



**Photo: Community members in Suku Rasa, Aldeia Mau-lo'o, sub-district Lospalos, celebrate the inauguration of an Uma Lulik, (traditional house) with a oron tafa (rice pounding) ceremony. Photographer Ildefonso Da Silva**

## **Preservation of Endangered Forms of Fataluku Cultural Heritage**

**US Ambassador's Fund for Cultural Preservation 2012**

**US Embassy, Dili, Timor-Leste**

**Grant Number: S-TT100-12-GR-026**

**Final report provided by Many Hands International**

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**December 2015**



# **Many Hands International**

culture based community development

## Project partners

The project was initiated by Australian based NGO Many Hands International (MHI) and undertaken in partnership with the State Secretariat of Tourism, Art and Culture (Government of Timor-Leste) and supported by the Lautem Municipality; Department of Education, Lautem District and community organisation, the Council for Fataluku Culture. UNESCO Jakarta contributed technical advice and training for staff in the management and recording of ICH (Intangible Cultural Heritage).

## Research team

The research team comprised four Lospalos locals who were all native Fataluku speakers. The lead researcher Justino Valentim, recognized as a national hero of the resistance and cultural leader of Lospalos, had been involved in researching and recording Fataluku culture and advocating for its preservation since Timor's independence in 1999. He was the founder of the Council for Fataluku Culture and was instrumental in the development of Fataluku as a written language in collaboration with UNESCO and the University of Melbourne. Other team members Rico Caetano, Ildefonso da Silva and Maria Madalena dos Santos brought a range of skills in camera use, video editing, photography and communication. The research team were advised by MHI's Directors, Australian cultural anthropologist Holly Schauble, researcher Dr. Kim Dunphy and supervised by MHI's Project Manager, Australian volunteer Lucia Pichler. Research assistance was provided by Tessa Dunphy Toumbourou.

This report is presented in honour of Sr Justino Valentim (1954-2014).

## December 2015

**Acknowledgements:** Many Hands International acknowledge with grateful thanks for the support provided to this project by the US Ambassador's Fund for Cultural Preservation 2012 – US Embassy, Dili, Timor-Leste.

### About Many Hands International

Many Hands International (MHI) is an Australian registered not-for-profit organisation seeking to improve the lives of those who live in some of the world's most disadvantaged communities. Many Hands International's objectives are to:

- facilitate maintenance of cultural heritage
- provide opportunities for artistic and creative expression
- provide skills development in arts, crafts and cultural/eco tourism
- support cultural asset based economic development.

MHI believes that culture is an asset and that preserving, maintaining and strengthening traditional knowledge and practices is essential to achieving sustainable development in communities. MHI helps communities use their cultural assets to improve their social and economic wellbeing. We believe that for many communities living in poverty or recovering from violent conflict, rebuilding cultural knowledge and practices is fundamental to achieving community health and wellbeing. Through extensive community engagement, we help communities to identify how they can apply their traditional cultural knowledge in new and innovative ways to create economic and social opportunities.

Sentro Kultura Lautem, Rua Malu Korea, Lospalos, Timor-Leste.

Ph: +670 7799 7661 [www.manyhands.org.au](http://www.manyhands.org.au)

## Table of contents

Introduction	p. 4
Background	
About Fataluku people and culture	p. 7
Method	p. 11
Findings	p. 12
Recording endangered forms of traditional cultural expression;	
Performing arts	12
Oral traditions and expressions	p. 15
Rituals	p. 15
Traditional craftsmanship	16
Knowledge and practices concerning nature and the universe	p. 16
Reflections on gathering of information about cultural elements	p. 17
Increased awareness of value of cultural heritage and dissemination of information	p. 19
Building local capacity to preserve cultural heritage	p. 20
Future research	p. 20
Conclusion	p. 21
References	p. 21
Appendix 1: Financial report	
Appendix 2: Glossary	
Appendix 3: Sample permission form in Tetun	
Appendix 4: Sample form for recording cultural elements	
Appendix 5: Dissemination: Attendance numbers and locations of community showings of films created in the project	
Appendix 6: Press release: September 2013, project closing event	
Appendix 7 a, b: Dissemination: Lautem Festival April 2013, Seminar, <i>Promoting Our Culture: program and photos</i>	
Appendix 8: Dissemination: Lautem Festival April 2013, photographic exhibition: photos	
Appendix 9 a, b: Dissemination: Baucau festival May 2013, program and photos	
Appendix 10: Dissemination: website article re staff presentation at UNESCO Workshop in Jakarta, November 2013.	

