	<ul style="list-style-type: none"> Develop an organisational policy and framework and give budget support to ensure that the Culture Division is in a position to coordinate and provide organisational support for developing culture in the informal education sector. Develop a mechanism that will support the informal education sector in reaching sustainable approaches to protecting, promoting and developing traditional skills.

Cultural industries – *Ngafa mo e fatongia tauhi fonua*

Status of Tonga’s cultural industries

This section provides information to illustrate the current status of Tonga’s cultural industries. In general, ‘cultural industries’ include advertising, architecture, the art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, performing arts, publishing, software and computer games, and radio and television. In Tonga, the following cultural industries are observable.

Advertising

Advertising agencies/firms are growing in Tonga. In the past, most forms of advertising were through newspapers and television. Other advertising media included the World Wide Web, telephone text messages and billboards. (the use of billboards was very evident during the November 2010 election campaign). With the increase in forms of media available for advertising, there has also been a noticeable increase in advertising agencies. In the past, advertising agencies tended to be tied to radio and newspaper businesses, but recently a growing number of private advertising firms have appeared – albeit on a small scale. At present, advertising is created, displayed and promoted through television (4 companies), radio (7 companies), newspapers (6 agencies), signwriters/designers (5 companies) and other printing agencies (4 companies). Additionally, in the past most advertising tended to be focused on the local scene, but with the availability of the World Wide Web and improved telecommunications, advertisements are increasingly reflective of regional and international interests. It is now common to find, on web pages linked to Tonga, regional job advertisements in local newspapers, as well as advertisements of properties tailored to an international market.

Architecture

Traditional Tongan *fale* are becoming rare in Tonga, with one family claiming to own the oldest traditional fale in the country (150 years old), which has survived for five generations. However, there are modern buildings with fale-shaped domes (e.g. Tupou College’s church, the Tonga National Centre) and in a few cases modern houses with traditional sinnet weaving found inside (*fale lalava*). The skills of building traditional Tongan fale and the associated sinnet weaving are vanishing as the practice of traditional architecture is replaced by more contemporary building styles. A few historical buildings are maintained in Tonga, including the newly renovated Royal Palace in Nukúalofa and the Free Wesleyan Church’s Centenary Church. Traditional Tongan architecture now includes not only the fale-shaped house, but also the 19th-century colonial style (as in the royal residences in Fufamotu, Kauvai and Polata’ane).

Contemporary building styles do not seem to have a single strong architectural influence to reflect a distinctive Tongan style. Architectural patterns are sometimes seen in church buildings, as in those of the Latter-day Saints, the Catholic Church and to some extent the Free Church of Tonga. Residential buildings generally reflect either the country their building materials were imported from or local influence.

Art market

Through recent events such as the Kava Kuo Heka Festival, local artists have had opportunities to display and sell their art. However, these opportunities are rare even though there is a market for some local artists. Local artists tend to use local materials, including ngatu and pandanus, in their work and their paintings and creations have a strong Tongan identity. Occasionally, overseas-based Tongans join local exhibitions and display their art alongside local Tongans. The current art market is very much ad hoc and depends on opportunities for exhibitions. The Kava Kuo Heka has been offered twice now, organised by the Culture Division of MEWAC, and has been well received. However, availability of funding to support such an exhibition is difficult to guarantee from year to year.

The quarterly foreign trade report showed that in the first quarter of 2010 (January–March) the export value of works of art, collectors' pieces and antiques by the private sector amounted to T\$4023.

Crafts

Tonga's main and largest cultural industry is handicrafts, which includes the production and sale of mats, ngatu, jewellery, carvings, and so on. The 2006 census showed that 9242 people were involved in the production of handicrafts, representing 26.4% of the active working population. These producers were spread across all the island provinces of Tonga, and 97% of them were women. About 37% sold their products, while the majority produced handicrafts for their own use.

The quarterly foreign trade report for July–September 2010 issued by the Statistics Department showed that the export of wood and articles of wood, wood charcoal, cork and articles of cork, and the manufacture of straw or esparto or other plaiting materials, basketware and wickerwork were valued at T\$108,046. Export of these goods was from the private sector only. The value included mats and plaiting materials, ngatu cloth, other Tongan handicrafts, and basketwork, wickerwork and other articles made from plaiting materials. The main markets were New Zealand, Australia and the United States of America; other smaller markets included American Samoa, Samoa, Fiji and Italy.

There are basically two main markets for Tongan handicrafts: Tongans both locally and internationally, and tourists. Most production of handicrafts, such as fine mats and ngatu, is geared towards the Tongan market, whether local or overseas. Overseas Tongan markets tend to influence the price range of these products. All of the products sold for the Tongan market are used to meet cultural obligations during birthdays, weddings, funerals and other community festivals and activities. The products sold for the Tongan market tend to maintain a traditional approach to production. Other than a few alterations in patterns and the use of raw materials, the measurements and basic design of mats and ngatu have remained the same over time. The value and volume of the products produced for the Tongan market has significantly increased over the years, with more overseas Tongans being able to afford mats and ngatu. The sale of mats and ngatu for overseas Tongans provides a healthy business for some local communities. However, the challenges of producing and selling to overseas

Tongans include problems of communication, ensuring high-quality products, and customers failing to pay for their orders.

Sale of crafts to the tourist market is secondary to the sale of crafts to the Tongan market. The latter tends to be a smaller share of the market, and products tend to be smaller in size and volume. Most products prepared for the tourist market are made locally in Tonga and sold in either local markets or gift shops. Despite a common belief that there is potential for this market to grow, very little has been done to encourage the sale of Tongan handicrafts to the tourist market. Recent work in 2010 by Chris Delany and the *Lanigafu* Handicraft Centre, with support from SPC, has assisted in upgrading the services provided by the centre. Such an approach could certainly benefit other handicraft centres throughout the country.

Designer fashion

Most fashion designers work from small tailoring outlets and focus on producing *puletaha* and other traditional Tongan wear. Over the years, local designers have used beauty pageants as a way to exhibit their clothes and creations. A few shops sell contemporary *puletaha* creations, but there are no opportunities for fashion designers to exhibit and promote their creations. For the first quarter of 2010 (July–September) the quarterly foreign trade report showed that the export of T-shirts, singlets and vests was to the value of T\$112, and textiles including dress patterns was to the value of T\$105. One of the most popular clothing labels in Tonga is Look Sharp, which sells mainly T-shirts.

Film and video

In the past year there has been an attempt to establish a Tonga film society, but it has had little success. Locally made documentaries occasionally appear on local television, but much remains to be done to support this area. Recent support from SPC has assisted by offering training in film making, and such support can help in setting up this industry.

Music

The market for Tongan music, like the handicrafts market, is clearly observable and has been in existence for decades. The Tongan music industry is made up of the composition, recording and performance of traditional songs and contemporary creations. Traditional songs are in the Tongan language and reflect Tongan methods of composition. They are usually geared towards the general public and kava clubs, are often composed in response to events and celebrations, and are sometimes associated with performances. However, the art of composing traditional songs is under threat as fewer composers maintain traditional forms of composing. Contemporary music is usually produced by younger Tongans, and reflects both Tongan culture and the influence of overseas cultures. Contemporary Tongan music can be in Tongan or English and is sometimes bilingual. There is a growing use songs with accompanying dance movements by youth groups in various churches. Tongans living overseas also produce Tongan music that is sold locally in Tonga and overseas.

Performing arts

The performing arts in Tonga are mainly based on traditional forms of dance and music. They are generally seen during festivals, gatherings and national occasions, while floor shows are available at beach resorts and for tourist entertainment. Traditional dance is practised in schools and by youth groups and is taught in a handful of dance studios. Other forms of performing arts include the 'Atenisi Institute's classical performances, which tend to focus on opera-style music and occasionally include classical Tongan music. A youth group, On the Spot, has its own contemporary approach to Tongan performing arts. Recently, the introduction of hip-hop dance and music competitions has seen youth flock to these gatherings and enjoy a more contemporary approach to performing arts. A few churches use some form of performing arts with their youth groups, and these have been popular with young people.

Publishing

A few publishing companies operate in Tonga. Vavá Press, Taulua Press and Tonga Print are three that have been in business for decades. Most publications are tailored to the local market: newspapers, magazines, hymn books, and government and private company documentation. Occasionally, fiction and non-fiction books are published by local companies.

Radio and television

In the last 10 years there has been significant growth in the number of radio and television stations accessible to local Tongans. At present there are five FM stations on Tongatapu, one on Ha'apai, one on Vava'u and very recently one on the remote northern island of Niufo'ou. One AM station covers all island provinces. With the recent arrival of Digicel in Tonga, there is now a second provider of satellite television, offering 20 channels. Sky Pacific, operating out of the Tonga Broadcasting Commission, also offers satellite television. Tongans have access to four local television channels.

Key issues in developing Tonga's cultural industries

The following are the key issues to consider in developing Tonga's cultural industries.

1. Traditional cultural industries³

1.1 Creating/producing – Evident from this mapping exercise is the changing nature of the creation and production of arts, handicrafts, music and, to a lesser extent, the performing arts. Certain knowledge systems associated with arts, music and handicrafts has been lost or are under threat of being lost. For example, until recently the knowledge of how to make *kato mosikaka* was being lost, but through the efforts of one master weaver, this art has been revived. The issue here is maintaining the traditional skills and knowledge associated with creating and producing goods in traditional cultural industries. Being able to pass down knowledge and skills to the next generation is important to encourage greater participation in traditional cultural industries and to ensure that the skills are shared with more people.

As most of the products created for the arts and crafts industry are made of local natural resources, the issue of sustainable use of these resources is important. Already evident is the replacement of some natural local products with imported man-made products, such as the dye for painting ngatu, and using Chinese-made mats as waist mats in place of traditional Tongan mats.

1.2 Commercialisation – Although Tongans have been manufacturing mats and ngatu for centuries, the idea of commercialising these cultural products is in its early stages. Issues such as branding, pricing, packaging, marketing and ensuring consistency of quality remain key challenges to commercialising these cultural artifacts. These issues are shared with the arts market and the selling of not only traditional carvings but also modern art. Similarly, for the music industry, issues such as copyright, availability of recording equipment and marketing are challenges to promotion and commercialisation. The performing arts have yet to be seen as a potential industry. The floor show performed for tourist entertainment faces issues of maintaining quality and authenticity and developing strategic marketing approaches.

1.3 Distribution and access – Evident from this report is the issue of distribution of handicrafts, arts and music products so that customers have improved access to these goods. Distribution is one of the key issues for selling handicrafts to overseas Tongans, and it includes shipping and transportation costs (particularly from remote outer islands), forms of payment, and communication with clients. Most people order mats and ngatu through friends and family or by recommendation. However, these forms of trading have proven problematic, with deals failing to go through and/or products failing to meet the requirements of clients. There is also a lack of space and events for local artists to exhibit and promote their crafts.

1.4 Consumption/use of goods – There are issues relating to inadequate understanding of the cultural market and the need to differentiate the demands of local and overseas Tongans and those of the non-Tongan tourist market. Additionally, Tongans face the issue of developing cultural tourism and aligning tourism and culture in such a way as to improve both industries. Lack of education and training in this area is a key issue for consideration in any effort to improve traditional cultural industries.

2. *Contemporary cultural industries*³

2.1 Creating new products – The key issue for developing contemporary cultural industries in Tonga is creating new products that are uniquely Tongan. Creating a distinctive brand for Tongan products will give these products an advantage in the overseas market. At present most of these industries do not consider culture as part of their industry or when creating products. Furthermore, education and training for creative practitioners and funding and investment are important for encouraging these industries. Unlike traditional cultural industries, one of the issues for creating new products in contemporary cultural industries is the availability of equipment (which is often highly technological) and materials (which are often imported). To create a product for a contemporary cultural industry the set-up costs tend to be higher than those for creating a traditional mat or carving. The issue

becomes one of providing support systems that will help reduce the cost of creating new products.

