Pacific Intangible Cultural Heritage Mapping Toolkit
INTRODUCTORY NOTE

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The Pacific Intangible Cultural Heritage Mapping Toolkit was developed by Sipiriano Nemani, Policy and Planning Analyst at the Department of National Heritage, Culture and Arts in Suva, Fiji, and commissioned by the Human Development Programme of the Secretariat of the Pacific Community.

The toolkit is based on Mr Nemani’s experience as part of a team that pioneered the development of a cultural mapping project whose goal was to determine and record the intangible cultural heritage or traditional knowledge of indigenous Fijians (or itaukei) and other peoples. In many cases, this cultural heritage is on the verge of disappearing, and requires urgent revitalization. Mr Nemani was instrumental in formulating research strategies and a methodology for the mapping initiative, which has been widely appreciated and adopted as a best practice approach in some Pacific Island countries since its inception in 2004. As a result, many of the examples in the toolkit are derived from Fiji, although they can be applied to other Pacific Island nations.

The project is part of the Government of Fiji’s initiative to ensure that the intangible cultural heritage of Fiji’s indigenous people is safeguarded. While many people may see this as a top-down approach in data collection and archiving, the government sees it otherwise. In this regard, communities and elders are seen as key holders of knowledge systems, and their wishes were always respected when undertaking mapping and subsequent dissemination of the information they imparted. These knowledge holders generally have limited access to recording tools, which is why the government — which has the required resources — became involved. It is important to establish a way that traditional knowledge can be stored and transmitted to the next generation before that knowledge becomes lost.

This toolkit is written from the perspective of a government cultural agency that is the initiator of a cultural mapping project. However, this does not stop communities from using the mechanisms outlined in this toolkit, adapting them to their own situation, and initiating the project themselves should they have the available resources to facilitate data collection. Doing so would provide a sense of ownership of the initiative, boost the morale of local people in safeguarding their initiative and, in the Pacific way, revitalise and promote the transmission of cultural information.
CONTENTS

PURPOSE OF THE TOOLKIT ........................................................................................................... 7
WHO CAN USE THE TOOLKIT? .................................................................................................... 7
APPLICATIONS OF THE TOOLKIT ................................................................................................ 7
GLOSSARY ..................................................................................................................................... 8
DEFINING INTANGIBLE HERITAGE IN THE PACIFIC CONTEXT ........................................... 11
  Distinguishing intangible cultural heritage from tangible cultural heritage.................................... 11
  Applying tangible and intangible cultural heritage in the Pacific context ........................................ 11
  Intangible cultural heritage and its relevance in the Pacific .......................................................... 12
MAPPING INTANGIBLE CULTURAL HERITAGE ........................................................................ 13
  What is cultural mapping in the context of ICH? ......................................................................... 13
  Intangible cultural heritage of migrant communities ................................................................. 14
  Step-by-step guide to ICH mapping ............................................................................................ 15
    Step 1: Establishing baseline information and preparatory work .............................................. 15
    Stage 2: Consultative process, dialogue, advocacy and pilot testing ........................................ 20
    Stage 3: Conducting ICH mapping ............................................................................................ 23
ARCHIVAL OF AND ACCESS TO STORED INFORMATION .................................................. 29
SUSTAINABILITY AND TRANSMISSION OF KNOWLEDGE ............................................... 30
CONCLUSION ............................................................................................................................... 33

Appendix 1: Sub-Regional Meeting On Endangered Cultural Heritage Mapping Program .................. 34
Appendix 2: Endangered Cultural Heritage Mapping Participants List ........................................... 37
PURPOSE OF THE TOOLKIT

The toolkit is designed to provide guidance in mapping intangible cultural heritage (ICH) in Pacific Island countries and communities. It focuses on the simpler tools and techniques of mapping cultural resources, including documenting, archiving and interpreting cultural data. The toolkit provides a general step-by-step framework to help countries and communities research, collect, collate and archive data for use by current and future generations. Additionally, the toolkit can be used to establish programmes that will help in revitalising ICH. The toolkit has been developed as part of the European Union-funded and Secretariat of the Pacific Community-managed project ‘Structuring the Cultural Sector for Improved Human Development’, and follows on from the Subregional Workshop on Endangered Cultural Heritage Mapping, which was held in Sigatoka, Fiji on 17–21 October 2011. Refer to Appendix 1 (meeting program) and Appendix 2 (participants list) for more information about the meeting.

WHO CAN USE THE TOOLKIT?

The toolkit is a checklist for cultural officers or coordinators of ICH mapping in Pacific Island countries, and is derived from consultations and a thorough assessment of the needs of island countries. It can be adopted as a national framework or used as a guide or adapted to suit a particular country or community context in countries and communities that have already developed guidelines.

The toolkit is designed for:
- heads and staff of cultural agencies
- programme or project coordinators;
- non-government organisations dealing with ICH mapping;
- cultural consultants;
- educational institutions, professionals and academics;
- other cultural organisations, government, semi-government or non-government; and
- students and researchers.

APPLICATIONS OF THE TOOLKIT

The toolkit can be used to:
- map evolving ICH elements in communities;
- develop cultural programmes or strategies for government and non-governmental organisations (NGOs);
- assist in the development of policies and legislative measures for the protection, preservation and promotion of ICH;
- develop a central database system to store collected data;
- enhance transmission and continuity of ICH in the local community; and
- identify endangered ICH so that safeguarding measures can be developed.
GLOSSARY

**Best practice approach** is a method or technique considered by researchers and others as being the best approach for achieving a result that can be used as a benchmark. Cultural mapping is considered to be a best practice approach for inventorying intangible cultural heritage.

**Community** is a network of people who share a self-ascribed sense of connectedness and identity that is anchored in the practice and transmission of intangible cultural heritage.

**Culturalists** are cultural experts or those whose expertise fall within the broader ambit of culture. Culturalists include anthropologists, archaeologists and other social scientists, and can include individuals who may not have a professional or academic background in culture but who are strong supporters of culture.

**Cultural heritage** refers to the inherited physical artifacts and intangible attributes of a group or society that have been passed down from one generation to the next, maintained in the present, and bestowed for the benefit of future generations. Cultural heritage includes tangible culture (artifacts, historic buildings), intangible culture (traditions, language and knowledge), and natural heritage (culturally significant landscapes and biodiversity).

**Custodian** is a bearer of intangible cultural heritage who takes on a special responsibility to ensure the continued viability, practice and transmission of intangible cultural heritage elements.

**Documentation** involves committing elements of intangible cultural heritage to record in order to keep the knowledge and skills about intangible cultural heritage and its bearer communities alive.

**Host country** is the receiving nation that accepts the influx of migrant communities for permanent and temporary residence. The host country has an existing indigenous population that practices its own culture and traditions, which are different from those of migrants.

**Identification** refers to measures to recognise, research, and frame the intangible cultural heritage of various communities for documentation.

**Individual** is a person who possesses specific skills, knowledge, or experience of intangible cultural heritage. Individuals may play a particularly important role in the practice, revitalisation, and/or transmission of specific elements of intangible cultural heritage, especially endangered intangible cultural heritage.

**Institutional authority** refers to a national institution (government department or statutory body) that has official authority on a subject. For example, culture units, divisions or sections in Pacific Island countries have institutional authority over culture and heritage issues, including policies, legislation and implementation activities.

**Intangible cultural heritage** refers to cultural expressions and practices that form a body of knowledge and provide for continuity, dynamism and meaning of social life to generations of people as individuals, social groups and communities. Intangible cultural heritage allows for identity and a sense of belonging for people as well as an accumulation of intellectual capital for current and future generations in the context of mutual respect for human, social and cultural rights.
**Intangible cultural heritage domains** refer to UNESCO’s broad forms or grouping of different manifestations of intangible cultural heritage elements that exist in different cultures around the world. The main domains include:

1) oral traditions and expressions;
2) performing arts;
3) social practices, rituals and festive events;
4) knowledge and practices concerning nature and the universe; and
5) traditional craftsmanship.

Instances of intangible cultural heritage are not limited to a single manifestation and may include elements from multiple domains.

**Intangible cultural heritage elements** are different forms of intangible cultural heritage. While the domains referred to above are broader groupings, elements on the other hand refer to detailed and specific manifestations of domains. For example, in the context of the Pacific, traditional navigation involves three important manifestations: 1) knowledge of sailing and how to maneuver the canoe; 2) the navigator’s knowledge of ocean currents, stars, moon and other natural signs; and 3) knowledge of canoe building. These are the elements of traditional navigation. When set in the context of UNESCO’s domains, these elements would fit into domains 4 and 5 above.

**Inventorying** is taking stock of the various communities, and includes an audit of

**Living treasures** are specialist practitioners of high public regard in, whether in the arts, rituals, social philosophies, or indigenous knowledge, and for purposes of national recognition of living treasures, **living national treasures** are people who possess, to a very high degree, the knowledge and skills required for safeguarding or recreating specific elements of intangible cultural heritage.