*Every nation has a culture that underpins the way of life. According to the traditions of Lautem, our culture enables us to have strong unity and friendship. If we lose our culture, we lose our identity.*

*All the information we have collected in this project informs us about the original culture of our ancestors.*

Sr Justino Valentim, Senior Researcher, 1954-2014

## **Introduction**

This article presents the findings of a research project to document the endangered cultural heritage of the Fataluku people of far eastern Timor-Leste. The project was initiated by Australian-based NGO Many Hands International in response to perceived risks to the cultural heritage of the Fataluku people of far eastern Timor-Leste through loss of practice and knowledge.

The project sought to contribute to the preservation of Fataluku cultural heritage by:

- recording endangered forms of traditional cultural expression;
- providing Fataluku people with opportunities to learn more about their cultural heritage, and
- building local capacity to preserve cultural heritage.

The article opens with a brief background to Timor-Leste, including its history of punitive colonisation by Portugal, Japan and Indonesia and recent establishment of an independent democracy. Information about Timorese culture overall is offered next, and discussion of both its integrity and issues for survival. Information about the Fataluku people includes demographic information and location. Methodology of the research project is documented before findings are presented in detail: the 38 elements of traditional culture that were recorded in written form, photos and videos. The article concludes with recommendations for future research.

## **Background**

Cultural practices are vital for the sustainment of a life that is meaningful and promoting of wellbeing. This is so for all peoples, but particularly so for those whose cultures have been impacted by negative external forces, particularly colonisation in all its forms. The people of Timor-Leste, a small half-island that lies to the north-west of Australia and the east of Indonesia, have been subject to the most extreme forms of colonisation over centuries, with concomitant impact on local culture.

In the early years of Timor's history, small tribal groups lived separately, divided by rugged terrain. At least twenty-five distinct mother tongues were in use during this time (Soares & Dooradi, 2011). Traders occasionally visited these communities, but otherwise they were isolated from the outside world (Connelly, 2003). Portugal claimed the eastern half of the island as a colony in the 1600s for the financial potential they recognised in its forests of sandalwood and teak. For four centuries, the Portuguese ruled this isolated colony in what has been described as a "haze of apathy", with few resources invested in the Timorese people and their nation (Dunn, 1996, p. 23). When the Portuguese abandoned the Timorese to the next wave of invaders in 1974, only 20 kilometres of paved roads, two hospitals and three high schools had been established (Robinson,



2010) and the illiteracy rate was more than 90% (Taylor, 1991). During World War II, the Japanese occupied the island, and local volunteers supported Allied Forces in their battles against the occupiers. This period had tragic consequences for Timor, with loss of life estimated to be as many as 70,000 (Department of Defence Australia, 2002) out of a population of less than 500,000 (Magalhaes, 1996).

A brutal 25-year occupation by Indonesia began in 1974, with as many as 180,000 Timorese people, one-third of the population, losing their lives (UNDP, 2010). Forced re-settlement from productive villages to Indonesian-controlled roadside settlements resulted in widespread starvation over many seasons (Shalom, Chomsky & Albert, 1999; Taylor, 1991). Murder, torture, rape and enforced sterilization made very effective weapons of war. Whole villages were obliterated in frequent large-scale massacres. Scarce resources were spent in support of the long drawn-out resistance battle, and the majority of able men spent decades fighting from inaccessible places in the mountains (Kiernan, 2003). Generations of children had little or no access to education in the chaos.