- 2.2 Education and training – A key issue for producing goods and services in contemporary cultural industries is the high cost of production. Additionally, training and education are essential for developing the specialised skills required for producing goods in industries such as architecture, film production, publishing and fashion design. Time and funding are required to support learning such skills. Lack of funding support for the production of these goods is an issue that hinders development of the industries. As with the productions of traditional cultural industries, copyright is another issue for consideration.
- 2.3 Marketing of products – Issues of branding distinctive Tongan products in architecture, fashion, film and publishing present obstacles to developing the industries. Education and training in marketing these products are needed for people who work in the industries. By better understanding local and potential markets, producers can improve not only their marketing strategies but also the production of their goods. At present it is difficult for producers in these industries to improve their marketing strategies as most of them are small businesses that would need funding support to improve the marketability of their products.
- 2.4 Distribution and access – As most of the producers involved in contemporary cultural industries are small businesses, it is challenging for them to improve their distribution and access strategies. Most of them are barely able to produce and sell at their local market, let alone widen their existing distribution mechanisms.
- 2.5 Consumption of products – Issues of understanding the marketplace and consumers are crucial to ensuring that products are used by local, regional and international customers. As most of these industries are fairly embryonic, training and education are needed to strengthen producers' understanding of potential markets for their products and how to create products that will fit these markets.

Suggested policy directions for Tonga's cultural industries

Based on the issues raised, the following are suggested policy directions for consideration in the protection, promotion and development of Tonga's cultural industries.

Protection	Promotion	Development
Protection of traditional cultural industries	<ul style="list-style-type: none"> Promote traditional knowledge systems associated with handicrafts, arts, music and performing arts. Promote livelihoods that are earned through handicrafts, arts, music and performing arts. 	<ul style="list-style-type: none"> Develop programmes that will strengthen understanding and use of traditional knowledge systems associated with handicrafts, arts, music and performing arts. Develop programmes that will exhibit, showcase and encourage use of traditional skills associated with handicrafts, arts, music and performing arts. Develop programmes/activities to assess the economic potential of each traditional cultural industry, i.e. how much money can the industry earn? Develop education and training programmes that will encourage earning livelihoods through handicrafts, arts, music and performing arts, to include: creation of unique Tongan products; production and reproduction of these products (branding, copyright, etc.), and promotion, communication and marketing strategies to encourage wider distribution of and access to the products and greater understanding of consumers. Develop mechanisms that will supervise and maintain quality checks and set standards on all products.
Protection of contemporary cultural industries	<ul style="list-style-type: none"> Promote education and training in the areas of architecture, advertising, fashion design, film and video, publishing, and radio and television. Promote industries related to architecture, advertising, fashion design, film and video, publishing, and radio and television. 	<ul style="list-style-type: none"> Develop programmes/activities to assess the economic potential of each contemporary cultural industry, i.e. how much money can the industry earn? Develop programmes that will train and encourage people to work in contemporary industries related to architecture, advertising, fashion design, film and video, publishing, and radio and television, with training programmes to include creation of products; production and reproduction of products (branding, copyright, etc.); promotion, communications and marketing of the products; distribution and access to products and greater understanding of the consumer market. Develop programmes that will give

Protection	Promotion	Development
		<p>financial and commercial support to small businesses and aspiring entrepreneurs in the industries.</p> <ul style="list-style-type: none"><li data-bbox="877 336 1388 436">• Develop programmes that will exhibit and showcase products from contemporary cultural industries.<li data-bbox="877 436 1388 526">• Develop mechanisms that will provide quality checks and set quality standards on products.

Government – *Pule'anga*

Current legislation, regulations and policy pertaining to culture

The following legislation relates to cultural protection, promotion and development.

1. Copyright Law 2002 – provides comprehensive provisions to protect performers, producers of phonograms and broadcasting organisations.
2. Protection of Geographical Indications Act 2002 – stipulates that geographical indications can contribute to the reputation of a product. It creates goodwill among consumers and can assist immensely in export promotion.
3. Protection of Layout Designs of Integrated Circuits Act 2002.
4. Industrial Property Act 1994 – provides for the registration and protection of patents, utility model certificates, industrial designs and trademarks.
5. Tourism Act 1988 – controls and regulates tourism by the establishment of an advisory board and the introduction of a system of licensing of tourist facilities and matters relevant to the tourism industry.
6. Polynesian Heritage Act 1988 – fosters, promotes and asserts the values and heritage of the culture of Polynesia, for the benefit not only of the peoples of Polynesia but also for all people worldwide.
7. Parks and Reserves Act 1988.
8. Tonga Broadcasting Commission Act 1988 – established the Tonga Broadcasting Commission, which now operates several radio and television stations.
9. Preservation of Objects of Archaeological Interest Act 1988.
10. Birds and Fish Preservation Act 1915/1974.

Key legislative issues in developing cultural policies

The following key issues reflect gaps between current legislation and cultural practices in the domains of cultural identity and intangible cultural heritage, cultural and natural heritage, education and training, and cultural industries.

1. Cultural foundation – *Ko Hai Ko Au mo Momo* – The mapping exercise shows that the cultural identity of Tongans is changing and that this is most obvious in changes in usage of the Tongan language and the gradual loss of the Niuafu'ou language. Although MEWAC has a language policy for learning and teaching, there is no government legislation pertaining to the promotion, protection and development of the Tongan language or the Niuafu'ou language.

Evidence for the gradual erosion of traditional knowledge systems exists, but the only current government legislation that addresses this issue is the Polynesian Heritage Act 1988.

2. Cultural and natural heritage – *Fonua* – Although some legislation exists pertaining to the protection of natural heritage (Birds and Fish Preservation Act 1915/1974, Parks and Reserves Act 1988), it is not sufficient to protect the natural heritage of Tonga. Key

issues are the lack of systematic documentation of Tonga's natural heritage in general – for example, evidence from the mapping exercise shows that little is known about Tonga's underwater cultural heritage and sky and air space, and their protection – and the absence of a strong body to carry out the protection, promotion and development of this heritage. Despite Tonga having signed international conventions pertaining to the protection of its heritage, there is an absence of legislation to support the implementation of the conventions.

3. Education and culture – *Kakai 'o e fonua* – Although the Culture Division is housed within MEWAC, there is a noticeable absence of any legislation pertaining to culture in education. One of the key issues that needs clarification is the function of the Culture Division in relation to MEWAC – that is, formal education – and its roles and responsibilities in all other cultural sectors in the country, including non-formal and informal education. The absence of legislation clarifying the roles and responsibilities of the Culture Division is an issue that needs to be addressed urgently.
4. Cultural industries – *Ngafa* – Several laws that support cultural industries exist. These include the Copyright Law 2002, Industrial Property Act 1994 and Tourism Act 1988. The Tonga Broadcasting Commission Act of 1988 supports the radio and television industry. However, this study has highlighted the need for greater support for the development of cultural industries. Such support includes education and training, financial and commercial support, and systems to assist in the marketing, distribution and production of cultural products.

Suggested policy directions for development of cultural policy

Based on the issues raised, the following are suggested policy directions for consideration in the protection, promotion and development of Tonga's culture.

Protection	Promotion	Development
Protection of the foundation of Tongan culture: <ol style="list-style-type: none"> 1. cultural identity 2. social cohesion 3. traditional knowledge systems 	<ul style="list-style-type: none"> • Promote cultural identity through the Tongan and Niufo'ou languages, Lotu and Tongan values. • Promote social cohesion through strengthening traditional networks and structures. • Promote traditional knowledge systems through protection, promotion and documentation. 	<ul style="list-style-type: none"> • Develop national language legislation for the Tongan and Niufo'ou languages. • Develop national cultural legislation and policy to strengthen traditional networks and structures. • Develop national cultural legislation for the protection and preservation of traditional knowledge systems.
Protection of the fonua: <ol style="list-style-type: none"> 1. cultural heritage 2. natural heritage 	<ul style="list-style-type: none"> • Promote cultural heritage. • Promote natural heritage. 	<ul style="list-style-type: none"> • Develop national cultural legislation and policy to include protection, promotion and development of the cultural and natural heritage of Tonga.
Protection of culture through: <ol style="list-style-type: none"> 1. formal education 2. non-formal education 3. informal education 	<ul style="list-style-type: none"> • Promote culture in all education sectors: formal, non-formal and informal. 	<ul style="list-style-type: none"> • Develop national cultural legislation and policy to include promotion of culture through education sectors. • Review the Education Act and education regulations to strengthen the protection, promotion and development of culture through education.
Protection of Tonga's cultural industries: <ol style="list-style-type: none"> 1. traditional cultural industries 2. contemporary cultural industries 	<ul style="list-style-type: none"> • Promote Tonga's traditional and contemporary cultural industries. 	<ul style="list-style-type: none"> • Develop national cultural legislation and policy to include the protection, promotion and development of Tonga's cultural industries. • Develop policy and legislation to protect, promote and develop trade and commercialisation of Tonga's cultural industries.

Conclusion

General health and wellbeing of Tongan culture

To assess the general health and wellbeing of Tongan culture, each of the cultural domains (Foundation, Land, People, Cultural Industries, and Government) was questioned for its current capability to protect, promote and develop culture.

1. Foundation – *Ko Hai, Ko Au mo Momo*

Tongan and Niuafu'ou languages – Some efforts are being made by MEWAC to protect and promote the Tongan language, including recent work on the Tongan dictionary. However, this is generally in conflict with demands by parents and workplaces for the teaching of English over the Tongan language. Little work is being done to develop the Tongan language; this is most obvious with the lack of reading materials in the language, and Tonganisation of English words without much effort to properly translate them. The Niuafu'ou language is under threat of being lost, with barely any written materials in existence. The language is not taught in schools. The general health of the Tongan and Niuafu'ou languages is poor and in much need of support.

Tongan values and lotu – Evidence from the mapping exercise shows shifting core values and consequent impacts on social life in Tonga. The introduction of new religions and the movement of people from old churches to more liberal, Pentecostal and 'modern' churches reflect a search for new forms of religion. Shifting values – both Tongan and Christian – mark a society in transition, with efforts being made both to hold on to the past and to incorporate new ways. Old ways of protecting and promoting Tongan and Christian values are being challenged, mostly by economic forces. The shift in values is evident in the weakening of traditional structures such as the Ha'a system and the breakdown of family and social relationships. The general health of Tongan and Christian values is weak as they shift and try to develop with the new challenges of Tongan society.

Traditional knowledge systems – Evidence from the mapping exercise shows that the general health of Tonga's TKS is poor. Signs of erosion are evident, with the loss of particular traditional knowledge leaving some knowledge systems incomplete. Some TKS and associated skills are no longer being practised, thereby accelerating their erosion. Without proper inventory, documentation and archiving, it is likely that more knowledge systems will be lost.

2. Land – *Fonua*

Cultural heritage – Led by the Tonga Traditions Committee and the Culture Division of MEWAC, some work has been undertaken to protect and promote certain cultural heritage, but much remains to be done to protect, promote and develop other cultural heritage, including underwater cultural heritage and sky and air spaces.

Natural heritage – As with cultural heritage, some work has been done to document and promote natural heritage, but greater support is needed to continue this work. Environmental impacts on natural heritage are already affecting its sustainability. Existing environmental laws and regulations do not seem to be sufficient to protect Tonga’s natural heritage. The impact of environmental problems on natural heritage weakens its general health.

3. Education and culture – *Kakai 'o e fonua*

Education (formal, non-formal and informal) has been the most active player in passing on Tongan culture to new generations. Although not often recognised by the formal system, the informal and the non-formal education sectors have been working consistently in transferring cultural knowledge and skills from generation to generation. The formal education system has led the way in ensuring that Tongan culture is included in the school system. The education domain is the healthiest of all of the cultural domains. Nevertheless, there is room for improving this effort, particularly in relation to the Culture Division’s ability to take on leadership and coordination to provide organisational support for all education sectors.

4. Cultural industries – *Ngafa*

Over the years traditional cultural industries have provided livelihoods for many women. The potential for these industries to grow is significant and positive. Strategic support, including financial investment and education and training, can strengthen the industries. Like the education domain, traditional cultural industries show signs of health and have potential for improvement. Contemporary cultural industries are fairly new ways of earning a livelihood. Although the industries are steadily growing, much work remains to be done to support them.

While the overall health of Tongan culture is satisfactory, with generally healthy sectors such as education, natural and cultural heritage and traditional cultural industries, support is needed for other sectors, particularly the preservation of language and TKS.

Key priorities for cultural planning

The main purpose of this report has been to prepare information and give suggested directions for the subsequent work of the project. For the next phase of work, the following are considered to be key priorities for the cultural planning.

1. Essentials of cultural planning – to be considered in the planning phase:
 - 1.1 cultural framework – the kato alu framework has been used to guide the cultural mapping exercise, and it is advisable to continue with this framework to ensure consistency in the two documents
 - 1.2 action plan – in this report we have provided tables of suggested policy directions for each cultural domain; an action plan can be drawn from these tables
 - 1.3 budget – based on the action plan the task force and MEWAC agree upon, a budget can be drawn up in the second phase of the project
 - 1.4 strategic objectives and policies – the tables of suggested policy directions could be a good place to further define strategic objectives and policies for the Culture Division

to address. It is important to have a timeline against these objectives; this is best left to the Culture Division to manage according to available resources.