**Migrant community** is a group of people who have migrated to another land (across national borders), taking with them their culture and traditions and maintaining them to some degree. In the context of host and guests, migrant communities are considered to be permanent guests that still maintain a connection with their motherland or at least have cultural practices and beliefs that originate in their motherland.

**Motherland** or ‘mother country’ is the place of origin of an ethnic group or migrant community. The ‘Melanesian community’ in Fiji, for example, have links to the Solomon Islands and Vanuatu, which is their motherland. (The latter were brought to Fiji during the blackbirding era as slave labourers).

**Preservation** means measures of conserving the intangible cultural heritage of a people and enhancing an equitable social environment in which the intangible cultural heritage of all people thrives.

**Primary data** are raw data collected from a source. In the context of intangible cultural heritage mapping, primary data include the information collected through interviews with custodians of intangible cultural heritage elements.

**Promotion** means the raising of awareness about the content and value of intangible cultural heritage in communities and through generations, while enhancing both its utility and social value.
**Protection** includes deliberate measures taken by official agencies and communities to defend intangible cultural heritage or particular elements of it from threat, exploitation or harm (perceived or actual); protective measures may be legal or community based.

**Research** for intangible cultural heritage means better understanding given elements of intangible cultural heritage, including its history, meanings, artistic and aesthetic features; social, cultural and economic functions; practice and models of transmission; and the dynamics of its creation and recreation.

**Safeguarding** means measures aimed at ensuring the viability of intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission (particularly through formal and non-formal education), and revitalising various aspects of such heritage, as stated in the 2003 UNESCO Convention.

**Secondary data** include data collected from secondary sources such as censuses, surveys, reference books and organisational records.

**Tangible cultural heritage** refers to physical heritage such as buildings and historic places, monuments, books, documents and artifacts that are considered worthy of preservation for the future and are significant to the archaeology, architecture, science and technology of a specific culture.

**Transmission** includes the measures taken to communicate and transfer intangible cultural heritage between social groups and individuals and from one generation to the next.
DEFINING INTANGIBLE HERITAGE IN THE PACIFIC CONTEXT

Intangible cultural heritage of the Pacific reflects the living nature of cultures in the region. The islands are rich with ancestral stories to explain connectedness, movement between islands, relationships between people and communities, totems exemplifying peoples’ bond with the environment, and elaborate rituals and ceremonies. At the international level, these knowledge systems — or intangible cultural heritage (ICH) — were previously not recognised although they now hold a status equal to that of the more Western-oriented material culture generally defined as tangible cultural heritage. This international shift was acknowledged through the 2003 adoption by the United Nations Educational, Scientific and Cultural Organization (UNESCO) of the Convention for the Safeguarding of Intangible Cultural Heritage at UNESCO’s 32nd session in Paris, France from 29 September to 17 October 2003.¹

Distinguishing intangible cultural heritage from tangible cultural heritage

Cultural heritage can be divided into two important forms: tangible (that which can be seen) and intangible (the unseen). UNESCO’s definition of the two forms²³ is given below.

**Tangible cultural heritage:**

...buildings and historic places, monuments, artifacts, etc., which are considered worthy of preservation for the future. These include objects significant to the archaeology, architecture, science or technology of a specific culture.

**Intangible cultural heritage:**

...the practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artifacts and cultural spaces associated therewith — that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.

**Figure 1:** Linking intangible and tangible cultural heritage.

Applying tangible and intangible cultural heritage in the Pacific context

It is difficult to distinguish between tangible cultural heritage (TCH) and ICH in the region because Pacific Islanders see these as being intertwined or integrated, forming a symbiotic relationship (Fig. 1). However, ICH is highly regarded among Pacific Island communities because most are traditionally oral.

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² Objects are important to the study of human history because they provide a concrete basis for ideas, and can validate them. Their preservation demonstrates recognition of the necessity of the past and of the things that tell its story. Preserved objects also validate memories; and the actuality of the object, as opposed to a reproduction or surrogate, draws people in and gives them a literal way of touching the past.
societies, where ICH is passed from one generation to the next by word of mouth. This is expressed or visualised through the creation of material or tangible elements; for example, a chant is developed by a composer before it is expressed in the form of choreographed movements (intangible heritage) with accompanying costumes and other dance tools such as spears or fans that make up the tangible elements.

**Intangible cultural heritage and its relevance in the Pacific**

Translating the term ICH into various Pacific languages can be difficult. It is easier to look at how UNESCO describes ICH and to understand how that definition relates to Pacific Island languages and understandings. UNESCO categorises ICH into five domains:

1. oral traditions and expressions;
2. performing arts;
3. social practices, rituals and festive events;
4. knowledge and practices concerning nature and universe; and
5. traditional craftsmanship.

These domains were established following years of trialing and consultation among ICH experts and other culturalists. However, many communities, and this may well be the case in the Pacific Islands region, still feel that these categories do not include elements that they feel are important to them and which they hold dearly because of their heritage value.

To get a more localised and accurate understanding of ICH in the Pacific context (whether in Niue, Palau, Papua New Guinea or Samoa), it is best to consult widely with local communities on their interpretation of the term ICH. It is only through such a consultative process that the different cultural elements that make up ICH in a particular society will become apparent. Not all traditional communities in the Pacific have ICH elements that neatly fit into all five of UNESCO’s ICH domains. Additionally, there is no obligation for communities or countries to conform to UNESCO’s categories; however, these can be used as a general guide. Countries can define their ICH elements using their local language or dialect. For example, it’s appropriate for them to use local terminologies associated with knowledge about traditional fishing methods, traditional architecture, traditional hairdressing, and traditional dances.

*Figure 2: Translating intangible cultural heritage with the full involvement of local communities. © 2011, Sipiriano Nemani*

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4 In many traditional Pacific societies, a chant often derives from a dream that the composer has.
5 Adapted from the UNESCO 2003 Convention for the Safeguarding of Intangible Cultural Heritage, Article 2, Subsection 2.
MAPPING INTANGIBLE CULTURAL HERITAGE

What is cultural mapping in the context of ICH?

According to several researchers:

*Mapping involves a community identifying and documenting local cultural resources. Through this research cultural elements are recorded – the tangibles like historical village sites, symbolic figures and cultural places, as well as the intangibles like memories, personal histories, attitudes and values. After researching the elements that make a community unique…mapping involves initiating a range of community activities or projects, to record, conserve and use these elements. …the most fundamental goal of … is to help communities recognize, celebrate, and support cultural diversity for economic, social and regional development...*  
(Clark, Sutherland and Young 1995:1)

There is a considerable amount of literature on cultural mapping and its application, such as its use in writing cultural policy for Pacific Island countries. However, the definition above clearly explains how we hope to use cultural mapping to assist in the collection of ICH data. Put simply, cultural mapping is the overall process of gathering information from and with communities.

Within this process, there are different approaches to 1) collecting ICH information from elders or female informants, 2) recording dances, or 3) documenting traditional fishing methods. Consequently, great thought and care should be taken in choosing the most appropriate method for a specific Pacific Island community. Approaches require trial and error over time, sometimes years as in the case of Fiji, until the best method is identified.

Cultural mapping\(^7\) is about:

1) conducting **preliminary research** that involves gathering prior data from available sources such as the local archival institution and research that has been undertaken by NGOs;
2) holding **consultations and dialogue** with communities and stakeholders so that everyone is aware of the process and is comfortable with participating in the collection of data through any form of support they can provide;
3) identifying an appropriate **research methodology** for the collection of data from, with and/or by communities;
4) identifying the best **research recording tools** for documenting data such as a video camera, digital camera or disposable camera, and audio recording device;

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\(^7\) Cultural mapping not only involves archival research, visiting local communities, and collecting information in all forms (e.g. written documents, recorded interviews with informants, maps and other mediums), it also looks at how intangible cultural heritage is being celebrated or revitalized in communities so that intangible cultural heritage elements are continuously transmitted for current and future generations.
5) storing information, which involves the establishment of inventories or databases to properly store data that has been collected from fieldwork in communities, so that there are electronic back-ups; and

6) Transmitting ICH to ensure that the ICH element is not endangered or lost entirely, and to foster greater appreciation and celebration of the element by communities.

These stages are discussed in detail in later parts of this toolkit.

Intangible cultural heritage of migrant communities

In most Pacific Island countries, multiculturalism thrives but sometimes cultural needs of migrant communities are neglected. It is advisable that countries and the indigenous community take the initiative to ensure that an inclusive approach to collecting the ICH of well-established immigrant communities is embraced.

A majority of these immigrant societies are made up of groups of migrant Pacific Islanders, such as the Banabans (Rabi Islanders) in Fiji. Most of their ICH is a derivative of the ‘mother’ culture. Some of these communities have taken the initiative themselves to continue their culture and traditions through rituals, ceremonies and community-organised festivals. Others have formally set up associations and councils to assist in the transmission of ICH. These are important institutions because they help in facilitating the implementation of cultural mapping of migrant communities.