In 1999, the first national elections stimulated the participation of 98% of the electorate, with an overwhelming majority voting for independence (TLAVA, 2009b). This was an amazing outcome given the well-grounded fears of retaliation from Indonesia. The immediate cataclysm and ensuing violence resulted in the internal displacement of 400,000 people and hundreds of deaths at the hands of Indonesian militia (Nevins, 2005). Almost 90% of the country's infrastructure was destroyed, much of which had been built by the Indonesians themselves (Connelly, 2003). After two years of post-election re-organisation, independence was finally celebrated in May 2002. In the ensuing decade and a half, Timor has been working to establish a functioning independent democracy.

### **Strength through culture**

Despite these overwhelming odds, the Timorese people have a remarkable story of survival. Their success in resisting far more powerful nations provides their strongest base of shared identity (Trindade & Castro, 2007). Timorese culture offers an abiding source of identity and stability throughout their turbulent history and into the present day (Brandao, 2011). This includes the flourishing of "many different language groups, fiercely independent family units, complex marital and commercial exchange systems, animist religious practices and effective health treatment and cures" (Connelly, 2003, p. 2). At least 20 local languages are still in use, which most children speak at home (Lewis, 2009). Culture and traditional practices still provide the primary means of conflict resolution and peace building in most Timorese communities (Brandao, 2011). Since independence, communities across East Timor have been engaged in what scholars have described as a 'resurgence of custom' (Hicks 2007). 'This resurgence is most vividly associated with the rebuilding of sacred ancestral houses (Tetun: *uma lulik*), which were destroyed, abandoned or fell into disrepair during the course of the Indonesian military invasion and occupation' (Barnes, 2011 p.23 in McWilliam & Traube 2011).

Cultural expression is evident in artefacts still produced by hand around the country (Tatoli ba Kultura, 2012). The most prolific of these are hand woven fabrics *tais* that form the basis of traditional clothing and costume. *Tais* designs and colours illustrate the environmental, cultural and linguistic differences between communities. These are considered very valuable because of their cultural associations, such that one set could be worth as much as six cows (Oxfam, n.d.). Other cultural artefacts still in local production include carvings, ceramics and basketry. Traditional music played on a range of locally made percussion instruments and cultural dance forms continue to play a strong role in Timorese ceremonial life (King, 1963; Dunlop, 2012).

Barnes discusses issues with transmission of knowledge, which is held by elders and passed on only at the last minute. Elders are then the historians, with knowledge of migration, conflict, negotiations and treaties between communities, etc. (2011, pp. 37-40). For example, in Babulo, in the Uatolari subdistrict, Viqueque district, only elders may speak and pass judgement on what is *lulik* (Barnes, 2011, p. 38).

At the same time, there is also concern for the survival of traditional culture, given the very significant negative impacts of colonisation and oppression during Indonesian and Portuguese occupation. Loss of connection to traditional structures, particularly the anchorage of extended family is a growing problem, as young people increasingly move to Dili in search of scarce education and employment opportunities (Scambary, 2012). The current experience of globalisation continues to impact culture and values. Given the nascent stage of Timor's media industry and public cultural production, influences from overseas, particularly Indonesia, are very significant (Sloman, 2009).

### **National and international frameworks for cultural preservation**

In recognition of the need to support and preserve its unique cultural heritage, Timor-Leste is moving towards ratifying the international Convention for the Safeguarding of Intangible Cultural Heritage 2003. In support of this, the State Secretariat of Tourism, Art and Culture (SETAC) is establishing a register of intangible cultural heritage (ICH) as required by the Convention. SETAC is collaborating with UNESCO to assist its staff, other professionals and community members to develop skills related to the safeguarding of ICH.

This project contributes to these efforts to safeguard the nation's intangible cultural heritage by documenting the elements of the endangered cultural heritage of the Fataluku people.