2. Protection of the foundation of Tongan culture:
 - 2.1 develop national language legislation for the Tongan and Niuafu'ou languages
 - 2.2 develop national cultural legislation and policy to strengthen traditional networks and structures
 - 2.3 develop national cultural legislation for the protection and preservation of traditional knowledge systems.
3. Protection of the fonua:
 - 3.1 develop national cultural legislation and policy to include the protection, promotion and development of the cultural and natural heritage of Tonga.
4. Protection of culture through education:
 - 4.1 develop national cultural legislation and policy to include the promotion of culture through education sectors
 - 4.2 review the Education Act and education regulations to strengthen the protection, promotion and development of culture through education.
5. Protection of Tonga's cultural industries:
 - 5.1 develop national cultural legislation and policy to include the protection, promotion and development of Tonga's cultural industries
 - 5.2 develop policy and legislation to protect, promote and develop the trade and commercialisation of Tonga's cultural industries.

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Appendix 1: Project terms of reference (TOR)

Terms of Reference for National Consultant, Tonga

European Commission-funded ‘Structuring the cultural sector in the Pacific for improved human development’ project”

Cultural Mapping, Planning and Policy (CMPP) in Tonga

A. Introduction

Many countries of the world, particularly in the EU, have fully operational cultural policies, informed by rigorous mapping and planning exercises and the development of statistical tools. This evidence base, which is renewed on a regular basis, has enabled these countries to demonstrate, and build on, the full potential of the cultural sector in driving the economy and fostering social cohesion, thus making it a central part of the national planning and budgeting process. This is presently not the case in Tonga, a gap which CMPP addresses.

The CMPP in Tonga is part of Component 1 of an EC funded project entitled ‘Structuring the Cultural Sector in the Pacific for improved human development’ managed by SPC’s Human Development Program (HDP) which is divided into four, mutually reinforcing components that together will lead to an enhanced structuring of the cultural sector and subsequently to an improved human development situation in the Pacific. The four components target the following areas: 1) the development of cultural policy in the Pacific and in six countries, including Tonga; 2) the promotion of cultural industries to the European Union and intra-ACP through the development of a marketing strategy bringing public, private sector and civil society organisations together; 3) the mapping of threatened cultural heritage sites, and, 4) exchanges between Pacific and Caribbean museums. The overall project thus targets four specific but complimentary and mutually supporting areas of the cultural sector: policy development, cultural industries promotion, cultural heritage preservation and building intra-ACP cultural relations. It emphasises developing the human potential in these areas through capacity building; fostering economic opportunities; promoting and disseminating cultural production and entrepreneurship; preserving cultural identity through endangered heritage protection; promoting cultural diversity and cross-cultural understanding through intra-ACP exchanges, and maximising opportunities in an area in which the Pacific has an intrinsic but underutilised advantage: substantial cultural wealth and diversity held by communities.

The overall project complements the development of the Regional Cultural Strategy (RCS), presently being designed by SPC and the Council of Pacific Arts¹ in accordance with Pacific Plan Objective 11.1 to provide guidance to the region in the preservation and strengthening of cultural identity. As part of the RCS design, SPC has commissioned research into, and developed its own criteria for cultural statistics and indicators for use at the regional and national levels. Component 1 will allow the indicators to be deployed at the country level as a guiding framework for the mapping and planning stages. This will provide a ‘testing’ ground for the indicators and their further refinement based on the country experiences. The Action will therefore result in the final development of a tool kit for cultural statistics and indicators which can be used by all the cultural sector stakeholders.

B. Background

The CMPP will specifically build capacity in the area of cultural mapping, planning and policy (CMPP) in all SPC member countries and more specifically in six countries, including Tonga. The CMPP began with a regional workshop designed to train culture officials of all SPC member countries in CMPP which will immediately followed the 23rd Council of Pacific Arts meeting. The workshop, held in March 25th to 27th in Noumea, New Caledonia, drew on the expertise of one international (from the EU) and one regional expert in CMPP, who jointly prepared, formulated and facilitated the workshop in collaboration with the HDP Adviser Culture. The workshop was successfully completed and the proceeding will be published by SPC in a guidelines format and be disseminated in the region and to individual countries, including Tongaⁱⁱ.

The project is coordinated by the Human Development Program of the Secretariat of the Pacific Community in close partnership with government officials responsible for culture in Federated States of Micronesia (FSM), Palau, Solomon Islands, Tonga, Tuvalu and Vanuatu. The target groups are government, civil society, communities and the private sector, and specifically include cultural operators and entrepreneurs, cultural/arts bodies, artists and artisans and academia. Consultations will be an integral part of the activity to ensure national ownership, and in accordance with SPC processes.

The overall objectives of the CMPP will be achieved through the project alternating between the regional and national levels in a mutually reinforcing manner, enabling linkages between theory and practice; a sharing of practical experience and knowledge between countries, and, an effective policy process in the six targeted countries, including Tonga.

C. Scope of Work

The overall project consist of 6 stages. These Terms of Reference focus on stages 2-4 specifically:

- 1) The above mentioned regional workshop on the Cultural Mapping, Planning and Policy Process, hosted by the Secretariat of the Pacific Community and facilitated by an internationally recognised cultural policy expert from the European Union as well as a regional expert.
- 2) *In-country cultural mapping process to be carried out by a qualified national consultant in close collaboration with government cultural authorities in each of the six countries, including Tonga. The mapping will serve to survey the range of cultural resources, actors, stakeholders, constraints and potential of the cultural sector, as a lead-up to the cultural planning process, and will consist of:*
 - a. *A consultancy study developed in close collaboration with cultural stakeholders;*
 - b. *Consultations at the /provincial/district/local community level as part of surveying process;*
 - c. *A national consultation reporting on the findings of the study as an introduction to the planning stage; and*
 - d. *Publication of the studies which will be made publicly available as a resource on the culture sector in the Pacific.*
- 3) *In country cultural planning process to be carried out with the assistance of a national consultant. The planning component will serve to identify the full structuring of the cultural sector in country. The associated activities will be:*
 - a. *Focus group consultations in-country to ensure community involvement; and*

- b. *Creation of a cultural planning and policy task-force to develop a strategic plan for the cultural sector identifying means to mainstream culture into government planning and policy including the development of cultural indicators and a cultural lens tool kit for across-government development policy and planning.*
- 4) *Development of a cultural policy based on the mapping and planning processes carried out as per above.*
 - a. *In-country drafting assistance by national consultant in consultation with the policy task force;*
 - b. *National consultation on draft policy; and*
 - c. *Consultant technical assistance to finalise policy and implementation plan.*
- 5) A sub-regional meeting of the six countries to report on monitoring and evaluation of CMPP process.
- 6) Finalisation of the CMPPP guidelines.

D. Expected Output

The national Tongan CMPP consultant will be expected to:

1. Complete a consultative cultural mapping process resulting in a study written in English with a summary in Tongan;
2. Develop a method for and facilitate the carrying out of a cultural planning process in close collaboration with a national cultural task force, which will result in the development of proposed cultural indicators and a cultural lens tool kit for across-government development policy and planning;
3. Provide drafting assistance for the development of a cultural policy for Tonga in consultation with the policy task force; facilitate the holding of a national consultation on the draft policy and provide guidelines for the implementation of the policy

Appendix 2: National Cultural Task Force members

1	Chairman Hon. Lord Vaea	Secretary, Tonga Traditions Committee
2	'Emeli Moala Pouvalu	Chief Executive Officer, MEWAC
3	Vice-Chairman Dr 'Uhilamoelangi Fasi	Chief Executive Officer, Tonga National Qualifications & Accreditation Board
4	Rev. Dr Siotame Havea	Free Wesleyan Church (intangible cultural heritage)
5	Mohulamu (Afu Ha'amango Taumoepau)	Tangible Cultural Heritage
6	Tufui Faletau	Deputy Secretary, Ministry of Finance
7	Tuna Fielakepa	Langafonua 'a Fafine (cultural industry)
8	Sinama Fa'anunu	Principal Employment Officer, Ministry of Training, Employment, Youth & Sports (Education & Training)
9	Sione Uele	Ministry of Lands, Survey & Natural Resources (tangible cultural heritage)
10	Samisoni Kanongata'a	Traditional knowledge (Mu'a, Vahe Hahake)
11	Pasemata Taunisila	Tonga Broadcasting Commission (intangible cultural heritage)
12	Faiva Tu'ifua	District Officer, Kolofo'ou (intangible cultural heritage)
13	Vanessa Lolohea	Tonga National Youth Congress
14	Siosi Fisi'inaua	Senior Statistician, Tonga Statistics Department
15	Dr 'Ana Koloto / Dr Seu'ula Fua	Director USP Tonga Campus / IOE Research Fellow
16	Pulupaki Ika	Deputy Director of Culture, MEWAC
17	Sosiua Kanongata'a	Education Officer, Culture Division, MEWAC
18	Penisimani Fifita	Chief Education Officer, Culture Division, MEWAC
19	Hon. Tu'ilokomana Tuita	Education Officer, Culture Division, MEWAC

Appendix 3: National Cultural Task Force terms of reference

BACKGROUND

The Tonga cultural mapping, planning and policy (CMPP) project is part of a European Commission-funded regional project entitled *Structuring the cultural sector in the Pacific for improved human development*. This regional project is managed by the Secretariat of the Pacific Community (SPC) Human Development Programme and is also being conducted in five other Pacific countries. The participation of Tonga in this regional initiative was at the request of the Tonga Ministry of Education, Women Affairs and Culture (MEWAC).

In July 2010, the Institute of Education (IOE) at the University of the South Pacific was awarded a contract by SPC to provide technical assistance for the Tonga CMPP project, and to work in close collaboration with MEWAC. A project team made up of staff from MEWAC's Culture Division (Mr Siosuia Lotaki Kanongatāa, Mr Koliniasi Fuko and Hon . Tu'ilokamana Tuita) and IOE (Dr Se'ufula Johansson Fua) was set up to undertake the project. The team reports to SPC's Human Development Programme Adviser, Culture, Elise Huffer, through the Acting Director of Education for Tonga, Ms Peaua Heimuli. The key output of the CMPP project is the development of a national cultural policy for Tonga.

The Tonga CMPP project consists of three key phases: cultural mapping, cultural planning and cultural policy development. The cultural mapping phase was completed by the end of 2010. It involved nationwide consultation, assessment and gathering of both qualitative and quantitative information on three core areas of Tongan culture, namely tangible cultural heritage, intangible cultural heritage and cultural industries. A draft report on the methodology and findings of the cultural mapping process is now available and will be used to inform the cultural planning and policy development phases. In order to undertake the planning and policy development phases of the project, the team needs the assistance of and to work in collaboration with a national cultural task force.

PURPOSE

The purpose of the national cultural task force is to assist MEWAC and IOE in the design of an implementation plan and a draft cultural policy for Tonga.

OBJECTIVES

- To provide final comments on the draft cultural mapping report
- To provide inputs into, and actively participate in the design of, an implementation plan and cultural policy for Tonga
- To approve the draft cultural policy before it is distributed for national consultation
- To approve the final draft policy after national consultation
- To approve the implementation plan and the final CMPP project report

COMPOSITION OF THE TASK FORCE

- The national cultural task force will consist of 12–15 members.
- Members of the national cultural task force will be invited by MEWAC based on their expertise and experience in addressing the key cultural domains identified through the cultural mapping process.
- The task force will be chaired by Hon. Lord Vaea, Secretary Tonga Traditions Committee and current Minister for Agriculture, Fisheries and Forestry.

SCOPE OF THE WORK

The national cultural task force is expected to meet 3–5 times between April and May 2011. The project team will act as the secretariat for the task force. Members of the task force will be invited to:

- read the draft cultural mapping report, comment on its findings and make suggestions for areas where information could be obtained to enhance the final mapping report;
- participate in an initial workshop-type meeting to design the key components of the cultural policy and the implementation plan, based on the kato alu framework and suggested policy directions contained in the draft cultural mapping report;
- engage in subsequent meetings to finalise and approve the draft cultural policy before and after national consultation on the policy; and
- participate in a meeting to further discuss and approve the draft cultural policy, the implementation plan and the final CMPP project report.