In undertaking the collection of ICH, a dilemma exists as to when a migrant community decides to list (as its own), an ICH element that has its roots in the motherland. Does the migrant community have the right to document this in the host country, or should it leave this to the original country to take up the initiative? For example, most islanders from the Lau Group in Fiji consider the lakalaka dance to be their iconic heritage, although the traditional dance actually originated in Tonga.

Some of the recommended approaches to this predicament include:

- Record and archive the migrant community’s form of the host country’s ICH element. Because culture evolves, it is very possible that the lakalaka practiced by the Lau Islanders is different in some respects to that performed by the originating country.
- Establish cultural linkages between the migrant community and its mother country; these should be facilitated by the host country so that national partnerships are established;
- Negotiate — through constructive dialogue — between the migrant and original country on the contested ICH element;
- Encourage in-depth research into the contested ICH element so that the migrant community and originating country are well-advised and a reasonable solution is reached.

While it is important to conduct ICH mapping of migrant communities, it is important to be mindful of the fact that there may be disagreements between the migrant community and the originating country regarding the ICH element.
**Step-by-step guide to ICH mapping**

There is no one proper way to conduct ICH mapping because cultures and situations in Pacific Island countries differ greatly. It has been demonstrated from experience that to successfully conduct ICH mapping, countries and responsible authorities and communities must engage in numerous consultations, planning exercises, and research in order to determine a best-practice approach.

The step-by-step approach presented below provides a general guide to the entire process of conducting ICH mapping in Pacific Island countries. It is up to individual countries as to whether they want to adopt the entire process, or use parts of it.

**Step 1: Establishing baseline information and preparatory work**

→ *ICH mapping as a project — establishing a point of coordination*

ICH mapping should be an activity on its own, separated from other projects of a country’s Culture Ministry/Department/Section. Mapping is an extensive exercise and:

- requires dedicated posts or positions with experienced people recruited to set up the project initially (this is if the project is organised by government or any other institutional authority);
- if the community facilitates the process, a different procedure may be followed, such as using an existing community or village council and/or committee as a point of coordination;
- requires an office that is furnished with the necessary materials and equipment needed for the mapping exercise.

**Recommendation:** Work within an allocated budget and seek external funding to assist in setting up the project and the mapping exercise.

→ *Identifying elements to map, and selecting or defining questions based on elements and thematic areas of choice*

Culture and experience shape people’s belief systems and their perceptions of places. There are also different perspectives or ‘lenses’ to categorise and interpret the type of information collected from community members. These lenses can be useful guides to help determine ICH elements because communities may not consider their cultural heritage from these different lenses, themes or categories but will no doubt have clear directions and views on what elements are important. The table below illustrates various categorisations.
Table 1: Intangible cultural heritage categories and specific elements.

<table>
<thead>
<tr>
<th>Lens/Themes</th>
<th>Elements</th>
<th>Local communities</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anthropological</td>
<td>Ancestral gods — names and specialty; traditional rites of passage; migration-emigration information; traditional ceremonies, rituals and practices; cosmological systems and beliefs; traditional food preparations and culinary methods</td>
<td>What communities identify as very important or what they consider to be of heritage value should be listed first before a final list is developed.</td>
</tr>
<tr>
<td>Sociological</td>
<td>Tribal and clan arrangement; traditional hierarchical system (e.g. chiefs, sub-chiefs, spokesperson)</td>
<td>Does your local communities have these or similar ICH features or elements?</td>
</tr>
<tr>
<td>Archaeological</td>
<td>Old house mounds; initial village site; fortifications; burial ground (caves); chiefly installation or ceremonial spot; marine archaeological sites; stone mounds; stone statues</td>
<td></td>
</tr>
<tr>
<td>Aesthetic</td>
<td>Traditional craft, traditional architecture; traditional art and designs, cave writings; healing arts (traditional healing practices); midwifery; traditional games</td>
<td></td>
</tr>
<tr>
<td>Genealogical</td>
<td>Kin-relations and local terminologies (cousins, siblings etc); type of familial arrangements by which society is known (e.g. nuclear, polygamous, polyandrous)</td>
<td></td>
</tr>
<tr>
<td>Ethical</td>
<td>Mannerisms; taboos; sharing of knowledge and ideas (e.g. things not to touch when in a sacred area; things not to say in front of siblings; things not to wear when entering the village)</td>
<td></td>
</tr>
<tr>
<td>Linguistic</td>
<td>Language spoken by communities; idioms; stories; legends; names (of people, places and sites) that have cultural significance</td>
<td></td>
</tr>
<tr>
<td>Topographic</td>
<td>Land arrangements — patriarchal or matriarchal or both; land ownership units — clan or tribe or nuclear family owned; traditional land areas given awards of bravery, gifts for good-faith, heritage sites, sacred areas</td>
<td></td>
</tr>
<tr>
<td>Symbolic</td>
<td>Traditional or religious beliefs systems; traditional hairdressing; traditional costumes; totems</td>
<td></td>
</tr>
<tr>
<td>Musicological</td>
<td>Musical instruments; music lyrics; traditional dance — type and choreography, and associated costumes; chants</td>
<td></td>
</tr>
<tr>
<td>Botanical</td>
<td>Herbal medicine; totemic plant; traditional agricultural methods</td>
<td></td>
</tr>
<tr>
<td>Maritime</td>
<td>Traditional navigation methods; traditional fishing methods and gear used; totemic fish; traditional fishing boundaries; ceremonies associated with fishing and use of the sea</td>
<td></td>
</tr>
<tr>
<td>Economic</td>
<td>Bartering system — route, exchange items, stakeholders involved.</td>
<td></td>
</tr>
</tbody>
</table>

With this exercise leaders of the mapping process or the communities themselves should consider the following recommendations.

(i) Begin by itemising all ICH elements that the community feels to be of significant value to them.

(ii) Ascertain whether this fits with UNESCO’s ICH domains (see p.8);

(iii) If the identified elements fit within the specified domains, then use these as a means to categorise ICH elements in your country.
Ethical rules
- Develop simple confidential agreement forms for project officers and researchers engaging in mapping;
- Establish/create a list/principles of conduct by researchers and those engaged in mapping;
- Develop consent (approval for research) forms for tribal or clan heads;
- Develop consent (approval for research) forms for informants;
- Ascertain proper government and village channels of working with communities and adhere to these.

Research procedures
- Use a culturally appropriate research methodology;
- *Talanoa* - story-telling methodology;
- Prepare list of questions but do not issue as a questionnaire or survey form;
- Engage in fieldwork to establish and maintain rapport with locals;
- Participate in and observe local rituals, ceremonies and art for a holistic data collection;
- 'Expect the unexpected' when out in the field.
- Prepare and engage in ceremonies associated with entry and departure from research area.

Documentation tools
- Electronic equipment to use: digital camera (disposable camera), video camera, audio recorder, handheld GPS;
- Standard tools: compass, ruler, graph paper;
- Develop digital still image shot recording forms;
- Develop video recording forms;
- Develop audio slots recording forms;
- Develop template for physical mapping of sites;
- Develop training manuals and guidelines on how to use and apply the tools when mapping.

Figure 3: Tools, guides and procedures for a cultural mapping exercise.
→ **Ascertaining previous research conducting, and collecting current data on relevant ICH elements**

Culture continually evolves and the information contained in earlier research documents or records may not be up to date. Current practices may be different from those recorded in communities in earlier years. However, it is important to find out what earlier research says (referred to as secondary research) about the mapping site, practice or element because this research may contain valuable historical and even contemporary information.

There are various ways to conduct secondary research.

1) **Subject-based research** involves using standard search engines on the Internet or in library databases. Although sometimes time-consuming, the exercise can provide information on other important subject areas related to the ICH element initially researched.

2) **Archives and libraries** provide the best places to conduct secondary research on ICH elements. Archival institutions and libraries can provide valuable resources on specific ICH elements. Our Pacific Island libraries and archives, including those at the University of the South Pacific, store a colossal amount of ICH records in different formats (audio recordings, videos, manuscripts) and degree of detail.

3) **Media outlets** also serve as important institutions dedicated to the collection of ICH. The Fiji Broadcasting Commission\(^8\) is one example, as is Fiji’s Film and TV Unit\(^9\) of the Ministry of Information. The Fiji Television Archive may have updated ICH information such as that collected for the Noda Gauna Programme.\(^10\) These various collections should be used to supplement information collected during community mapping exercises.

4) **Local councils and land registries** sometimes undertake mini-surveys and research in their respective municipalities and areas of work. Some of these activities overlap with the work of the government Culture Unit in as far as mapping of ICH is concerned. Gaining access to such records will greatly assist in pre-research efforts.

5) **NGOs** have done considerable work in most Pacific Island nations with regard to climate change, land use, food security, migration, disaster management, biodiversity and related fields. These issues relate to culture, and some of the project coordinators may have delved onto ICH issues that were later recorded, transcribed and documented.

6) **Other government departments (such as Tourism, Lands, Internal Affairs, Environment, Forestry, Forestry)** may have visited local communities, collecting

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\(^8\) Fiji Broadcasting Commission is a statutory institution of the Fiji government specializing in radio broadcasting. Recently, the Fiji Broadcasting Commission has attempted to become wholly independent of government control. Being the oldest radio broadcasting institution in Fiji, it has the oldest archival audio collection of many significant events in Fiji’s history.