## About Fataluku people and culture

### Fataluku population demographic information

There are four distinct language groups and cultures within the District of Lautem, with Fataluku being the largest percentage, at 69%, with a total of 48,910 speakers at the 2010 census. A fifth language group, Makua/Lovaia is in danger of disappearing with the recent deaths of the last speakers of that language. According to Rappaport (2015), Fataluku is grouped into five mutually understandable dialects. Fataluku culture and language is predominant in the four eastern-most sub-districts of Timor-Leste: Lospalos; Lautem, Lorehe and Tutuala.

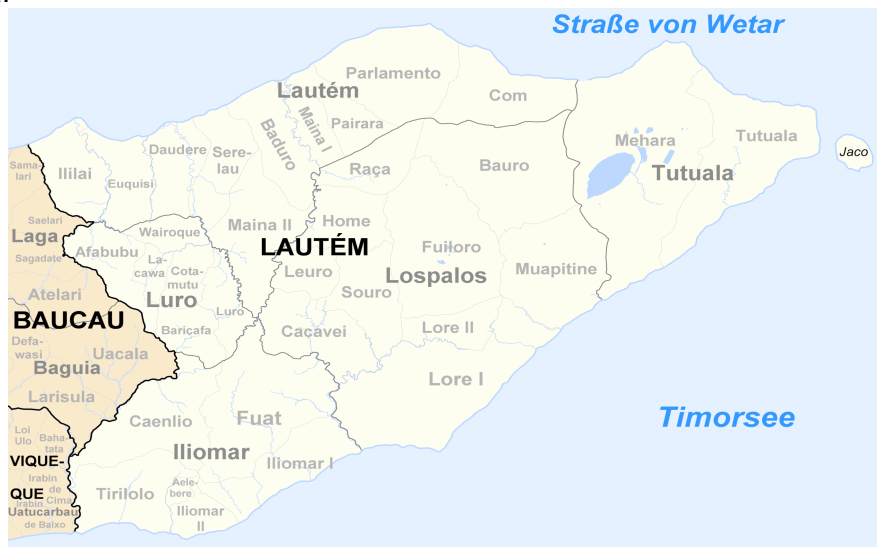


Figure 1: Lautem district showing sub-districts Lospalos, Lautem and Tutuala

Source: [https://en.wikipedia.org/wiki/Laut%C3%A9m\\_District#/media/File:Sucos\\_Lautem.png](https://en.wikipedia.org/wiki/Laut%C3%A9m_District#/media/File:Sucos_Lautem.png)

LANGUAGE GROUP	CULTURE	NUMBER OF SUKU RELATED TO LANGUAGE GROUP	TOTAL LANGUAGE SPEAKERS IN LAUTEM DISTRICT	PERCENTAGE OF EACH LANGUAGE IN LAUTEM DISTRICT
Fataluku	Fataluku	19	48,910	69%
Makalero	Lero	6	9,687	14%
Makasai'Na'ini	Makasa'e	6	8,481	12%
Sa'ani	Makasa'e	3	4,207	5%
Makua/Lovaia	Lovaia	-	-	Endangered

**Table 1: Language and cultural groups in Lautem district (Timor-Leste Census 2010)**

SUB DISTRICT	SUKU	SUKU TOTAL	ALDEIA TOTAL	ALDEIA FATALUKU CULTURE	ALDEIA MIXED CULTURAL GROUPS	PEOPLE OF FATALUKU CULTURE	TOTAL POPULATION
Lospalos	Bauro	10	53	50	3	27,800	29,236
	Fuiloro						
	Home						
	Cacavem						
	Leuro						
	Lore I						
	Lore II						
	Muapitine						
	Raça						
	Souro						
Lautem	Baduro	10	45	31	14	11,169	14,147
	Com						
	Daudare						
	Euquise						
	Ililai						
	Maina I						
	Maina II						
	Pairara						
	Parlamento						
	Serelau						
Tutuala	Tutuala	2	7	7	-	3,836	3,836
	Mehara						
<b>T o t a l</b>		<b>22</b>	<b>105</b>	<b>88</b>	<b>17</b>	<b>42,805</b>	<b>47,219</b>