OUTPUTS

- Draft cultural policy for Tonga
- Implementation plan for the cultural policy
- Final project report documenting the CMPP process in Tonga

TIMEFRAME

- The first draft of the cultural policy is expected to be completed by 11 April 2011.
- The second draft of the cultural policy should be ready for national consultation by 30 April 2011.
- The first draft of the implementation plan should be completed by 30 April 2011.
- The final implementation plan, draft cultural policy and final project report should be submitted to SCP and MEWAC by 31 May 2011.

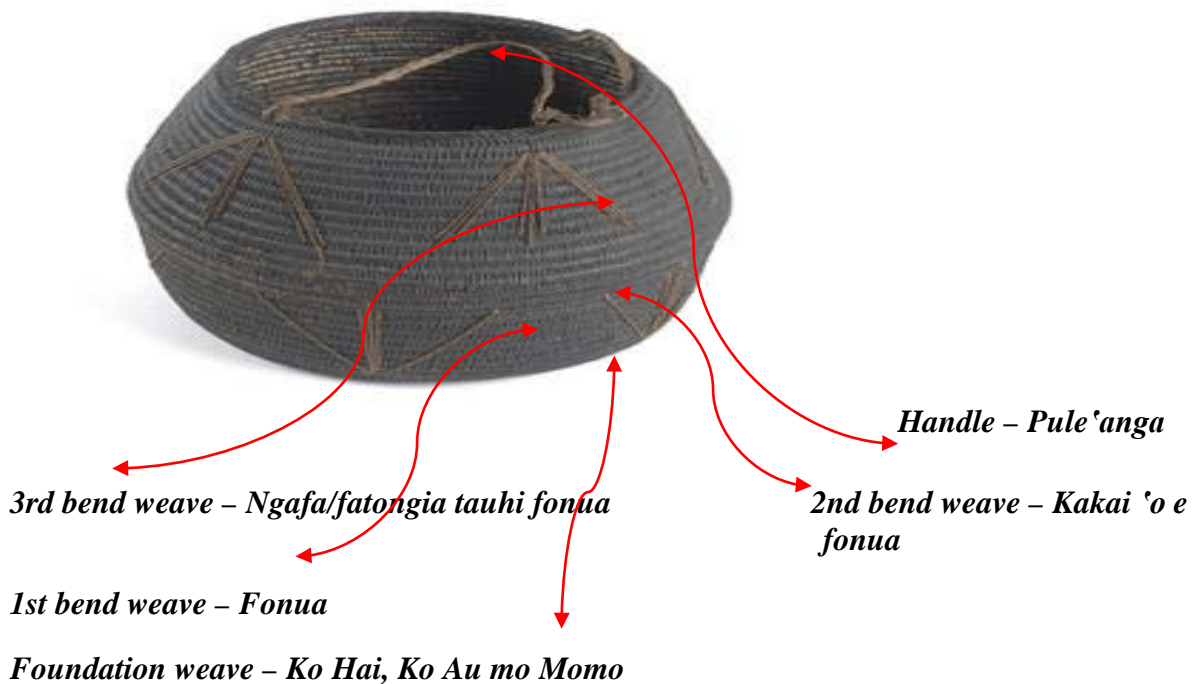
DURATION

- The national cultural task force will be in operation between April and May 2011.
- MEWAC may request further assistance from the national cultural task force as needs arise between July and December 2011.

Appendix 4: Kato alu framework

To guide this work, we draw from the kato alu framework (Tuita, Kanongata, Fuku, Fonua 2009) initially put forward by staff of the Culture Division from the Ministry of Education, Women Affairs and Culture (MEWAC).

The framework is loosely classified into five sections representing the form/shape of a typical kato alu:



1. Foundation weave – *Ko Hai, Ko Au mo Momo*

The beginning of weaving for a kato alo is almost like a spiral shape expanding out on a flat platform. This represents the foundation of being Tongan. The creation legend of *Ko Hai, Ko Au mo Momo* tells the basis of being Tongan. Included in this section are:

- cultural identity (SDP 8) – language, values, philosophy, beliefs
- social cohesion (SDP 8) – tauhi va, relationships, ma'uma'uluta
- Lotu Christianity – old and new
- intangible cultural heritage (rituals, symbols, traditional knowledge, skills, performing arts, music, arts and associated products)
- protection and enforcement of cultural rights (Pacific Cultural Strategy):
 - application of international conventions (including other ethnic groups)
 - development of national legislation on cultural heritage and traditional knowledge
 - establishment of legislative and non-legislative measures to protect creative industries.

2. Outer-wall weave, first bend – *Fonua*

Once the foundation is laid, the weave bends upwards and outwards to begin creating a wall-like structure for the basket. This represents the environment – the land, ocean, sky and country – that is Tonga. Fonua is Tonga as well as what sustains Tonga and Tongans. Included in this section are:

- development and maintenance of cultural sites, spaces and infrastructure (Pacific Cultural Strategy)
- according importance and value to protect and maintain
- dedication and maintenance of spaces
- funding, upgrading and maintenance of cultural sites and spaces
- tangible cultural heritage (villages, gardens, sites, hotels, museums, historical buildings, parks, sports facilities)
- plants and animals indigenous to the land (malau, ahi, nonu, heilala, hiapo, etc.)
- underwater cultural heritage (shipwrecks, fish, fonu, dolphins, whales, etc.)
- sky and air space (clean air, satellite space, etc.).

3. Outer-wall weave, second bend – *Kakai 'o e fonua*

The weaving bends again to create an upward wall/structure for the basket. This represents the second part of the Tongan concept of fonua, which refers to its people. Fonua refers to both the land and the people, signifying their oneness and inseparable existence. Included in this section are:

- mainstream arts and culture in education and training
- mainstream arts and culture in education and training, including formal and non-formal
- strengthening cultural human resources (legal drafting, tauhi fonua, archeologists, film producers, tour guides, translators, hoteliers, craft producers, tailors, weavers, visual and performing arts, etc.)
- training officials in cultural policy formulation
- improving communication, advocacy and partnership
- strategy for culture and education 2010–2015
- work plan for Culture Division 2010–2015.

4. Outer-wall weave, third bend – *Ngafa mo e fatongia tauhi fonua*

The final bend in the weave is upwards and inwards, to begin to close in the mouth of the basket. This represents the work of the land, the fonua by the people of the land – creating cultural industries that are sustainable. This section includes:

- expanding Tongan cultural industries (Pacific Cultural Strategy)
- establishment of cultural agencies, councils, etc.
- improving ethical representation, sales and marketing
- protection of cultural goods and services
- training and support for craftspeople, entrepreneurs, etc.

- industries including advertising, architecture, art and antiques market, crafts, design, designer fashion, film and video, interactive leisure software, music, performing arts, publishing, software and computer games, radio and television.

5. Handle of the basket – *Pule'anga*

The handle (although in some baskets there is no handle) represents the government that holds up the country. This section includes:

- promoting funding and investment in the cultural sector
 - increasing budget for culture
 - increasing access to donor assistance
 - creation of a climate conducive to investment
 - encouragement of ethical involvement of private sector
- mainstreaming culture in other sectors
 - mainstreaming culture in national resource management
 - integration of culture across other development sectors
 - mainstreaming culture into the design, development and importance of aid and development plans in climate change, food security and biodiversity.

Appendix 5: Cultural and natural heritage – Tongatapu

TANGIBLE CH	INTANGIBLE CH	CULTURAL INDUSTRIES
	<p>HOI – Mapuhoi ‘a e tēvolo; hili ‘a ‘ene fo‘i he taufangatua pea mo Vaha‘i.</p> <p>NUKULEKA – fakahingoa ‘e he Tu‘i Tonga ki he ‘api na‘e nofo ai ‘i Lakepa, Fisi. Leka ko e ‘eikivaka pe ‘ulivaka ‘a e Tu‘i Tonga. Ko e fonua pe ko e Nuku ‘o Leka.</p> <p>MAKAUNGA – Makaunga he lotu, ko e fu‘u maka na‘e nofo‘anga e ‘ulivaka ‘a e Tu‘i Tonga, ko Lehā‘uli lelei. Ngāue‘aki e fanga ki hono fakahake‘anga kalia ‘o e Tu‘i Tonga. ‘Api ‘o Manumataongo fale‘alo lahi ‘o Laufilitonga. Na‘e malanga ‘a e faifekau misinale ‘o fakatāipe ‘a e fu‘u maka ko e unga‘anga ia ‘o e lotu.</p> <p>TALAFONO – ko e tala ‘o e me‘a na‘e fo‘ou kia Kau‘ulufonua ‘a hono feia ‘o Takalaua. Ko Tala-me‘a-fo‘ou. Pea ko e fanga na‘e fāite ai ‘a e fefine talafekau. ‘Uluaki hingoa ‘o e feitu‘u ni ko Niutao.</p> <p>NAVUTOKA – hingoa mei Fisi, fakahingoa ‘e he to‘a Fisi ko Kolo Lavaka Tu‘itupou ‘e Kafoa ke ō mai ‘o tau‘i ‘a Moeakiola ke fakahifo mei he Tu‘i Ha‘atakalaua.</p> <p>MANUKA – hingoa mei Ha‘amoā. Ko e taulanga ia ‘o e ngaahi folau mei Ha‘amoā, pea na‘e fakahingoa ko e Manu‘a, kae toki liliu ‘e he</p>	

kau Tonga ki he Manuka.

KOLONGA – ko e tehina ‘o Nuku ko ‘Utoikamanu, pea na’e fietangata’aki ‘a ‘ene fakapō tangata. Pea ko ‘ene ‘umutangata ee ‘i he ve’ehala ‘o Fo’ui. Pea ko hono ilifia’i ia ‘e he kakai pea nau hola nautolu ki he fale Hūfanga, kae tuku pe ‘enau fanau ‘o nga holo ‘i he kolo – tupu mei ai ‘a ‘ene lea ‘o pehē ‘Toki Kolo Nga pehē.

AFĀ – tō ‘a e afā pea hola ‘a e fānau ‘a Tu’itufu mei ‘Eueiki ‘o hake he fanga ko ia, ‘o ui ai pe ko Afā.

NIUTŌUA – ‘uluaki ui ko Ha’amene’uli, ko e ui ‘i he pau ke heke he ‘uli ‘a e kāinga ‘o Tamale ‘i hono hiki ‘a e taumafa ki he Tu’i Tonga. Toki liliu ‘a e hingoa ‘e Kuini Salote ki he Niutōua, ko e hingoa ‘o e ‘api ‘o e Tu’i Tonga na’e tu’u ai ha ongo fu’u niu kula mo e niu tea, ka na ‘ana luo taha pē.

TATAKAMOTONGA – kāinga Ha’amoā ‘o Tohu’ia, ‘ofefine ‘o e ‘eiki Ha’amoā ko Ama na’e ‘omai ke ta’ane pea mo e Tu’i Ha’atakalaua ko Mo’ungaatonga. Pea ko e pāhia ‘a e kau Ha’amoā hono ngaohi kovi’i nautolu ‘e he kau Tonga ‘o kole ai ‘e Tohu’ia ha ‘api ke nofo ai ‘a hono kāinga. Pea ko ‘enau fakahingoa ‘a e feitu’u Tataka mo e Tonga ‘i he ‘enau manatu ki honau ngaohi kovia ‘e he kau Tonga.

TANGIBLE CH**INTANGIBLE CH****CULTURAL
INDUSTRIES**

‘ALAKIFONUA – talanoa ‘o e ‘ofefine ‘o e Tu‘ipelehake ko ‘Alakimoana pea mo e foha ‘o Vaha‘i ko Fonua. Pea mo hona foha ko Teputepu‘i maka na‘a ne tolo ‘a e kau talafekau ‘a e taungatēvolo. Na‘a nau nofo ‘i he feitu‘u kuo ui ko ‘Alakifonua (kae to‘o ‘a e moana).

HOLONGA – taimi na‘e ‘ave ‘inasi ai ki he Tu‘i Tonga na‘e ha‘u ‘a e kāinga ‘o tātaki mai ki he feitu‘u ko eni, ke ‘ave ‘a ‘enau Holo. Pea ‘alu pe taimi mo e tokolahi ‘a e kakai ne nau nofo ai pe he feitu‘u ni hili ‘a e ‘inasi. ‘O ui ai pe kolo ko Holonga, ‘a ia ko e tātaki‘anga ‘o e holo ki he Hau ‘i Mu‘a.

MALAPO – kāinga ‘o Luani na‘e ‘omai mei Fisi ‘o nau nofo ‘i he feitu‘u ni ‘a ia ‘oku mā‘olunga. Ne ‘i ai pe kāinga Tonga ne nau nofo ‘i he tālalo na‘e ui nautolu ko e Ha‘angongo – ki he manupuna ko e Ngongo. Ka na‘e faifai pe taimi pea mo ‘enau hiki ‘o nofo fakataha mo e kāinga ‘i Malapo.