\(^9\) The Film and TV Unit is the television arm of the government, responsible for video documentation of all government activities and events in Fiji’s history. Also being the oldest collector of video information pertaining to Fiji, it has within its archives, ICH elements from Fiji and several other Pacific Island communities.

\(^10\) The Noda Gauna Programme aired on the free-to-air commercial Fiji Television Ltd is a local programme focusing on the ethno history and epistemology of the *ituakai* or the indigenous people of Fiji. The majority of the aired information pertained to the ICH of the local people.
valuable and relevant information that can also be used as secondary data complementing the raw data collected from actual mapping exercises.

Furthermore, it would be very helpful to mapping coordinators if the Culture Unit of respective countries devises a matrix of data sources to assist in the comprehensive collection of primary and secondary data. An example from Fiji is shown in the table below.

**Table 2: Sources of Secondary Data on ICH in Fiji**

<table>
<thead>
<tr>
<th>Principal data sources</th>
<th>National</th>
<th>Regional</th>
<th>International</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fiji Museum, Suva, Fiji</td>
<td>University of the South Pacific</td>
<td>Smithsonian Institute, USA</td>
<td></td>
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<tr>
<td></td>
<td>Library (Pacific Collection), Suva,</td>
<td></td>
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<tr>
<td></td>
<td>Fiji.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fiji Arts Council, Suva, Fiji</td>
<td>Auckland University, Auckland, NZ</td>
<td>British Museum and British Library, London,</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>England</td>
<td></td>
</tr>
<tr>
<td>National Trust of Fiji</td>
<td>Regional NGOs.</td>
<td>UNESCO, Paris</td>
<td></td>
</tr>
<tr>
<td>Ministry of Information, Library Services, Film and TV Unit</td>
<td>University of the South Pacific</td>
<td>International Labour Organization, Suva Fiji</td>
<td></td>
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<tr>
<td></td>
<td>Bookshop, Suva, Fiji</td>
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<tr>
<td>Ministry of iTaukei Affairs</td>
<td>Secretariat of the Pacific</td>
<td>World Intellectual Property Organization, Suva</td>
<td></td>
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<tr>
<td></td>
<td>Community – Regional Media Centre</td>
<td>Fiji</td>
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<tr>
<td>Church archives (Methodist, Catholic, Anglican, Latter Day Saints) Suva, Fiji</td>
<td>University of Hawaii Library –</td>
<td>Quai Branly Museum, Paris France</td>
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<td></td>
<td>Pacific Collection</td>
<td></td>
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<tr>
<td>Suva City Library</td>
<td>Joseph Smith Library – Brigham</td>
<td>Pacific and Regional</td>
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<td></td>
<td>Young University, Hawaii</td>
<td>Archive for Digital Sources in Endangered</td>
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<td></td>
<td></td>
<td>Cultures, Sydney, Australia.</td>
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</tr>
<tr>
<td>iTaukei Affairs Board – Provincial Council Registries</td>
<td>Queensland Museum – Brisbane,</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Radio Broadcasting Houses.</td>
<td>Australia</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fijian universities, institutes and colleges</td>
<td>University of Papua New Guinea</td>
<td></td>
<td></td>
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<tr>
<td>Daily newspaper companies in Fiji</td>
<td>Pacific television stations – ABC</td>
<td></td>
<td></td>
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<tr>
<td>Local culture associations and groups</td>
<td>Australia, SBS Australia, New</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Caledonia TV</td>
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</tbody>
</table>

**Recommendation:** While they can serve as supplementary data, do not rely heavily on data from secondary sources as these have been transcribed, translated, revised, edited and interpreted by a third person who may or may not have any link to the village, clan or tribe. In addition, much ICH data may have been missed or overlooked because it was not the primary purpose of the research that was being conducted. The information may focus specifically on a narrow field or may be overly historical.

However, collected secondary data should be appropriately collated and filed for easier access in the future.
 Networking and partnerships with relevant stakeholders

Governments seldom dedicate much funding towards cultural mapping or to the culture sector in general. Thus, Pacific Island cultural agencies (sections, units and departments) often look for funding support from regional institutions such as the Secretariat of the Pacific Community (SPC), the Pacific Islands Forum Secretariat or international agencies such as UNESCO, the International Labour Organization or the United Nations Development Programme. This may be essential in the short term, but for the long-term sustainability of the mapping project, other forms of assistance should be sought from existing national agencies to help in implementing the project.

**Recommendation:** Possible partnerships that can be established with existing national agencies are highlighted in the table below.

**Table 3:** Partners and partnerships established to assist in mapping exercise

<table>
<thead>
<tr>
<th>Partner</th>
<th>Mode of assistance</th>
<th>Thematic partnership</th>
</tr>
</thead>
<tbody>
<tr>
<td>Department of Lands</td>
<td>GPS instruments</td>
<td>Equipment</td>
</tr>
<tr>
<td></td>
<td>Land and topographic maps</td>
<td>Reference materials</td>
</tr>
<tr>
<td></td>
<td>Surveyors, GPS officers</td>
<td>Technical expertise</td>
</tr>
<tr>
<td>Department of Transport/Maritime Services – Naval Section; Local, private companies</td>
<td>Government vessel</td>
<td>Inter-island sea transfer</td>
</tr>
<tr>
<td></td>
<td>Government vehicles</td>
<td>Land transfer</td>
</tr>
<tr>
<td></td>
<td>Private (hired) boats, vessels or punts</td>
<td>Discounted boat fare</td>
</tr>
<tr>
<td></td>
<td>Private (hired) vehicles</td>
<td>Discounted land transfer fare</td>
</tr>
<tr>
<td>Museums or archives and other collection repositories</td>
<td>Manuscripts, transcripts, research, documentation</td>
<td>Free copying with intellectual property principles adhered to</td>
</tr>
<tr>
<td>Local schools, colleges, institutes, universities</td>
<td>Field research assistance – field officers</td>
<td>Human resources</td>
</tr>
<tr>
<td>Local councils</td>
<td>Traditional protocols</td>
<td>Human resources</td>
</tr>
<tr>
<td></td>
<td>Local resource experts</td>
<td></td>
</tr>
<tr>
<td>Government departments and ministries</td>
<td>Computers, printers, scanners – underutilised</td>
<td>Equipment</td>
</tr>
<tr>
<td>NGOs and local consultants, university and college academics</td>
<td>Training of researchers</td>
<td>Capacity building</td>
</tr>
<tr>
<td></td>
<td>Training manuals</td>
<td></td>
</tr>
<tr>
<td>Local councils and villages</td>
<td>Billeting of project teams in villages</td>
<td>Subsistence</td>
</tr>
<tr>
<td></td>
<td>Access to sites and informants</td>
<td>Research accessibility</td>
</tr>
</tbody>
</table>

**Partnerships:**
- help cultural agencies and/or officers generate interest and excitement about the project;
- make stakeholders feel that they have actively contributed to an exercise that will regenerate communities and ensure cultural sustainability;
- maximise the use of national resources and expertise; and
- avoid duplication in implementing activities and purchasing resources such as equipment that might not be used once the project comes to an end.

**Step 2: Consultative process, dialogue, advocacy and pilot testing**

There are different types and levels of consultation, and the thoroughness or intensity of the consultation depends on the context within which mapping is being undertaken. The primary objective of the
consultative process is to ensure consistency, positive feedback and support from relevant stakeholders involved in the mapping exercise, whether they are partners in the project’s implementation or community members themselves. The message needs to be clear and precise.

→ **Institutional consultation and advocacy**
  After determining the general project plan and working through all procedural matters, project leaders should fully inform government stakeholders, especially offices of National Planning, Finance, statutory institutions and NGOs so that each institution or agency is aware of the initiative and can provide the necessary support. Consultations can take place as a forum, symposium, simple one-on-one meeting, or a traditional meeting in a maneaba, depending on the setting and context.

→ **Dialogue with the community and raising awareness**
  Taking the concept to the community and seeking members’ views is important because the community needs to understand and agree to the purpose of the mapping project. At this stage, support and commitment from village-level, district-level and/or provincial-level councils who deal directly with communities should also be sought. Getting everyone involved will make the work easier for project implementers, and provide an opportunity for the exchange of knowledge and ideas so that the project’s momentum continues.

→ **Generating awareness and promoting the mapping project**
  There are various ways to advocate, but it is important to get the message across clearly to stakeholders and the community.

**Recommendations:** The project should develop brochures, posters, banners, and documentary DVDs on safeguarding ICH so that a wider audience is aware of the activities being undertaken and the benefit to communities, society and the country at large. In addition, the local language or dialect should be used when designing the project so that a greater number of people are reached.

→ **Seek traditional and formal approval**
  **Recommendations:**
  1) Traditional approval\(^{11}\) must be sought from the traditional head of the village before any mapping exercise is undertaken.
  2) Once endorsement is given, the process of ICH data collection can begin.