**Table 2: Fataluku speaking populations by aldeia and suku (Timor-Leste Census 2010).**

## Livelihood in Lautem district

A majority of Lautem residents are farmers, growing largely swidden agriculture combining maize and secondary food crop cultivation with smallholder livestock production (McWilliam, 2011). Fataluku people have a strong connection to the forests and coastal areas in which they reside, which provide a source of wild food and other products to sustain livelihoods. Aside from firewood, timber, and other building materials (bamboo, rotans and thatch for roofing), forests also provide fibres, ropes, baskets, gums and vegetable supplements such as tubers, wild beans, leaf vegetables, resins, honey and forest fruits. Hunting is conducted throughout the year, using various poisons, traps, spears and dogs to source game meat and seafood (McWilliam 2011). Stands of bamboo, sugar palm, tamarind and timber grow in the forests in Lautem. The forest is also home to various species of game birds, deer, wild pigs, monkeys, bats, civet cat and cuscus, which are hunted by local people (Pannell, 2011, p. 224). From the ocean, Fataluku people hunt fish, clams, sea turtles, sea eels, crabs, and sea urchins, as well as freshwater shrimp. Reef gleaning (*meti fai*, *tono fai*) for octopus and crustaceans, seaweed and other edible marine creatures is practised along the foreshore during low tide (McWilliam 2011, p. 75 in McWilliam & Traube 2011).

## Existing documentation of Fataluku culture

There is a great store of narratives concerning the origin of the island of Timor and of the various clans (*ratu*) into which Fataluku society is organized; in addition, each *ratu* has special practices and prohibitions, the knowledge of which is *tei*, “restricted” or “dangerous.” *Tei* is considered too “hot” for young people to know—it can render them infertile or damage their health—and accordingly much of the knowledge of *tei* is restricted to the elders, who pass it on only when the next generation reaches middle age. The stories parents tell their children are stories about the origins of their clan, its rules and practices, the origins of their community, and the hardships of the period of resistance to the Indonesian occupation (1975-99). Mothers may sing lullabies (*moco lolole*) to their children that teach them the origins of their own names and the other names particular to their clan. There are also legends about animals, plants, natural features such as individual mountains or the large lake Ira Lalaro, and the sea. Such stories are often believed to “belong” to certain groups of people and not to others: if one asks, for example, for stories about lake Ira Lalaro, one will be told that only the people who live in certain communities near the lake should tell those stories.

A major storehouse of Fataluku oral literature is to be found in the vast body of sung poetry known as *vaihoho* (see below), and probably also in the *sau* singing at the funerals of venerable elders. *Vaihoho* poems may be cast in ordinary daily language (as in the narrative poem about a fatal accident at sea, given in the selection of *vaihoho* texts appended to this report), but they often use a “high” literary language with rare or archaic words. Compounding this difficulty in interpretation is the fact that the symbolism and imagery can be quite obscure, referring in highly condensed form to stories that must be known beforehand if the reference is to be understood (Yampolsky, 2012).

Sadness is the main feeling when singing in Fataluku tradition. The main song theme was once about sad love but now the Fataluku people sing about war (Rappoport 2015). Fataluku songs are frequently sung using diphonic singing (Rappoport 2015). Diphonic – also known as overtone – singing is a type of singing in which the singer manipulates the resonances (or formants) created as air travels from the lungs, past the vocal folds, and out of the lips to form a melody. This creates the impression that the singer is making more than one pitch or melody at the same time.

Fataluku songs are often two-part songs with two or more pairs of singers (of the same or different gender), including a leading voice or *na lafair* (voice big), and a following voice or

na moko (voice child) – also called em hi' a moi (take up and move) and em isi (take descend). Polyphonic technique uses pseudo-drone polyphony. The two voices favour mostly small, simultaneous intervals such as minor and major seconds and minor thirds. They meet in sporadic unisons' (Rappoport 2015, p. 142).