VAINĪ – ko e lea ‘a Ma‘afu ki he Vai na‘e nofo ai ‘a e fu‘u ‘ulie fa‘ahikehe ‘a ia na‘a ne fā‘ele‘i mai ‘a Ma‘afu Toka pea mo Ma‘afu Lele. Pea ko e lea ‘a Ma‘afu ko e tupu ‘a e ongo tangata ni ko e vai ni.

FOLAHA – ma‘u mei he lea ko e Fola‘anga. Feitu‘u ne fa‘a tātaki ki ai koka‘anga

mo e lālanga 'a e kakai fefine.

'UTULAU – ko e fa'a lāunga
'a e ki'i kolo he oo 'o 'utu vai
mai mei honau ki'i vai ko
Tufumahina. Ko e 'utu vai
mai ki he taumafa kava. Pea
ko 'enau 'utu pea mo e lau.
'Oku toe 'i ai pe mo e ngaahi
faka'uhinga kehe 'o e
'Utulau.

FALA PAKO – tu'a liku 'o
'Utulau na'e lahi ai 'a e pako.
Pea ko e ō ko ee ki he 'ū
matātahi na'e ngāue'aki pē 'a
e pako ke faliki'aki 'a e nofo.

HALA HEAVULA – ko e
'akau tu'u he 'otu liku 'o
'Utulau. 'Oku sino taha pē,
pea tupu pupupupu, 'o hange
pē ha hala.

FANGA SIALE

FA'ITOKA

VAOLONGOLONGO

TOA FAKA'AMU

ALA FOLAU

HEAVULA

PAKO

HALA PALAVI

'API KO 'UHA LOI

FU'U FĀ KO MATA KI

VAHA

HA'ALALO – nofo'anga 'o e
kāinga 'o Vaea na'e 'ave
kinautolu ke nau tauhi ki he
'ofefine 'o Vaea ko Mapu
mei he ngalu na'e mali pea
mo Valu. Pea ko 'enau 'ave
veifua na'e ha'amo lalo pē.
'O ui ai pe feitu'u ni ko
Ha'alalo.

SOPU 'A FAFINE – ki'i
kongatahi nonga 'i he liku 'o

TANGIBLE CH**INTANGIBLE CH****CULTURAL
INDUSTRIES**

Ha'alalo. Pea na'e ngāue'aki
'e he kakai fefine 'o Ha'alalo
pea mo 'Utulau. Pea ko e koa
'a e tahi mei he 'enau kaukau
'o ui ai ko e Sopu 'a fefine.

PEAU MA'A 'O E FUNGA
FAKA'ALA – 'Alo fefine 'o
e Tu'i Tonga ko Sinaitakala,
na'e hingoa ko Hua mo
feitonga, na'e mali mo e foha
'o Vaha'i ko Ata mo Kamea.
Ko e fefine hoihoifua, pea ko
'ene fa'a fakala'ā 'i he liku,
na'e 'a'ala pe na'e ngingila 'a
hono kili 'o ui ai 'a e
'one'one 'o e fanga ni ko
Funga faka'ala.

HA'AKAME – 'uhinga pē ia
ki he 'api na'e fa'a fakataha
ki ai 'a e ha'a poto.

HALA TOA MUI – ko e
'uhinga ki he ngaahi toa 'oku
tō he ongo kau hala 'o e kolo
ni, 'oku kei mui pē 'a e toa ni.

HOUMA – hingoa ma'u mei
he keli kolo tau 'a e kāinga 'o
e 'Otu Houma. 'I hono fetuku
'a e te'e tanu'aki 'a e lau'i
kulukulufa mo e fafa 'o 'ave
mei he uma ki he uma, pea ko
e lea ne pehē 'fiema'u ho
uma'.

MAPU 'A VAEA – tu'a liku
'o Houma 'oku tu'u ai 'a e
pupu'a puhi. Ko e le'o 'o e
tahi he'ene puhi ki 'olunga
'oku hangē ha mapu, ko ia
na'e ui leva 'a e 'otu pupu'a
ni, ko e Mapu 'a Vaea.

FUNGAMAHOFA – 'akau
tu'u fonua 'o e ngaahi fanga
'i he liku 'o Houma. Pea na'e

ui pē ko e Fanga mohu he fā,
ka kuo fakanounou he 'aho
ni.

VAOTU'U – kāinga ne nau
ngoue ma'ae Tu'i Pelehake
pea mo Tu'ivakanō. Pea ko e
me'a ange 'a e Tu'i Pelehake
ne fa'a lea 'a e motu'a
faifatongia ko Puleiku kuo
fu'u vaoatu'u 'a e ngoue 'o
'uhinga kuo foha 'a e ngoue
pea kuo vave pē ke utu.

FUNGA TUFUHU – ko e
'uhinga ki he vai 'i he liku 'o
Vaotu'u. Ko e tufu 'oku
'uhinga ia ki ha vai, 'oku tafe
mei loto fonua 'o Hū mai 'i
lalo fonua, 'o tafe ai ki tahi.
Funga 'oku fa'a ngāue'aki ia
ki ha tafungofunga pea ui ai
pē 'a e mātanga ni ko e Funga
tufuhu.

KELE'A MAKĀ – ava'i
maka 'oku 'i he 'ana 'i he
liku 'o Vaotu'u. Ko hono
ifi'i' 'oku hangē tofu pē hano
ifi'i 'o ha kele'a.

VAI SIO'ATA – tu'u 'i he
loto 'ana 'i Vaotu'u. 'Oku
hangē 'a e vai ni ha kumete
pea 'oku 'ufi'ufi 'e he fanga
ki'i limu. Pea ka pae'i 'a e
limu te te lava pē 'o sio ki
hoto 'īmisi 'o hangē pē ha sio
ha sio'ata.

VAI 'UTU UKU – vai melie
'oku tu'u ia 'i tahi, pea kuo
pau ke uku ki tahi 'o 'utu
hake mei ai 'a e vai melie ni.

FĀHEFA – tangata ko Manu
Taliu na'e nofo he feitu'u ko
eni. Pea ko e hā'ele hake 'a e

TANGIBLE CH**INTANGIBLE CH****CULTURAL
INDUSTRIES**

Tu'i Tonga, pea ne 'alu atu 'o kau he kau 'ala, pea ko e 'eke ange 'e he Tu'i pe 'oku nofo 'i fē. Pea ko 'ene tali 'oku nofo pē 'i hee, he fu'u fā mo e fu'u hefa.

TOA HOLA – kuonga 'o Tupou I, ne fai fakasio ngaahi toa ke tā mai ki he pou 'o Saione. Pea ne hili 'a hono faka'ilonga 'i 'o e toa 'i Fāhefa, pea ko e foki atu ia 'a e kau tangata he pongipongi 'e taha, kuo 'ikai toe 'i ai 'a e fu'u toa ia. Talu ai pē 'a hono fekau 'e Tupou I ke tuku aa 'a e fu'u toa hola.

MONOTAPU – ko e fanga eni ne tātaki mai ki ai kāinga ke faka'osi, pea fakakakato 'a e mono faka'osi 'o e polopolo ke 'ave ki he Hau 'i Mu'a. Pea ko e feitu'u pē 'eni 'e aotapu ai, pea 'ikai ngofua ke toe fakaheka ha me'atokoni 'i ha feitu'u kehe. Monotapu, ko e mono faka'osi pea ngata ai.

KALA'AU – motu'a ko Ma'afu na'e fekau 'e he Tu'i Tonga ke 'alu 'o kumi ha kekekele lelei ke ngoue ai. Pea 'i he 'ene a'u atu ki he feitu'u ko eni, na 'ane pehē na'e 'i ai e le'o na'e pehē ange, ko e feitu'u lelei eni. Pea 'i he 'ene foki 'o fakahā ki he Tu'i Tonga 'o ne pehē 'Kuo Kala kiate au 'a e feitu'u mahumo lelei hono kekekele ki he ngoue'. Ko e lea kala ko e lea fakaniua 'o tatau mo e tala.

MOTU MAKĀ – ko e hingoa pē na'e fa'a ngāue'aki he si'isi'i 'a e ki'i kolo.

‘UTU MEI LANGI – ko e fanga ‘oku ma‘olunga ‘o hake ‘a e tahi ki ‘olunga pea toki tafe hifo ai ‘o hangē pē ha ‘utu vai mei ha ‘otu langi.

FO‘UI – fu‘u ‘akau ko e fo‘ui, na‘e tu‘u he ‘api ‘o e matāpule ‘a Vaha‘i ko Tuila. Kole ange ‘a hono hoa ke tā ‘a e fu‘u fo‘ui, na‘a kaka ange ha taha ‘o pā‘usi‘i ia. Pea ‘ikai ke tā pea iku pē ‘o hoko. Ka ‘i he ‘ita atu ‘a e motu‘a, na‘e lea ai ‘a e hoa ‘o pehē ko hono fo‘ui pē.

LOLO PĀONGO – ‘api nofo ‘anga ‘o Vaha‘i na‘e lolo‘akau‘aki ‘a e pāongo.

‘UMU TANGATA – ngoto‘umu na‘e ta‘o ai kau to‘a mate he tau ‘a Hihifo mo Hahake. Pea ko e fīta‘a ‘a Vaha‘i ‘o ‘ikai tanu kae ta‘o. Ka na‘e ‘ikai toe fuke ‘a e ‘umu ni.

HA‘AVAKATOLO – ko hono toloaki‘i ‘o e vaka ki he loto. Lolotonga ‘a e tau mo e kau Hahake. Hifo mai ‘a e kau tau mei Hahake he nuku, kae ‘alu atu ‘a e kau Hihifo kāinga ‘o ‘Ahome‘e ‘o toho ‘a e vaka ki tahi he lolotonga ‘a e hu‘a ‘o iku hake ‘a e vaka ia ‘i Sopu.

MATAVAI KO HIVA – fo‘i matavai ‘e hiva ‘i he anovai pē ‘e taha.

TOKA ‘I HA‘ALAKO – pupu‘a ‘oku tu‘u ‘i he liku vaha‘a ‘o Fo‘ui mo

Ha'avakatolo.

KOLOVAI – 'uluaki ui ko Kolopelu. Kā 'i he'enau keli honau kolotau' ne pā ai 'a e vai 'o vai takai 'a e kolo.

FALA 'O SĒTANE – ko e Fala 'o Feteleni mo e Ata – ko e lata'anga 'o Ata mo e kakai fefine 'o e kolo ki he matātahi kō 'o Kolovai. Ka kuo ui he 'aho ni ko e Fala 'o Setane.

'ĀHAU – hingoa totonu 'Aa'i 'o e Hau. 'Uhinga 'eni ki hono fakanofonofa 'o e kāinga vahe hihifo 'o 'ā takai 'a honau Hau 'a e Tu'i Kanokupolu.

SIA KO 'ULUKAULUPE – na'e toki ma'u 'a e heu lupe 'a e 'alo 'o e Tu'i Tonga ki he sia ko 'eni. 'Ulukaulupe ko e lupe 'e 20.

HA'ATAFU – 'uluaki nofo'i 'e he motu'a Ha'amoā mei 'Atafu 'o ui ai pē 'a e kolo ni ko e Ha'atafu.

FAUTĀUPE – fu'u fau na'e tu'u 'i he mui fonua fakatokelau 'o Ha'atafu.

NIU'AUNOFO – niu tō 'e he motu'a Ha'amoā na'a ne 'uluaki nofo mai ki he kolo. 'O ui ai pē 'e he kau Tonga ko e niu 'a e 'aunofa pe ko e niua 'a e sola pe hopoate ki he Fonua.