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\(^{11}\) Traditional approval in Fiji involves the presentation of kava roots to the village headman in a ceremony known as the sevusevu.
3) If approval is not given, the mapping team should strategise and find an alternative way to gain access to the village or work with another village or community that is agreeable to conducting a cultural mapping exercise. However, do not coerce or force the community to assert their support for the project.

4) Once mapping begins, formal approval is sought from the head of the village and from informants. Formal approval requires that ‘informed consent forms’ are signed by informants and traditional leaders as a seal of approval for data collection. Responses to the form also state whether the information gathered will or will not be made available to the general public. The latter depends on the consent given by the custodian of the information.

→ **Recruiting fieldworkers**

If the mapping project is led by the national or local government, the cultural agency and project coordinators are responsible for recruiting fieldworkers. It is best if specific criteria for recruitment are determined ahead of time to ensure there is consistency in data collection methods (methodology) and to ensure that professionalism and ethical norms are maintained to the highest degree, given the sensitive nature of ICH mapping. Gender issues should also be taken into consideration by ensuring that the ratio of female to male officers is reasonably balanced.

If community members are undertaking the mapping, it may be cost-effective to recruit college and university students to help assist with the mapping. In such situations, it is advisable to provide practical training in the local language.

Recruited fieldworkers should sign a confidentiality agreement with project organisers and undergo ethical training to counter prejudice, partiality and bias that may arise during the mapping project.

→ **Pilot test**

Trialing the entire mapping process will help in identifying gaps, challenges and success indicators before the project is fully implemented at the national level. A pilot test involves putting into practice all of the ideas, plans and theories that have been taught to fieldworkers, and involves trialing other ICH mapping procedures. Pilot testing entails sending researchers into a community or village to create awareness of the mapping initiative. The selected cultural locale should be a place where it is possible to gauge the effectiveness of the tools, methodology and other mechanisms that will be used in the actual mapping exercise. Researchers will liaise with the village headman or a nominated village spokesperson to gain entry and access to community members and information. Appropriate rituals of entry into a village should be followed and accorded. At the completion of the endorsement exercise, researchers and the village spokesperson should negotiate on how the recording of information will be carried out and the location of data collection (e.g. under a coconut tree, or close to the sea). Informants will be determined by the head of the village and the community. Researchers will test where to use their audio and video recording equipment. Digital camera formatting will also be assessed. The questions that have been prepared will be reviewed to determine whether they are too long or too short. Researchers should be prepared with impromptu questions to follow on from the

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12 Fieldworkers are those individuals who undertake the mapping exercise.
prepared versions. The methodology for data collection, including *talanoa* sessions and one-to-one interviews or group interviews, will be assessed as well. When the recording is completed, a check list form will be gone over to ensure that everything has been completed. Missing portions will be inserted, and a revised form prepared later. Once recording is completed, the information is transcribed, edited and checked for consistency before a print-out is sent to the village for validation. Upon endorsement, this is then entered into the special database.

**List of variables assessed during the mapping exercise**

<table>
<thead>
<tr>
<th>Objective of pilot test</th>
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<tbody>
<tr>
<td>• Ascertain gaps and challenges that exist thus far.</td>
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<tr>
<td>• Address overall inconsistencies in the process.</td>
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<tr>
<td>• Gauge the community’s response regarding the element that is being mapped.</td>
</tr>
<tr>
<td>• Review procedures so that they are cost-effective.</td>
</tr>
<tr>
<td>• Measure the effectiveness of procedures, guidelines and tools, and find appropriate ways to improve them.</td>
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</table>

<table>
<thead>
<tr>
<th>Potential areas of the project to pilot test include</th>
</tr>
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<tbody>
<tr>
<td>• Research methodology;</td>
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<tr>
<td>• Questions prepared for elements;</td>
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<tr>
<td>• Element range (is it comprehensive, captures everything common in society?);</td>
</tr>
<tr>
<td>• Logistics and administrative measures set in place for the project;</td>
</tr>
<tr>
<td>• Approach and strategies used by researchers to solicit information;</td>
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<tr>
<td>• Procedures and protocols – traditional channels of approach (have these been followed and adhered to?);</td>
</tr>
<tr>
<td>• Data capturing tools – video camera, digital camera, audio recorder and compass;</td>
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<tr>
<td>• Completion of forms for each of the above tools;</td>
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<tr>
<td>• Standard operating procedures for mapping itself;</td>
</tr>
<tr>
<td>• The timeframe for analysing, editing and processing data; and</td>
</tr>
<tr>
<td>• Duration of ICH mapping exercise within a community.</td>
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</tbody>
</table>

**Step 3: Conducting ICH mapping**

Mapping can be a one-off exercise or a continuous long-term project due to the evolving nature of ICH. Mapping on a regular basis is important because it can serve to consolidate or revive certain cultural practices as well as provide a holistic picture or recording of them.

→ **Capacity building**

(a) Those recruited to undertake the mapping exercise must be thoroughly trained in the intended methodology, the use of equipment and documentation tools (e.g. consent forms, audio recording forms), logistics, data collection, and ethics. A key component of the training should involve working on building relationships between the researcher and the community (i.e. maintaining rapport with the people so that the fieldworker gains their trust during and after research).
Learning to use mapping tools is an important exercise. © 2011, Secretariat of the Pacific Community

(b) Awareness workshop for community representatives Meticulously going through research procedures is essential because it acquaints community members with:

- possible mapping questions;
- field officers who will be conducting the mapping exercise;
- tools that will be used during ICH mapping;
- the importance of the ICH mapping exercise;
- forms that will be distributed for completing the exercise;
- each step of the mapping exercise (sequence of mapping activities);
- the idea that the mapping exercise will not intrude on informants when they undertake their daily activities; and
- the appropriate methodology that will be used (i.e. sometimes field officers will hold interviews as focus groups; therefore, the procedure for conducting the interview should be made known).

→ Gender-based mapping
In respecting the wishes of the community and the taboos or sanctity associated with the local culture, it is recommended that female researchers work on topics pertaining to women’s activities (such as weaving and women’s fish drives); and that male researchers work on topics specific to men’s activities.

→ Occupational health and safety matters
Occupational health and safety (OHS) issues should be taken seriously because there are risks involved in conducting fieldwork.

It is recommended that protective gear (e.g. raincoats, gloves, boots, life jackets) be made available for fieldworkers and that equipment is properly stored.

Project managers should check beforehand that field officers are healthy and fit. This is important to avoid accidents and to reduce the risk of prosecution from possible contravention of OHS regulations.

→ The mapping approach
(a) The approach should:

- be consistent with local etiquette, protocols, and systems of soliciting information;
- be receptive to the community’s needs;
- adhere to traditional taboos and sensitivities of the communities; and
- ensure free participation (of community members or informants).
Some Pacific Island countries have introduced **culturally appropriate research methodologies** that can serve as a basis from which to undertake mapping, including the **kakala metaphor** of Tonga, and Fiji’s Vanua Research Framing.\(^\text{13}\)

(b) **Obtain prior informed consent** from informants.

(c) **Demonstrate** the use of **research equipment** to avoid intimidation. Tools (e.g. a tape recorder) should be handled in a way that does not prevent informants from sharing important data about a particular ICH element.

(d) **Ensure that specific tools and techniques are used for specific occasions** to ensure comprehensive documentation. Some recommended situations include:

- An interview session that includes an entire focus group (group of individuals with similar ideals) sharing their stories on an ICH element can make recording difficult. Therefore, strategising and using the right recording equipment in such a way that everyone talking or sharing their stories are fully recorded, will incur successful recording of information. This can include having portable microphones placed in two or more places close to informants, and recording with a video camera and a voice recorder. Such a situation may require two or more researchers.

- Choosing the most appropriate tool for certain situations (ceremonies and events). For instance, when recording the performance of a traditional dance, a researcher might use several types of recording equipment at the same time — video camera, digital camera and an audio recorder — to capture the performing art as illustrated in Figure 4.

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\(^{13}\) The **kakala metaphor** was developed by Professor Konai Helu Thaman of Tonga — based at the University of the South Pacific — as a result of the marginalisation of indigenous knowledge. The metaphor is a Tongan concept of knowledge construction that is used as investigative or research methodology. **Kakala** is a fragrant flower that has mythical or legendary origins. Stringing or weaving together **kakala** into garlands involves three main processes: ** tolí**, ** tui** and ** luva**. ** Tolí** involves the gathering of fragrant flowers and leaves. Like research, this process demands not only knowledge of the materials to fashion the garland but the skills to obtain them (e.g. picking flowers without damaging them). ** Tui** involves the actual stringing of the flowers and the method used depends on the occasion with which the **kakala** is to be worn. The final process, **luva**, involves the giving away of the **kakala** garland by the weaver or bearer to somebody else, because the **kakala** is never retained or kept indefinitely by the wearer. Similar to knowledge, the **kakala** has to be transmitted and promoted in the proper manner following all protocols (Konai Thaman, 2008 ‘Pacific Educational Journeys’).