Rappoport (2015) found that vaihoho is the most valued repertoire of the Fataluku people. Vaihoho are traditional poems either spoken or sung, often in call and response format relating to harvest. When sung, this is done a capella by choirs of varying sizes. Vaihoho range in length from one to many stanzas. Poems are used either as part of ritual or for pleasure. Variances in vaihoho are evident between the far east style, where vaihoho is only sung as alternating duets, and the western and southern styles, where in large groups contexts, an initial duet is answered by multiple duets sung simultaneously (Rappoport 2015, pp. 141-2). Two-part singing is performed for 'welcoming guests, weddings, harvests, funerals and concerted works (threshing rice, hauling a tree from the forest, planting the post of a house, harvesting sea worms, walking, passing the time)' (Rappoport 2015, p. 142). Both the poems and music are endangered. It is estimated that approximately 30 per cent of vaihoho poems have already been lost, and the remaining 70 per cent are critically endangered because knowledge of them is held by only a few elders.

## **Method**

### **Research process**

#### **Recruitment and permission process**

MHI's research team sought permission to undertake research in each district, first from the District Administrator and Sub District Administrators from the sub-districts of Lautem, Lospalos and Tutuala. Then, the team approached Sefi de Suku and Sefi de Aldeia (sub-village and village leaders) in Lautem district for permission to research, and also to locate and recruit cultural knowledge holders.

Participants were asked for permission to record information and this was documented in writing, including the level of access they recommended for the information (public, for specific audiences, secret). A sample permission form in Tetun is attached as Appendix 3.

#### **Research participants**

Researchers made an intentional effort to collect at least one element from all suku (sub-villages) and aldeia (villages) in the sub-districts Lospalos, Lautem and Tutuala of district Lautem where Fataluku is the predominant culture. Information was gathered from seventeen suku (sub-villages) in twenty-three aldeia (villages). 64 male and 84 female research participants who self-identified or were identified by local leaders as cultural knowledge holders provided this information.

#### **Research questions**

Participants were invited to share information they held about endangered cultural heritage elements including elements they believed were important to record and practices they were involved in. Questions were based on the UNESCO requirements for recording intangible cultural heritage.

Questions asked of participants included:

- Name of cultural element
- Community to which it is related
- Geographic location
- Elements with which it is associated (tangible and intangible)
- Speech level involved
- Perceived origin
- People involved: their names, ages, gender, tribe, social status, professional category
- Other participants (knowledge holders)
- Access: what are access issues for this element?
- Modes of transmission
- Viability of the element: threats to enactment and transmission
- Availability of associated tangible elements and resources.
- Viability of associated tangible and intangible elements
- Safeguarding measures in place.

Interviews were conducted in Fataluku and later translated into Tetun and English. Information was recorded in writing and via photos, video. (Sample questionnaire in Tetun attached as Appendix 4).



## Findings

As reported in detail below, the project successfully addressed all three major objectives:

- recording endangered forms of traditional cultural expression;
- providing Fataluku people with opportunities to learn more about their cultural heritage, and
- building local capacity to preserve cultural heritage.

### **Recording endangered forms of traditional cultural expression;**

38 elements of Fataluku cultural expression were recorded across UNESCO's five domains: Oral traditions and expressions; Performing arts; Social practices, Rituals and festive events; Knowledge and practices concerning nature and the universe; and Traditional craftsmanship. Participants also provided cultural materials for safekeeping.