Appendix 6: Cultural and natural heritage – Vava’u

TANGIBLE CH	INTANGIBLE CH	CULTURAL INDUSTRIES
<p>Lifuka – lī ‘a e kie he funga ‘o Fuka lolotonga ‘a ‘ene tulafale.</p> <p>‘Eua Kafa – ‘aofio ai Tu‘i Tonga Tele‘a, mo hono ‘alo fefine Talafaiva, mo e matāpule ko ‘Auka. Taimi ‘o Lolomāna‘ia ‘o Makave. Pea fai ‘a e ‘eva ‘a e manā‘ia ko eni (ovaka, tu‘anaki ‘auka, fo‘uipē nefai). Telio ‘a Talafaiva ‘i he peito ‘i Houmelie Neiafutahi, ‘ave ia ‘e Manā‘ia hili hono tamate‘i ‘e ‘Auka.</p> <p>Ha‘alaufili Hangaitokelau Piu‘oekolofāhina Makatoa Vaikilikili – talanoa ‘o Afu mo Fotu</p> <p>Pa‘utu Kolofāhina ‘Esi ‘o Longolongofolau – fiema‘u ke toe ngaohi.</p> <p><i>Mala‘e ‘I Makave</i> Oloehau – toka hou‘eiki ‘i ‘olunga, pea na‘e heke pē kakai ki ‘olunga, ‘ikai ha taha ‘e ‘alu tu‘u ki he mala‘e. Otufalaalolomānaia Pangaiomakave Puleihata Manono Tutu‘ila</p> <p><i>Matātahi</i> Fetoavai Tau‘alangaaloa – taulanga ‘a e fanga tēvolo. ‘Emalata taulanga (emerald base) Fangaloka</p>	<p>Lakalaka</p>	<p>Takimamata; mamata tofua‘a; uku tofua‘a;</p> <p>Lālanga</p> <p>Koka‘anga</p>

TANGIBLE CH	INTANGIBLE CH	CULTURAL INDUSTRIES
<p>Homolei Halalavengatoto</p> <p>'Api Mapu'atonga – 'api tala 'o Makave Matamoana Mōmoa Falepuha Kolotongo – me'a ai Tu'ilakepa</p> <p>Taulanga Puatalefusi – Ko e taulanga tala eni 'o Vava'u 'i hono liliu fakatonga mei he Port of Refuge 'i hono fakahingoa 'e he Kaivai, Morelle (Molele).</p> <p>Lolo 'a Halaevalu – Ko e fo'i feitu'u fakahisitōlia eni pea koia 'oku tu'u tonu ai 'a e uafu 'o Vava'u 'i loto Neiafu.</p> <p>'Ovaka 'Esi-Ko-Lopaukamea – Ko e 'esi 'o e Tama Tu'i II 'oku fa'a hā'ele 'o fakahauē ai.</p> <p>Holonga 'Esi-'O-Sālote – Ko e 'esi eni 'o e Ta'ahine Kuini, La'ā Kuo Ungafonua, Kuini Sālote Tupou III ko e Tu'i 'o Tonga.</p> <p>Feletoa Kolotau Feletoa – Ko e kolotau eni 'o 'Ulukālala ko e to'a 'o Vava'u pea na'e a'u mai ki Tongatapu ni 'ene fakaaaoa.</p> <p>'Ōtea 'Ana Pekepeka – Ko e mātanga 'iloa eni ko e 'ana 'oku tu'u 'i tahi pea 'oku lava pē 'a e vaka 'o hū ki ai. Ko e fai'anga kakau eni 'o e</p>		

TANGIBLE CH	INTANGIBLE CH	CULTURAL INDUSTRIES
<p>folau'eve'eva.</p> <p>Matamaka 'Ana Liku – Ko e 'ana eni 'oku tu'u mo ia he tu'aliku. 'A ia kuopau ke te uku kita ki tahi 'o hū ai ki he 'ana 'oku mōmoa ia, neongo 'ene tu'u 'i tahi.</p> <p>Tu'ane kivale Fungamatoto – Ko e ki'i fo'i laupapa maha he Tu'aliku 'oku fai'anga mata māhina talu mei ono'aho.</p> <p>Tefisi Fanga ko Talihoui – Ko e fanga eni na'e fai ai 'a e taliui mo e fakahekaheka 'o e kau tau 'a 'Ulukālala kae ō ki he tau.</p> <p>'Esi 'o Talafaiva – Ko e 'api eni na'e hopo ai 'a Talafaiva mo Tu'i Tonga Tele'a pea tō ai 'a e lea Fo'ui Ne Fai. Ko e fu'u fo'ui na'e tu'u he tu'afale pea tala 'e Talafaiva ke tā ka na'e 'ikai. Ke iku 'o kaka atu heni ha motu'a 'o fē'iloaki mo Talafaiva pea 'ilo'i. Toki lea 'a Talafaiva na'a ku 'osi tala atu pē ke tā 'a e fu'u fo'ui.</p> <p>Makave 'Api Ko Tu'u'iahai – Ko e 'api eni 'oku tu'u ai 'a e Falelotu Fakamolemole mo e Maka Fakamanatu 'o Siaso Tupou I. 'A ia ko e feitu'u eni na'e tu'u ai 'a e Falelotu na'e fuofua fakahoko ai 'ene Folofola, Malanga fakalotu 'i he'ene kei Taufā'ahau.</p>		

Appendix 7: Cultural and natural heritage – Ha‘apai

TANGIBLE CH	INTANGIBLE CH	CULTURAL INDUSTRIES
<p>‘Uiha (Mātanga)</p> <p>Mala‘e Lahi – telio heni ‘a e ongo ‘alo ‘o Tupou I ko Tēvita ‘Unga & Vuna. Hala ‘a Tupou I ‘i Tongatapu ni pea neongo na‘e ‘osi teu e kāinga ‘Uiha ha fonualoto, ka na‘e kole he Hou‘eiki Tongatapu‘ kia Malupō ke telio ‘a hono mokopuna to‘a, poto & ‘ofa na‘a ne fakatahataha‘i & fakamelino ‘a e fonua ni ‘i Nuku‘alofa. Na‘e tali ‘a e kole ni pea hoko ai ‘a Mala‘e Kula ko e telio‘anga ‘o e Ha‘a Tu‘i Kanokupolu.</p> <p>Hala Toaongo – Ko e tu‘u ‘a Mala‘e Lahi ‘oku hanga ki tahi, tu‘u heni ha kau ‘ātoa halanga ki mala‘e pea ko hono ongo ‘oku vanavanaiki he fa‘aki mai ‘a e matangi. Ko e fu‘u toa kotoa pē ‘oku ne fakafofonga‘i ‘a e maama ‘i he taki pō ki Mo‘unga ‘i ha me‘a faka‘eiki.</p> <p>Maka Toli‘a – (6m x 5m) ko e maka na‘e faka‘e‘epa ai ‘a ha me‘a faka‘eiki ‘oku tu‘u ‘i loto mālie ‘o e Hala-Toaongo pea toki fakahā‘ele ki Mala‘e Lahi.</p> <p>Toa ko Taufā‘ahau – Ko e fu‘u toa na‘e fakahuafa ko Taufā‘ahau, ko e fahu ‘i ‘Uiha pea na‘e lolo ‘a e takipō ‘o ha me‘a faka‘eiki mei he fu‘u toa ni.</p> <p>Funga Veimapu – Ko e piuaki ‘e Taufā‘ahau ‘a e</p>	<p>Kupenga fonu – Felemea</p>	<p>Lālanga</p>

ongo mokopuna 'a Malupō
ke tau'i 'a Laufiletonga 'i
Velata. Na'e 'ikai ke na loto
ki ai he ko 'ena fa'ētangata,
pea 'i he folau 'a Taufā'ahau'
na'a na toe hifo mai ki he
matātahi ni 'o mapu ki vaka
pea toe maliu mai 'a e folau.

Tungua

Siapua – Langi 'oku tanu ai
'a e Tamahā fakamuimui
taha, 'Amelia Fakaikuo'uiha.

Fangai Tungua – Fanga na'e
fakatū'uta ai 'a e tukumēsini
(masi & koloa) 'a Tonga
kotoa ki he Tamahā.

Funga Fa'imata – Fanga
na'e tulungia ai 'a e Hulu
Tungua ke 'ilo pe ko hai kita
koe'uhi ko e 'eiki lahi 'o e
Tamahā.

Fangatu'oua – Ko e fanga
na'e hopo ai 'a e Tu'i Tonga
Fefine ko Fatafehi-'o-Lapaha
'o tali ke hifo mai 'a Tungī
Māna'ia' ke na fe'iloaki.
Na'e tō ai 'a e lea Tainamu-
'Oe-Paea koe'uhi neongo ko
e tu'o ua ee 'ena feiloaki ka
kuo fuoloa 'ene tali mo hono
kai ia 'e he namu.

Siangahu – Ko e sia lahi 'eni
na'e tanu 'o mā'olunga
'aupito pea ko e me'a'anga ia
'o Tungīmāna'ia 'o talitali ai
'a e ngaahi Tu'i Tonga Fefine
mo e kau fefine 'eiki lalahi 'o
Tonga ni ke nau fe'iloaki.

Kotu

Langi Lilo – Langi eni 'oku
telio ai 'a Tungīmāna'ia.

Vai Tangata – Vai kaukau
pē ki he kakai tangata ko e
tauhi 'o e tapu mo e veitapui.

Vai Fefine – Vai pē ke
kaukau ai 'a e kakai fefine ko
e tauhi 'o e tapu mo e
veitapui.

Namo Lahi – Ko e kongā
tahi lahi eni ko e fai'anga
lova vaka mo fakatētē vaka 'o
e Tu'i Tonga.

'O'ua

'Utu Malama – Fanga eni
'oku tu'u 'i he 'utu 'a ia na'e
tengihia ai 'e ha fefine si'ono
hoa'. Lolotonga 'ene tangi
mo e tapa 'a e 'ata 'i he
maama 'o e afi he ko e me'a
po'uli. He tā ko e māna'ia ia
ko **Lepuhā** kuo 'asi. Na'e
tuku leva 'ene tangi ka na
fe'iloaki. Ne toki 'aho hake
'o toki 'ilo ai e Lepuhā ko e
fefine 'oku 'ikai ke mata
lelei. Kaekehe, na'e tō ai 'a e
lea ko e **Finetangilo** 'i 'Utu
Malama mo e **Aho Kai**
Fonu Kae Māvae Lua.

Ha'ano

Fangalahi – Ko e fanga eni
'oku tukufakaholo ai hono
fakahake mai ai 'a e ika
tupu'a 'o Ha'ano ko e 'Atu.
'A ia 'oku taki mai ia 'e he
motu'a tauhifonua ko e Hiko
mei tu'a he hakau 'o 'omai ki
loto namo pea fakahake ai
'a e 'atu 'i he fanga ni ki 'uta.

Faleloa

Houmale'eia – Ko e fo'i
lau'one'one lōloa 'i he
muileleu fakatokelau 'o

Faleloa 'oku hangē 'oku mei
superstitious. Ko e fo'i
lau'one'one ko 'eni 'oku
pule'i ia 'e he matangi. Ka
angi 'a e matangi mei he
Hahake te te ha'u kita kuo
hu'u 'a e lau'one'one ia ki he
Hihifo; 'o tatau pē 'ene 'i he
Hahake 'oka angi 'a e
matangi mei he Hihifo.

Pangai

Mala'e & Maka

**Fakamanatu 'o Mr. Shirley
Baker** – 'Oku tu'u eni 'i he
mui kolo fakatokelau 'o
Pangai. Ko e fakamanatu 'o e
mo'unga'i tangata na'e
tokoni kia Taufā'ahau (Tupou
I) ki hono fakava'e 'o Tonga
'o onopooni.

Tau'aki Pulu – 'Afio'anga
'o Taufā'ahau pea ko e
'afio'anga ia 'o 'Ene 'Afio 'i
Pangai Ha'apai
('Apitukufakaholo).

Kolotau ko Velata – Ko e
kolotau eni 'o Laufilitonga,
ko e Tu'i Tonga fakamuimui
taha. Ko hono ikuna'i 'e
Taufā'ahau 'a e kolotau ko
eni' na'e fakangatangata 'a e
fakaaaoa 'a e pule 'a e Tu'i
Tonga. Pea fakaava ai 'a e
matapā ki hono fa'u 'o e
Tonga fo'ou (modern Tonga).

Felemea

Liku Tapu – 'Oku pehē'oku
telio heni 'a e Tu'i Tonga ko
Tu'i-Tā-Tui.

'Esi 'o Ma'afu – Ko e 'Esi
eni na'e fa'a nofo ai 'a
Ma'afu kimu'a pea ne toki
hiki 'o tau'i 'a Fisi pea ne
nofo ai pē.

‘Otu Kinekina – Ko e
kāpasa folau tahi ‘a Tonga
mei ono‘aho. Ko e ‘otu hakau
‘i lalo kilisitahi ka koe‘uhi
‘oku tu‘u ‘i he potutahi
mamaha ‘oku lava pē kete sio
mei he fukahī tahi ki ai. ‘Oku
‘i ai foki fanga motu iiki, tu‘u
vahavaha he halanga ko eni.
‘A ia ko e fo‘i halanga ko
‘eni ‘oku lele faka-tokelau
mei Kāvai Ha‘ano hoko mai
ki Kāvai Foa, Lifuka, ‘Uiha,
Felemea, ‘Otu Tolu, Malinoa,
Tongatapu.