\(^{14}\) Initiated by Dr Unaisi Nabobo-Baba, the Vanua Research Framing for research details the processes used when researching indigenous Fijian histories, knowledge, skills, arts, values and lifeways. The following processes are followed to ensure access to indigenous knowledge: **navanavaci** (conceptualising) involves thinking and designing methodologies and approaches to use; **vakavakaraa** (preparation and planning) pertains to physical, logistical, financial, methodological, spiritual, psychological preparations; **teurncuca** and **sevusevu** involve getting traditional permission to gain entry into the vanua; **tulanoa** is the most appropriate methodology used when undertaking research in an indigenous Fijian village, and involves sharing in an informal manner normally around the **tanoa** (kava bowl); **vakaraautaki na itukutuku** pertains to writing, analysis of research and preparation of reports; **vakavinavinaka** entails gifting and a thank you offered to the community for knowledge shared; **itatau** refers to a ritual undertaken to farewell and thank the community. It is a means to seek forgiveness should the researcher do something against the sanctity of the village; **vakirogotaki lesu na itukutuku** means reporting back to the communities the result of the data collection and analysis; **vakilai na revureva ni vakadidike** basically articulates the transformative process as a result of the research — application of research result to the local community (Sipiriano Nemani 2009, ‘Indigenous Fijian Research Framework’).
Figure 4: Shows how the various parts of a performing art element are captured using different recording tools. © 2010, Department of National Heritage, Culture and Arts, Fiji

(e) **Listen to informants** rather than dictate to them what they should say. It is recommended that:

- questions prepared before the mapping exercise should serve as a guide only;
- during interview, let informants speak at their own pace; however, the interviewer can help focus the discussion by continuously setting the direction and linking stories so that there is consistency, connection and flow of narrative.
- interviewers use many impromptu or probing questions in order to elicit information in greater detail than that drawn from the primary questions prepared.

(f) **Participant observation** is a research technique used by anthropologists to gain rapport with informants and the community. In this case, the researcher participates in the daily activities of the community, including rituals and ceremonies such as funeral and marriages, barter or exchange activities, gardening, fishing and food preparation.

(g) **Timing** is of the essence when conducting a cultural mapping exercise. Once the date and mapping schedule are confirmed, the team should make every effort to be at the site at the agreed on time. Delaying or not showing up, besides being rude, lessens the enthusiasm of the community or the informant, and might create disinterest. It is, therefore, imperative that

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15 With participant observation, a researcher is able to pay attention to the details of daily life, seasonal events and unusual happenings within a community; observe individual and collective behaviour in varied settings; establish a good, friendly working relationship with the informant; record what they see in personal diaries or as separate field notes; take part in many of the events and processes observed; take longer than a week in the community to observe; and maintain neutrality at all times.

16 Anthropologists are social scientists who study culture and human behaviour in all its forms.

17 Gain understanding and a better appreciation of the host culture and the community.
the schedule confirmed ahead of time is respected, with fieldworkers being prompt and punctual at interview session venues.

(h) **Expect the unexpected** when in the field. Sometimes the logistical part of the fieldwork may not go according to plan, or informants do not respond as expected, the schedule may change, weather conditions may become unfavorable, and disputes may arise leading to a change in strategies for implementing the mapping activity in the community.

(i) Remember that forms for distribution should be completed and collated by fieldworkers. Thorough checking of these documents is essential before leaving the mapping locale.

(j) It is important to **get everyone’s story** in the community so that consistency is maintained. However, if the community designates one individual to speak on their behalf, then this must also be respected. Fieldworkers must note this as part of their observation for future reference.\(^{18}\)

(k) **Physical mapping** of tangible heritage — such as chiefly burial mounds, old village sites and dwellings — should also be carried out. Fieldworkers will need to use standard equipment such as a compass, measuring tape and graph paper. The diagram below shows the connection between physical mapping and ICH mapping.

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\(^{18}\) Sometimes everyone in the community would like to have their views recorded but this may not be possible because the village head has already made a ruling that a designated person will speak on the community’s behalf. Given that this can be a sensitive situation, sometimes leading to disagreements in the village, the best option is for the community to discuss the issue with the researcher mediating between community members. Also, the dilemma above is only applicable to certain research subjects whereby the knowledge is entrenched in more than one person (e.g. migratory stories are often articulated differently and sometimes different versions emanating). Topics such as fishing methods and hairdressing are more relaxed with regard to recording them, and designating a single informant (normally the most skillful) to talk on the topic may not be as controversial and sensitive as migration and chiefly issues questions.
Figure 5: The relationship between tangible and intangible cultural heritage and the relevance of mapping intangible cultural heritage to physically mapping a tangible element.

→ When mapping is completed

(a) **Reciprocating goodwill and sharing knowledge.** Mapping ICH involves the transfer of valuable and highly regarded knowledge. Reciprocating goodwill and knowledge shared through culturally appropriate means must be presented to the community. Additionally, results of the mapping exercise should be presented to the village. Other forms of sharing can include assisting the community with developing materials, books, brochures and posters that can be used in local schools, community halls and/or libraries, or as promotional tools in their traditional heritage sites for tours and visits. Other forms include working with the community in developing their cultural sites, or developing an art or craft to the extent it can be used as a means of income generation. This reciprocal behaviour will facilitate the continuous and ongoing relationship between the project and the community.

(b) **Collating, analysis and writing.** Dissecting information collected from the field is not straightforward, and requires attention to detail and being cautious, especially when it comes to interpretation and translation. Those involved in this process must be meticulous and care about the results.

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19 Consult the community to find the most appropriate way of reciprocating knowledge shared.
(c) **Reporting back.** Once the analysis and writing has been completed, it is crucial that informants view the draft of the transcribed and edited information to ensure that it has been interpreted correctly. The process of reporting back must continue until a final version has been completed and made ready for publication, or simply when it is about to be entered into the database.

**ARCHIVAL OF AND ACCESS TO STORED INFORMATION**

→ **Development of appropriate data storage systems for electronic archiving**
A database is a good storage system. The database or inventory developed must combine flexibility from the user’s perspective and ease of data entry from the compiler’s perspective. A single change of detail in data entry must be captured across the entire record.

(a) **Content of database.** The database must be able to store elements and specifics of ICH specified in earlier parts of this toolkit, and must be able to accept data entered in the form of audio and video recordings, maps and site drawings, and digital images.

(b) **Systems.** These range from simple custom-built to detailed database systems. They include Microsoft Excel and Access systems to more elaborate and sophisticated web-based systems such as MySQL that computer programmers need to develop over an extended period. The software must be flexible and should be able to store new data that may not be consistent with the database’s initial format. This reflects the varied and dynamic practices of ICH.

   It is up to individual countries to choose the most appropriate system, taking into account their budgets. Culture officials should work with their IT counterparts to find the most appropriate solution for their mapping storage needs. Other institutions such as SPC can also assist.

(c) **Management and sustaining of database.** Data entry must be done either by field officers or special data entry operators. A bond between those entering data and those collecting it should be encouraged. The process must be efficient and data collected by researchers should match that which goes into the database.

(d) **Risk plan.** To avoid the total loss of data should a disaster strike (natural or human-induced), it is advisable that the project develop a risk management plan that includes a step-by-step guide to managing hazards. Some examples of hazards include war, hurricane, tsunami, sea-level rise and flooding, which can lead to the loss of collected and archived data.

→ **Inaugurate back-up systems**
Back-up systems or a back-up plan need to be in place because:
- computer programmes can become infected by a virus, compromised by computer hacking, and be subject to other problems that can lead to the total loss of electronically archived information; and
recording materials such as audio and video tapes and photographs can be ruined by mold if not stored in the right place and at the correct temperature.

It is recommended that:
- a server be used to facilitate storage of massive amounts of information such as data entered into the database system, digitised audio and video recordings, and scanned maps and photographs;
- analogue materials be stored in a separate location from digitised materials;
- analogue and digitised materials be properly labelled;
- a contingency plan for storage of back-up material be developed for the project. For example, back-up data for Tuvaluan ICH can be stored with Fiji’s National Archives or any other country through a memorandum of understanding.

Access to stored information

Stored information may be accessed for many purposes such as education, research, development or commercial purposes. Access needs to be strictly monitored and guidelines need to be prepared to ensure that any release of information has been thoroughly discussed. An agreement should be reached beforehand by all stakeholders, especially informants and community members.

Some critical elements to consider include:
- establishing and implementing an Access Policy for the right to use information that has been collected from the mapping exercise and archived in a database;
- developing an ethical principle statement for those involved in the input and sharing of information to those who wish to access to the information proper; and
- authorisation for the release of information (at all times) should be sought from the informant or owners of the information.

SUSTAINABILITY AND TRANSMISSION OF KNOWLEDGE

The invisible nature of ICH makes it more fragile and in danger of disappearing. Some notable examples include the loss of dialects and languages, chants, the art of pottery making, and many more. This requires the introduction of safeguarding mechanisms to ensure that ICH sustains itself and is transmitted to current and future generations.