Appendix 8: Cultural and natural heritage – ‘Eua

TANGIBLE CH	INTANGIBLE CH	CULTURAL INDUSTRIES
<p>‘Api ‘o Kaufana – tu‘u‘anga ‘o e Palasi fakatu‘i ‘i ‘Eua. Na‘e ua, ko Ha‘aluma, me‘a mai Taufa‘ahau te‘eki ai Tu‘i, ‘o hake ‘i Fanga, toki ha‘u ‘a Moulton ki he misinale, pea ngoto ‘a e vaka ‘o mate ai ‘a hono ‘ofefine, ko Ofilei, pea fakahingoa leva ai ‘a e fanga ko Ofilei. Ka na‘e lahi nofo ‘a Kaufana ki Ha‘aluma.</p>	<p>Angaanganoa – na‘e ‘uhinga pē ia kia Tuku‘aho.</p> <p>Toutai ‘o e ‘otule – ika ‘a Vaka‘uta.</p> <p>Mamangi‘ohalahu – fetu‘u na ‘ane tataki ‘a e kau faifolau tahi. Feitu‘u mā‘olunga taha ‘o ‘Eua mui fonua, ko Hehu. Te te kaka ki ai, te te sio kotoa ki ‘Eua.</p>	<p>Takimamata ‘a Eua – Ecotourism</p>
<p>‘Api ko Ta‘anga – hamu hifo loholoho ‘o tā ‘a hono tuonga‘ane ‘a Kaufana.</p>		
<p>Maka Ha‘aluma</p>		
<p>‘Ohonua – nofo pē mātu‘a ‘a Niua ‘i ‘olunga pē ‘i ‘Ohonua. ‘I ai fu‘u maka, tu‘u pe ofi he hala fakakavakava, ko e hili‘anga ‘o e ‘oho ‘o Nua. Fa‘a ha‘u ‘a e fefine ko e folau ki Tonga, ‘o hili ai ‘a ‘ene ‘oho. Nua na‘e ‘omai ke ta‘ane mo Momo. Nua ‘ofefine ‘o Lu‘au.</p>		
<p>Lakufā‘anga – honge ‘a e fonua, ko e ‘akau ko e longolongo ‘oku lahi ‘aupito he fanga. Pea na‘e ‘omai ‘o fahi ‘o tama, tatau, pea fakatotoka ‘o hangē ha mahoa‘a. Pea ko e oo ‘o pehē, pea tō ki tahi ‘a e motu‘a, pea hopo atu ki tahi ‘a e fanau. ‘O ‘uhinga ai ‘a e Lakufā‘anga – tu‘u ‘a e fā kae laku atu. Ko e fonu ‘oku ‘asi he tahi. Ko e laku pe fā, kae ‘asi mai fonu. ‘I ai mo hono laulau.</p>		

Vai ko Kahana – tu’u he kelekele ‘a ‘ene ‘afio. Talu tu’u ‘a e ki’i vai mei fuoloa, pea na’e ui pe ia ko Kahana, koe’uhi ko ‘ene tafetafe mālie.

Pangai – hiki ‘eni hono tu’o 2 pe 3. Hiki mai mei Valu. Pea a’u pē ki ha taimi kuo ‘ikai ke kei ‘i ai ha kakai, movete ‘a e kakai. Ha’u ‘a e kakai ‘o ‘alu ‘a e ni’hi ki ‘Ohonua pea ‘alu ‘a e ni’ihi ki Ha’aluma. Pea ha’u leva ‘a e motu’a ko Vave mo hono foha ‘e 3 ‘o langa ‘a e ki’i kolo ko Pangai. ‘UHINGA ui ko Pangai, he ko e nofo ‘a e kakai hou’eiki. Na’e ‘uluaki nofo ‘a e kakai Pangai ‘i Ha’aluma.

Ha’aluma – ko e hingoa fakaluma ki he ki’i Ha’a na’a nau langa ‘a e vaka ke fai ha kumi fonua fo’ou, ka na’e ‘ikai lava.

Holo ‘a manu –

Vai sio’ata – ‘Kata’i’i’

Felekie

Faioa – fu’u ‘ovava

Folaha – fanga

Tokopuha – toko pē mate ‘o tuku hifo ki he ongo fu’u pupu’a; pea ‘alu ai pē mate. Na’e toki ki mui ni pē ‘a hono ngāue’aki ‘a e mala’e.

Vai ko veifefe – lele pē ‘o a’u ki tahi.

Vaingana – ‘oku taki ai vai ki he ‘api ‘o e kau sela. ‘I lalo hifo **Veimuni**, pea hifo

mai ki matamaka, ko
Vaiangina, he taimi havili
‘oku angina pē ‘e he maka
ki tahi. Ko e vai pē ‘e taha,
kae hingoa ‘e 3.

Mātanga‘o Lokupo
‘Alo‘alo ‘a hina
Topuva‘e ‘o Maui

Lī‘angahuo-‘O-Maui : Ko
e fo‘i ava ‘oku hū mai ai ‘a e
tahi mei he moana ‘o ‘alu ki
lotofonua ‘o fālahi ai,
fuopotopoto hangē ha fo‘i
anovai. Ko hono fuo ‘o e
fo‘i mātanga ko eni‘oku
hangē ha HUO.

Matalanga ‘A Maui – Ko e
mātanga eni ko ha fu‘u luo
fālahi pea loloto ‘oku tu‘u ‘i
lotofonua ‘oku pehē ko e
langa‘i‘aki ‘e Maui hono
huo kauvao.

Hafu – Ko e matavai ‘oku
tafe hifo mei he maka, hangē
ha ki‘i vaito‘o ‘o tānaki ‘i
lalo ‘o hoko ai ko ha ki‘i fo‘i
anovai.

‘Ana‘ahu – Ko e taha ‘o e
ngaahi ‘ana loloto mo‘oni ‘o
‘Eua. Ko e mātanga
takimamamta ‘oku lava pē
‘a e sio ki ai. Ka ‘oku
faingata‘a ‘a e hū ki ai he
‘oku ‘alu hangatonu ‘a e
‘ana ni ki lalofonua.

Ha‘aluma – Ko e matātahi
faka‘ofa‘ofa taha eni ‘o
‘Eua, koe‘uhi ko hono
‘ātakai fakanatula.

Tele‘a – ‘Oku tu‘u
fakaenatula pē ‘o fakakau‘a

TANGIBLE CH**INTANGIBLE CH****CULTURAL
INDUSTRIES**

hangē ha lilifa pea 'oku tafe
mai ai 'a e vai ki he
Taulanga Nāfanua ki
'Ohonua.

Fungaano Kula – Ko e fo'i
toafa he tu'aliku 'o 'Eua,
'oku hifo atu ki ha lilifa 'o
hifo hangatonu ki tahi. Ko e
kelekele 'o e feitu'u ko eni
'oku 'umea kulokula. Ka
'uha lahi 'a e feitu'u ko eni'
'e tupu ai ha anovai. Pea ko
e anovai ko eni 'e lanu
kulokula ia.

Appendix 9: Cultural and natural heritage – Niuatoputapu

(data available at time of research)

TANGIBLE CH	INTANGIBLE CH (TK)	CULTURAL INDUSTRIES
<p>TAFahi Kolokakala – hingoa fakatenetene – motu ‘o e kakala kehekehe; siale, langakali, mohokoi.</p> <p>Fatumakalikali – taulanga ‘o Tafahi. Taimi kuohili‘, ko e ngaahi fatu ne nau ō mai ‘o nofo fonua heni.</p> <p>Maka ko Fatuloa – ko e ongo mātanga ‘e ua – ko fatuloa ‘uta mo fatuloa malena, ongo tangata, ne ‘i ai taha ne fie‘eiki.</p> <p>Fatutao – maka pe ia ‘oku fai pē fononga ai.</p> <p>Taulanga hanga ki Niua – Faihavanui; taulanga ‘oku pehē ‘oku nonga, pea ka kovikovi ‘a e taulanga, pea ngāue‘aki ‘a e taulanga faihavanui.</p> <p>Tavita – ofi pē ki Faihavanui, ‘o ha‘u mei ai ki he Fatuloa, pea ha‘u mei ai ki he feitu‘u ko Tamatama – maka ‘oku pehē ko e tauloto mo e fakafafa ‘a maui. Ongō maka, ko e tauloto ia ‘a maui – ko e maka lahi ‘oku ui ko e fakafafa ‘a maui, ‘o pehē ‘oku mā‘olunga ‘aupito ange ia he mo‘uga ‘o Niua. ‘I he maka ko ee ‘oku Fakafafa ‘oku ‘i ai hala ‘e 2 – ko e hala ‘a fafine, pea ko e hala ia ‘a kakai fafine, pea ‘i ai mo e hala ‘a tangata, ‘a ia ‘oku fou ia ki tahi.</p>	<p>Toutai fakafonua – ko tuku fakaholo Hokohoka – fili pē ‘o sia ‘aki ki‘i kupenga, ofā nai ‘e 1 mo e konga, ‘i ai mo e va‘akau ‘e 2 ‘o faka‘esia ‘aki. Fa‘ahinga toutai ia ‘e ma‘u ai ‘ume. ‘I ai mo hono sū ko e teka. Tā mai ‘a e fau ‘o fakamōmōa, pea tui/lalanga ‘aki ‘a e sū.</p> <p>Kapakau ‘o tafahi – pupunga fetu‘u ‘oku ui ko e faikava, ‘oku ui ia ko e kapakau ‘o tafahi. Ko e fetu‘u faifolau ia ‘a Tafahi. Kapakau ki he Tonga, ko tongatapu ia, pea ko e kapakau ki Tokelau ‘o niuatoputapu ia.</p> <p>Kahoa fisi – fī tolu, pea ngāue‘aki ko e fau. Kei ma‘uma‘uluta pē ‘a e lea ‘i he motu ni.</p>	<p>Tofua – lōkeha, lōtaha, ngaahi fala. Kie loaku‘aku hina, tā ‘o tata‘o ‘i tahi – kalasi kehekehe ‘o e kie, efu, maopo, lōtaha. Maopo ko e lou‘akau hinehina kae lalanga lōua, hangē ko e fihu, kie tongai mo e efu lō taha pe ia. Au iiki ange ‘a e maopo. Taimi ni ‘oku ‘ai ‘o sia ‘aki ‘a e pueki – particular to Niuatoputapu. Lalanga ‘a Tafahi ko e meimei ngāue‘aki ‘a e tofua. Ko e ma‘u ‘anga pa‘anga ia tefito ko e lalanga lā (ko e lōkeha ia). Lō ua ‘a e falavala, lō taha pē ‘a e lā. ‘Oku teuteu‘i ‘a e lā ‘oku ‘i ai pe fakaavaava. ‘Ave pe ki Tonga mo Niua ‘o fakamāketi ki ai. Lahi taha pē hono ‘ave ki Tonga. Lahi taha ‘a e katoanga ko Niuatoputapu pē. Kiekie pueki, fau – ma‘u‘anga pa‘anga ia ‘a e to‘utupu. Mo e sia ta‘ovala ko e ngāue ia ‘a e to‘utupu.</p>

Paela'aina – matātahi 'oku
hifo ai 'a e pueki.

'Oneatea – 'oku 'one'one
faka'ofa'ofa.

Fatutao

Laumahalo

Hina mo Sinilau

Mulimātu'a

Tukungakava – 'a ee 'oku
'alu hake ai 'a e sitepu ki
'olunga.

Taulanga fo'ou – 'a ia ko
Fatukalikali pea kaka hake
step 'e 150, pea a'u ki he last
landing ko Ha'angala'e. 'Oku
step 'e 10 pea landing, pea ko
e ngata'anga 'o e maka step
ko Ha'angala'e ia. Pea toki
kamata leva 'a e kolo.

Piu 'o tafahi – pehē ko e piu,
ko e tumutumu ko e me'a
'oku mā'olunga pea ko e piu
ia, 'oku 'i ai 'a e kofe inu,
pea toe hifo mei he piu, 'o tā
'a e kofe inu, pea toe kaka
hake he piu. Ko e Kofe inu
'oku 'i ai 'a e vai ia he kofe.
Ka 'oku 'ikai 'i ai ha piu ia
ai, ko e kofe inu pē. Na'e 'i ai
tala tuku fakaholo, na'e 'i ai
to'a Ha'amoā, ko Miha,
na'ane keli kolotau he funga
piu. 'Oku kei tu'u pe fo'i keli
ko 'eni 'o a'u mai ki he 'aho
ni.

Tafahi – toho ia mei
Niuafou, 'a e vai 'o
Niuafou. Toki ui pē ko

TANGIBLE CH**INTANGIBLE CH (TK)****CULTURAL INDUSTRIES**

Tafahi, ka na'e ui totonu, ko e Tā pea fahi, ko hono to'o ia fu'u mo'unga mei Niuafou. Ko e motu ni na'e to'o ia 'e he kau to'a, tēvolo mei Niuafou, ko e toho mai ko e 'ave ki Ha'amoā. Tā pea fahi, ko e to'o mei Niuafou. Ta'aki hake 'a Tafahi mei Niuafou, ke toho ki Ha'amoā, pea a'u mai ia ki Niuatoputapu, 'i ai to'a ko Seketo'a, pea ne uki 'e ia kau tēvolo Niuatoputapu, ke 'u'ua he hopo 'a e la'aa, pea iku tuku ai 'a e mo'unga, kae hola 'a e kau tēvolo Ha'amoā ia na'a 'aho.

FALEHAU Taiufiufi – 'api 'o Fuimāono; fefine ne folo 'e he ika, pea ne kai pe 'ate 'o e 'anga; toki pu'aki mai ki tu'a fefine, 'ohofi 'e he lango mo e manu 'o ma'u ai hingoa Taiufifui.

Nofo'aeto'a – 'api 'o e siana ne tauhi ki ai kakai hangē ha Tu'i. Tangata Ha'amoā mei he motu ko Manu'a.

VAIPOA

Makamimisi & Pulupulu – matāpule 'a Tangipā.

Mahinafekite – tofi'a 'a Tangipā; fokotu'u 'e Tangipā, ke fakafaikehekehe 'a e tafa'aki 'o Tangipā pea mo Vaipoa. Ko e tafa'aki ki he māhina fekite ko e hihifo ia, kae tafa'aki hahake ko Vaipoa ia.

Vaipoa – keli vai 'a e kau to'a taki 'o e kau to'a ko 'eni ko Seketoa. Pea mo

Lakalaka Feke – tala kakato ai 'a e ngaahi mātanga 'o Niuatoputapu. Lakalaka tali hā'ele.

Ngoue 'Ufilei – founa ngoue'i 'oku makehe pe ia ki Niuatoputapu 'ikai palau.

Faka'uvea – ka 'oku 'ikai toe ngāue'aki 'a e lou niu, ngaue'aki 'a e kupenga.

'Ilo ki he folau tahi – fetu'u pea mo e peau.

Ngoue 'Ufilei – tuku ko ee 'o e 'ufilei ha toe ta'u 'o pala pē ai, pea toe fakalelei ki he kelekele. 'Ika palau, 'oku tō holo pē 'a e 'ufilei he lalo 'akau.

Faka'uvea – 'ikai toe ngāue'aki.

Lahe – makahina – ō 'o pā fefie, pea 'omai 'o tafu pea fakaheka leva maka ki he fefie', tafu pē ke 'osi. Pea ko e tō 'a e 'uha pea kuo pala 'a e lahi. Toki 'alu leva pea mo

'Ufilei – ka lahi pea 'e fakamaketi atu.

Lou'akau kie – lahi lou 'akau kekehkehe, tofua, pāongo, kie, mo e fafa. Fakatau atu lou'akau, pea mo hono lālanga 'o fakatau. Ta'ovala efu, pea 'oku teuteu'i 'aki pē pueki mo e fau. Ko e ma'u'anga pa'anga 'a e motu, pea kuo ala mo e kakai tangata 'o tokoni ki hono ngaohi 'o e lou'akau. Fakamaketi ko e fetu'utaki pē mo Tonga 'o alea'i ai 'a e totongi. Kātoanga 'oku pa'anga lelei ange ia he fakamaketi.

Lālanga – ngaahi 'ilo fo'ou hono ngāue'aki la'i kie. La'i kie 'o lālanga'aki 'a e falavala, ka ko e angamaheni 'oku lālanga'aki 'a e tofua.

Kie fau – lōua 'a e fau pea mo e kie – pea kie ki lalo ka e fau ki 'olunga. Ko e 'ilo

TANGIBLE CH	INTANGIBLE CH (TK)	CULTURAL INDUSTRIES
<p>Latulomitau ko e tokoni kia Seketoa. Na'e tau mai vaka 'o kau mai ai motu'a Fisi, 'o nau hifo mai ki he keli vai. Tamate'i 'e he kau to'a ia 'a e Fisi 'o nau kai 'enua tolu. He talamai kuo pā 'a e vai, pea talaatu 'e Seketoa ke 'omai ha vai ki he kava, pea talamai ia kuo poa 'a e vai ia, he kuo tamate'i foki 'a e Fisi. Pea ma'u ai 'a e Vaipoa. Pea ko Latulomipeau, tafoki pē 'o tākitu'a 'a e fu'u maka na'e falala ki ai, tafoki pe ia 'o mimisi 'a e fu'u maka ko 'eni – pea ko e 'uhinga ia 'o e Makamimisi. Kei tu'u pe 'a e Vaipoa he 'aho ni pea mo e Makamimisi. Ko e vai melie ia 'oku mimisi hake mei he maka'. 'O kei ui ai pē ko e 'otu maka 'o Latulomipeau.</p> <p>Malōlō 'a e hau – fu'u kau, na'e fa'a mālōlō ki ai 'a e Hau 'a Ma'atu.</p> <p>Finekata – 'api; tu'upeau ko e maka; tupu meia Tangipā pea mo Ma'atu. Feinga fakafonua kovi 'a e Fisi, ko e Fisi pē na'e 'omai 'e Ma'atu.</p> <p>'Ū'ū – founa ke tauhi'aki tasipini, lī ki ai niu pea mo e me'i vai. Pea hoko mo e taimi 'oku fiema'u ai ke tamate'i, 'oku 'ikai ha faka'ilonga 'oku holo pe si'isi'i hifo.</p> <p>HIHIFO Matāpule – kau tauhi fonua 'a Mā'atu. Lailo 'Ū'ū – ma'u pē 'i Niuatoputapu.</p>	<p>e kane 'o tata ki ai. Maka ko ia 'oku ma'u pē he tu'a liku. 'Ai falavala 'o pelupelu 'o tata'o pō 3 pē 4 he me'a 'oku 'i ai 'a e lahe. Ngāue'aki 'a e lahe ke hinehina. Ko e falavala pea mo e lōkeha 'oku tata'o 'aki 'a e lahe.</p> <p>'Ufilei Fakatele Toutai kaloama – fakataimi pe ia, 'oku 'ikai ke lalahi 'oku iiki pe ia. Lailo – pē ko e tupa 'oku kei</p>	<p>fo'ou ia. 'I he taimi ko ee, na'e fau 'ata'atā pē. Ngaahi 'ilo fo'ou 'a e kakai fefine ki he kaha'u 'e toe lelei ange. Si'isi'i faingamalie ke fakamāketi.</p> <p>Ngoue Toutai Lālanga – ma'u'anga pa'anga fakatefito ia 'a e kāinga. Pea fua ai 'a e</p>

TANGIBLE CH	INTANGIBLE CH (TK)	CULTURAL INDUSTRIES
<p>Finetengalelei – ta’ahine hoihoifua nofo pē ‘o sio ki tahi ki he mātanga.</p> <p>Vaikoniutōua – fefine mei Ha’amoā, ko e ‘alu ‘ave vai ki Niutōua. Na’ane ma’anga kupu pē ‘a e vai. Pea fou mai heni, ko e siana māna’ia heni ko Vivili. Pea na’e ‘i ai māna’ia ‘i Falehau ko Fuimāono. Fiu feinga ‘a Fuimāono ke lea ‘a e fefine, ka na’e paasi mai heni, ‘ilo ia ‘e Vivili. Pea ne lea atu ‘a Vivili ‘o ‘ikai pē lea mai, pea ne ‘ene’i ‘o kata ‘a e fefine, ‘o mahua ai ‘a e vai heni ko e ma’anga vai ‘a e fefine ‘o ne pu’aki ai heni. ‘Api pē ‘eni ‘o Vivili’ he tafa’aki ‘o e vai.</p> <p>Nukuseilala – matātahi Hunganga – fale hū fanga’anga</p> <p>Matahounga (‘Oholei – hingoa ia na’e ‘oatu ‘e he motu’a ngāue pangikē) – tau’anga vaka ia ‘o Niuatoputapu he taimi ‘o e vakalaa. Ko e me’a na’e ‘ilo’i he fanga ko e fakahifo pea mo e fakaheka ko e uma pe ‘o e kakai, pea ‘ilo ai pē ko e matahounga.</p> <p>Ha’ila – ‘api tuku fakaholo ‘o Tupa; pea ko ‘ena tuku fetuli holo pea pehē atu taha pē ko fē ‘a e kiu, pea pehē atu ‘a e taha ‘ko ee ‘oku hā ‘ila mai.’ Pea ne fai ‘ena tuli kiu he vai ko Afolili, pea ko ‘ena fakato vave mai ki he taumafa kava, pea na hū mai ‘i mu’a he feitu’u ‘oku ‘i ai ‘a e matāpule ‘a e hau ‘o ta’utu</p>	<p>ma’u pē. ‘Ū’ū Kaloama – fefine Ha’amoā na’e ha’u ‘o tuku ‘a e kaloama ia ‘i Niuatoputapu ke lo’olo’oa ai nautolu, kae ‘ave ‘a e vete ia ki Niutōua.</p> <p>Niuatekevaka – motu’a ko Tupa mo Vanisi, pea talaange ‘e Tupa ke ‘alu ‘a Vanisi ‘o kumi mai ha fakalahi ‘a ‘enau me’akai ko e teve, pea ko e kiki’ ko e lohulohu’i nima. Ka na’e ‘osi faka’afu ‘a e ‘umu. Lele ‘a Tupa mo e pate’i toki, ‘o a’u atu ki he vaka ‘o tā ‘a Tupa, kae teke ‘a e tama ‘e taha. Pea kaila ‘a Tupa, ke tala ki Tonga, ko au Tupaolelangi ‘e tapu ‘a Niua. Nau foki mai kuo mate ‘a e ‘umu ia, pea fakahingoa ai ‘a e ‘umu tele ko e taulanga ne tau mai ai ‘a e vaka. Na’e ‘ikai lava ta’o ‘a e ‘umu ia.</p> <p>Sika mo Kaufana – he taimi pe ‘oku ‘i heni ai ‘a e hā’ele, ko e ‘i heni ‘a Mā’atu ‘oku ‘ikai ke na kau naua he faifatongia. Sika ‘a e Tu’i Tonga – sika ‘a Siketo’a ‘o sika’i ki Tonga ko ‘Ilahema; Sika ‘a e Tu’i Tonga ‘a ia ko e mokopuna ‘o e Tu’i Tonga ko ‘Aho’eutu.</p> <p>Kamata pē ‘ilonga ‘a e liliu ‘a e lea, mo e ngāue’aki ‘e he to’utupu ‘a e ngaahi lea fakapālangi.</p>	<p>fatongia ‘o e kolo mo e fonua. Poupou ‘a e to’utupu ki he lālanga pea mo e ngoue ma’u ai ha mo’ui ‘e tokoni lahi ia kia nautolu hono fua ‘enau kavenga.</p>

TANGIBLE CH**INTANGIBLE CH (TK)****CULTURAL
INDUSTRIES**

‘i loto ‘o hae ‘a e kiu
(manupuna) ko e fono ia ‘o e
taumafa kava. Pea na‘e fai
faka‘osi pe ia ‘ia Kuini
Sālote.

Niutopotapu – na‘e ‘ikai
toe hū ha taha ia ha feitu‘u
kehe, ko e matapā pē ko
Niutopotapu, he ko e fou ki
he fietu‘u toputapu ko ‘eni,
‘oku pau pē ke fou he motu
ko ‘eni. Ka ‘oku ‘ikai ma‘u
pau.

ⁱ The Council of Pacific Arts was renamed the Council of Pacific Arts and Culture at its 23rd meeting, held in Noumea, New Caledonia on 23-25th March 2010.

ⁱⁱ The guidelines will be updated through the sub-regional meeting which will take place after completion of, respectively, the cultural mapping and the planning stages; and once the six countries have finalised, endorsed and have begun implementing their policies.