There are various ways that national governments, cultural institutions and communities can advocate and promote the transmission of ICH. Below are some of the recommended approaches.

1. **Intangible cultural heritage in the education curriculum**: Work with the Ministry of Education, and advocate for the teaching of local knowledge systems in the national curriculum at all levels (e.g. primary, secondary, technical and vocational education and training, tertiary). ICH can have either a separate curriculum or can be merged with major subject areas such as cultural and/or social studies, or even integrated into maths, English language teaching, geography, health sciences, history, life skills and the arts.

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20 The database should also be backed up. This includes storing it in another location or institution, and continuously updating it.
21 Includes VHS tapes, audio cassette tapes and microfilm.
2. **Community revitalisation workshops:** Once an endangered ICH is identified, a programme to revitalise that ICH should be developed soon thereafter so that the ICH is kept alive for the next generation. Revitalisation programmes involve the use of local resource people who are very skilled and knowledgeable and are able to teach others in the community the processes that characterise a specific ICH element. Workshops may need to be a couple of weeks long to ensure that the knowledge is imparted properly.

![Community workshop](image3.jpg)

**Image 3:** Participants at a community workshop in 2009 to revitalise the art of carving and weaving in Namuka District in Macuata Province, Fiji. © Department of National Heritage, Culture and Arts, Fiji

3. **Recognising resource people and holders of knowledge:** Acknowledging those in society who have unique knowledge and skills with respect to certain elements of ICH is important because it will not only create recognition but will help them continue practicing their skills. This involves elevating their status to that of teachers, awarding them with an allowance to pursue the transmission of their knowledge, and at the same time earn a livelihood. The system known as ‘living treasures’ has thrived in several Asian countries such as Japan, Korea, the Philippines and Thailand.

4. **Creating interactive tools:** This involves communicating ICH through CD-ROMs and guidebooks, and social media pages such as FaceBook and Twitter; creating short educational films and documentaries; establishing an interactive webpage; and developing educational toolkits, and drawing and colouring books for children. It also includes developing advocacy materials such as brochures, posters, pamphlets, calendars, magazines and newsletters to promote work on the safeguarding of ICH.

5. **Community engagement:** This involves thorough awareness and continued advocacy with local communities, either through church sermons, youth rallies, women’s meetings, village council meetings and other means and events to spread the word on the importance of ICH.
Involving members of the local village, district or province in ICH mapping will ensure capacity building and will mean they will pursue safeguarding on their own initiative.

6. **Organising local festivals, exhibitions and shows:** ICH elements can be documented or revitalised through workshops if they are endangered. However, these are one-off mechanisms for transmitting skills and knowledge. The key to continuity in transmission is holding events such as photographic or arts exhibitions, traditional dance and games shows, or festivals at either the district, provincial or national level to promote continued awareness and recognition of ICH elements that are distinctive to the local community.

7. **Establishing cultural guilds and societies:** Guilds and associations specifically focus on the promotion and preservation of a unique ICH element. These are groups of like-minded individuals who focus on safeguarding and maintaining a particular ICH element. NGOs often facilitate this function, and successful examples in the Pacific include the Canoes of the Marshall Islands (WAM) organisation, national Pacific Island voyaging societies, and the Fiji Crafts Association.

8. **ICH and sustainable heritage tourism:** An important factor that enhances the sustainability of ICH is heritage tourism. Having a unique ICH exhibited, with the approval of traditional custodians, at a local tourist festival or hotel will ensure that the element is sustained and will enhance the economic livelihood of the people. However, the exhibition must not be overdone to avoid the commercialisation of culture, and losing its sanctity and authenticity.

9. **Develop protection mechanisms:** Sometimes safeguarding ICH is not fully implemented if there is no laws r are no policies put in place to drive it’s the protection. Policies are important because they assist in the enforcement of laws while the legislation on the other hand ensures that ICH safeguarding is recognised through legal means.
CONCLUSION

ICH is synonymous with traditional knowledge, and is an important component of traditional Pacific Island societies. The transmission of traditional knowledge in the past depended on the oral transfer of such information from one generation to the next. However, in today’s world, it is important that traditional societies make use of new mediums of recording information (tape recorder, video camera, digital camera) order to ensure that this knowledge is captured for posterity.

Undertaking a cultural mapping exercise is an enormous task that requires careful planning, strategising, and enough financial resources to support documentation and archiving, which are critically important. This guideline has provided options that countries and communities can use to map their own ICH elements, beginning with creating a national definition for ICH based on a community’s aspirations.

At the outset, it is important to involve communities, clans or tribes in any undertaking relating to mapping. Understanding how these groups define their environment, culture or their intangible cultural heritage is important because it will make it easier to conduct the mapping exercise and, most importantly, the exercise will be comprehensive with regard to the collection of information and people will better understand the need for such an initiative.

Another important factor to consider before undertaking mapping is the creation of partnerships. Partnerships in the collection of archived materials or the use of technical equipment for mapping such as GIS or the use of human resources and expertise as field officers during the mapping will ease financial costing for project, enhance networking, efficient and timely implementation of task and capacity building for participating institutions and people.

It is critical that protocols and issues sensitive to the community are respected before approaching the community, during research, after the mapping exercise, and when reporting back. Decisions made by leaders in the community must be respected, and in the event of disagreements, dialogue should take place to achieve greater understanding and communication.

ICH mapping is a step-by-step process that requires:

- preliminary research,
- consultations and dialogue with communities and stakeholders so that everyone understands the process;
- using an appropriate research methodology for data collection;
- using the best research recording tools (e.g. video, digital or disposable camera, audio recording device) for documenting data;
- archiving or storing information; and
- transmission of ICH to ensure that the ICH element is not endangered or lost entirely.

The continuity in the use and promotion of ICH is important because it will enable the knowledge to sustain itself for generations and will allow the community to maintain its unique traditions, and will allow for its recognition at all levels of society — local, provincial, national and international. Hence, authorities and communities should try and make use of all available media and publication tools to promote their ICH.
## Appendix 1

### SUB-REGIONAL MEETING ON ENDANGERED CULTURAL HERITAGE MAPPING

*Korotogo, Fiji – 17 – 21 October, 2011*

**AGENDA**

*Venue: Crow’s Nest Conference Room & Tavuni Hill Fort*

### Sunday 16 October 2011

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:00pm</td>
<td>Participants can start checking into Hotel and Peni will be available from 2pm for collection of Per diems etc.</td>
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</tbody>
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### Monday 17 October 2011

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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</thead>
<tbody>
<tr>
<td>7:30- 8:30</td>
<td>Breakfasts</td>
</tr>
<tr>
<td>8:30-9:00</td>
<td>Registration</td>
</tr>
<tr>
<td>9:00-9:15</td>
<td>Welcome – Elise Huffer on behalf of SPC and Adi Meretui Ratunabuabua on behalf of PIMA and ICOMOS Pasifika</td>
</tr>
<tr>
<td>9:15-10:00</td>
<td>Introductions by all participants</td>
</tr>
<tr>
<td>10:00-10:30</td>
<td><strong>Morning Tea</strong></td>
</tr>
<tr>
<td>10:30-11:30</td>
<td>Presentation by Individual Countries on Mapping Focus (10mins each)</td>
</tr>
<tr>
<td>11:30-1:00</td>
<td>Open Forum followed by presentation: Mapping Principles</td>
</tr>
<tr>
<td>1:00-2:00</td>
<td><strong>Lunch break</strong></td>
</tr>
<tr>
<td>2:00-3:00</td>
<td>Mapping Principles Presentation-Continued</td>
</tr>
<tr>
<td>3:00-4:00</td>
<td>ICH Mapping Presentation – Sipiriano Nemani</td>
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<tr>
<td></td>
<td>Compilation of both presentations and how they are integrated</td>
</tr>
<tr>
<td>4:30-7:00</td>
<td>Village Sevusevu – Naroro Village</td>
</tr>
<tr>
<td>7:30-8:30</td>
<td>Welcome Dinner at Hotel</td>
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<tr>
<td>8:30-9:30</td>
<td>Film Night – Documentaries on Cultural mapping</td>
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<tr>
<td>Time</td>
<td>Activity</td>
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<tr>
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<td>-----------------------------------------------</td>
</tr>
<tr>
<td>7:00 – 8.00</td>
<td>Breakfast</td>
</tr>
<tr>
<td>8:30 – 10:00</td>
<td>Equipment Familiarization</td>
</tr>
<tr>
<td><strong>10:00 – 10:15</strong></td>
<td>Morning Tea</td>
</tr>
<tr>
<td>10:30</td>
<td>Depart Hotel for Tavuni Hill Fort</td>
</tr>
<tr>
<td>11:00 – 1:00</td>
<td>Familiarisation with Tavuni Hill Fort Site Mapping</td>
</tr>
<tr>
<td><strong>1:00 – 1:30</strong></td>
<td>Lunch</td>
</tr>
<tr>
<td>1:30 – 4.30</td>
<td>Site Work</td>
</tr>
<tr>
<td>5:00</td>
<td>Depart Site for Hotel</td>
</tr>
<tr>
<td>6:30 – 7:30</td>
<td>Dinner (Own arrangements)</td>
</tr>
<tr>
<td>8:00 – 10:00</td>
<td>Talanoa Session (Yaqona)</td>
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</table>

**Tuesday 18 October 2011**

**Wednesday 19 October 2011**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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</thead>
<tbody>
<tr>
<td>7:00 - 8:00</td>
<td>Breakfast</td>
</tr>
<tr>
<td>8:30 - 9:30</td>
<td>Re-cap on Previous day’s activity</td>
</tr>
<tr>
<td><strong>9:30 – 9:45</strong></td>
<td>Morning Tea</td>
</tr>
<tr>
<td>10:00</td>
<td>Depart Hotel for Tavuni Hill Fort</td>
</tr>
<tr>
<td>10:30 – 1:00</td>
<td>Site Work</td>
</tr>
<tr>
<td><strong>1:00 – 1:30</strong></td>
<td>Lunch</td>
</tr>
<tr>
<td>1:30 - 4:30</td>
<td>Site Work</td>
</tr>
<tr>
<td>5:00</td>
<td>Depart Site for Hotel</td>
</tr>
<tr>
<td>6:15</td>
<td>Pick-up from Hotel (Reception) for Tessa Millers Studio</td>
</tr>
<tr>
<td>6:30 - 7:00</td>
<td>Visit Tessa Miller’s Studio &amp; Drop-off at Coco’s Restaurant</td>
</tr>
<tr>
<td>7:15 - 10:00</td>
<td>Group Dinner at Coco’s Restaurant (10min walk back to Crow’s Nest)</td>
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</tbody>
</table>

**Thursday 20 October 2011**

<table>
<thead>
<tr>
<th>Time</th>
<th>Activity</th>
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<tbody>
<tr>
<td>7:00 - 8:00</td>
<td>Breakfast</td>
</tr>
<tr>
<td>8:30 - 9:30</td>
<td>Re-cap on Previous day’s activity</td>
</tr>
<tr>
<td><strong>9:30-9:45</strong></td>
<td>Morning Tea</td>
</tr>
<tr>
<td>10:00</td>
<td>Depart Hotel for Tavuni Hill Fort</td>
</tr>
<tr>
<td>10:30 – 1:00</td>
<td>Site Work</td>
</tr>
</tbody>
</table>
**Friday October 21 2011**

7:00-8.00  Breakfast
8:30-9:30  Re-cap on Previous day's activity and presentation of work plan methodology

**9:30-9:45  Morning Tea**

9:45-1:00  Country Development of Work plan

**1:00-2:00  Lunch**

2:00-3.30  Presentation and refining of Work plans

**3:30-3:45  Afternoon Tea**

3:45-5:00  Continuation of Work plan and Round-up of meeting
### Appendix 2

<table>
<thead>
<tr>
<th>Countries</th>
<th>Consultants</th>
<th>Focal Points (Culture)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kiribati</td>
<td></td>
<td><strong>Natan Itonga</strong>&lt;br&gt;Cultural Officer&lt;br&gt;Ministry of Internal &amp; Social Affairs&lt;br&gt;Culture Centre &amp; Museum&lt;br&gt;Post Office Box 308&lt;br&gt;Bikenibeu, Tarawa&lt;br&gt;Kiribati&lt;br&gt;Tel: (686) 28283 or 21092&lt;br&gt;Fax: (686) 21133&lt;br&gt; Mob: (686) 62906&lt;br&gt;Email: <a href="mailto:natitonga@hotmail.com">natitonga@hotmail.com</a></td>
</tr>
<tr>
<td>Bougainville/PNG</td>
<td></td>
<td><strong>Martin Terea</strong>&lt;br&gt;Regional Cultural Officer&lt;br&gt;Division of Media Communication, Culture, Autonomous Bougainville Government&lt;br&gt;Post Office Box 322, Buka Autonomous Region of Bougainville&lt;br&gt;Tel/Fax: (675) 973 9978&lt;br&gt;Mob: (675) 715 19232&lt;br&gt;Email: <a href="mailto:martintereabville@gmail.com">martintereabville@gmail.com</a></td>
</tr>
<tr>
<td>Republic of Marshall Islands</td>
<td></td>
<td><strong>Stevens R. Titiml</strong>&lt;br&gt;Historian&lt;br&gt;RMI Historic Preservation Office&lt;br&gt;Ministry of Internal Affairs&lt;br&gt;Republic of the Marshall islands&lt;br&gt;Tel: (692) 625-4476&lt;br&gt;Mob: (692) 455-7581&lt;br&gt;Email: <a href="mailto:titiml@hotmail.com">titiml@hotmail.com</a>, <a href="mailto:titiml@gmail.com">titiml@gmail.com</a>, <a href="mailto:rmihpo@ntamar.net">rmihpo@ntamar.net</a></td>
</tr>
<tr>
<td>Tuvalu</td>
<td><strong>Mrs Teuleala Manuella</strong>&lt;br&gt;Consultant&lt;br&gt;Home Affairs, Government Fakaifou, Funafuti, Tuvalu.&lt;br&gt;Tel : (688) 20175&lt;br&gt;Email : <a href="mailto:sdatm@hotmail.com">sdatm@hotmail.com</a></td>
<td><strong>Ms Alamai Sioni</strong>&lt;br&gt;Cultural officer&lt;br&gt;Ministry of Home Affairs and Rural Development&lt;br&gt;Government of Tuvalu &lt;br&gt;FUNAFUTI</td>
</tr>
<tr>
<td>Country</td>
<td>Contact Person</td>
<td>Position</td>
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</tbody>
</table>
| Nauru   | Mr Joslin Taume  | Secretary to the Board of Nauru Lands Committee | Ministry of Nauru Lands Committee, Nauru Government, Buada District, Nauru | Tel: (674) 556 5143  
Email: ttaedag@hotmail.com; mwanindaglaguna@hotmail.com |
|         | Ms Charmaine Scotty | Secretary for Home Affairs as Head of the Departments of (Women Affairs Dept. the Culture & Language Dept. Nauru Media Bureau, the Nauru Lands Committee and the Department of Lands & Survey) Department of Home Affairs, Yaren District, Government Office | REPUBLIC OF NAURU  
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Fax: None  
Mob: (674) 557 3031 (government mobile for my office)  
Email: charmainscotty@yahoo.com or charmainescotty@gmail.com or charmaine.scotty@naurugov.nr |
| Niue    | Ms Kahealani Hekau | Project Co-ordinator, Cultural Heritage Mapping | Ministry of Taoga, Niue Paliati, Alofi South | Tel: (683) 4146  
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Email: kaheaeva@gmail.com |
|         | Moira Zeta Enetama | Manager Taoga Niue | Post Office Box 73, Fugamouga, Alofa, Niue | Tel: (683) 4656 or 4138  
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Email: Moira.Enetama@mail.gov.nu |
| Fiji – PIMA/ICOMOS Pasifika | Adi Meretui Ratunabuabua | Principal Cultural Development Officer | Department of National Heritage, Culture & Arts, Ministry of Education, national Heritage, Culture & Arts, Youth & Sports Takayawa building, Level 4, Augustus Street, Toorak, Suva P.O Box 2550 Government Buildings, Suva | Tel: (679) 3306-349 or (679) 3316 957  
Fax: (679) 3310-357  
Email: mereiculture@hotmail.com |
| Fiji - Facilitator | Mr. Sipiriano Nemani | Senior Policy Planning | Ministry of Education  
Post Office Box 2550, Government Building | Tel: (679) 3316 955 |
**PACIFIC INTANGIBLE CULTURAL HERITAGE MAPPING TOOLKIT.**

<table>
<thead>
<tr>
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<th>Position</th>
<th>Contact Information</th>
</tr>
</thead>
</table>
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Mob: (679) 923 5412
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|                    | **Jone Balenaivalu**  | Head of Department              | Fax: (679) 3305 143
Email: jbalenaivalu@yahoo.com.au |
|                    | **Sepeti Matararaba** | Field Officer                   | Fax: (679) 3305 143
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|                    | **Frank Thomas**      | Pacific Studies Post Graduate Chair | Fax: (679) 323 1524 |
|                    |                       | Oceania Centre for Arts, Culture & Pacific Studies | Fax: (679) 323 2478
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<thead>
<tr>
<th>Pacific Intangible Cultural Heritage Mapping Toolkit.</th>
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<tbody>
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<tr>
<td><strong>Tautala S. Asaua</strong></td>
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<td>Web: <a href="http://www.nus.edu.ws">www.nus.edu.ws</a></td>
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<td><strong>SPC</strong></td>
</tr>
<tr>
<td><strong>Elise Huffer</strong></td>
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<tr>
<td>Adviser (Culture)</td>
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<td>Human Development Programme Adviser,</td>
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<td><strong>Sagale Buadromo</strong></td>
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</tr>
</tbody>
</table>
Pacific Intangible Cultural Heritage Mapping Toolkit