These elements are documented in a detailed database that includes a short description and photos of each element (available from our website

[http://manyhands.org.au/our\\_activities/2013\\_projects/research\\_project\\_preservation\\_of\\_endangered\\_forms\\_of\\_fataluku\\_cultural\\_expr](http://manyhands.org.au/our_activities/2013_projects/research_project_preservation_of_endangered_forms_of_fataluku_cultural_expr) ). Two short films were made from research findings *The role of culture in development* and *Fataluku cultural research*. A CD of this film is provided with this report:

### **Performing arts:**

Musical instruments including kakal, oi-oilu, ke'ko, pepur, fara fara and puhu-puhu. These instruments are largely played solo, for various functions including to mark the beginning of ceremonial events such as weddings, to call people to gather (the puhu-puhu), to scare birds or other wild animals from eating crops or for the amusement of the performer alone.

Knowledge of the music and how to make and play these instruments is largely endangered given the small number of people who can still make and play them.

### **Kakal (log xylophone)**

The kakal is a log xylophone (known as the kakal'uta in Tetum) made from the wood of the pokura tree found in the jungle of the Lautem District. The instrument - a set of suspended cylindrical tubes - is played with sticks. In the past the kakal was played in fields by one person to scare away birds, monkeys or other animals from eating crops, but more recently it is performed at festivals and ceremonial occasions.

Every sound of the kakal has a specific meaning. Songs played on the kakal have themes about harvest, social events and *vaihoho* (traditional songs or poems). The instrument is also reportedly used by young men to call to their girlfriends from a distance. Simple Fataluku language is used in accompanying singing.

Photo: Kakal performed by Pedro da Silva, in aldeia Malahara.



### Oi-oilu (bamboo flute)

The oi-oilu (kafu'i in Tetum), is a bamboo flute or whistle, played singly or double. It is made of bamboo or coconut wood and varies in length from around 20 cm to 50 cm.

Instruments in aldeia Malahara had four finger holes and were around 20 cms in length and were played doubly. These are also known as *ruru veve* in Malahara and Tutuala, while known elsewhere as the oi-oilu. The oi-oilu played by musician Henrique Lopes in aldeia Malahara has a tuning slide up near where it is blown, made out of dried leaf that is moved to allow the two flutes to play in tune with each other. The bottom hole isn't used, and is far away from where the fingers can reach.

One flute (left hand side) acts as a drone, and the right hand side makes the melody and embellishments, or ornament figures/melody. Phrasing is determined by the breath. The oi-oilu showed a range of a major third in the melody, and a major second in the drone passages. According to Yampolsky (2012), the music played on the oi-oilu are vaihoho melodies, as the two flutes can imitate the two voices of a vaihoho duo. These oi-oilu are played as a lullaby and are also played at some celebrations.

The oi-oilu in aldeia Sepelata were longer - around 40 cms - and had six finger holes. These instruments are played singly, held vertically to play by blowing across the mouthpiece. A reed made of bamboo is tied over the mouthpiece or end of the register hole which allows the instrument to play different octaves.

### Keko (bamboo trumpet)

The keko (kokotere in Tetum) is a trumpet-like instrument made of bamboo and akadiru (sugar palm) leaf. The keko is played exclusively as a solo instrument, used on ceremonial occasions as an instrument of announcement or welcome or at parties. It is part of a tradition passed down from ancestors. The bamboo tube is around 1.5 m long and approximately 5 cm in diameter. A cone shaped trumpet made out of akadiru leaf is attached to the top of the bamboo. The mouthpiece is a rectangle of around 12 to 14 cm cut out of the bamboo tube, into which a small black tongue or reed carved out of bamboo or buffalo horn is also used is inserted and held in place by rattan twine.

Photo: *Oi-oilu performed by Henrique Lopes, in aldeia Malahara.*



Photo: *Oi-oilu performed by Domião Maria, in aldeia Sepelata.*





The player of the keko holds the instrument horizontally with both hands, one each side of the mouthpiece, and blows into it while pushing the palm reed down and vocalising with vocal chords to vibrate the palm tongue and amplify the sounds down the tube. The keko sounds include imitation of animals such as dog, roosters and insects.

Photo: Keko performed by Raimundo Marques Cabral, in aldeia Codo.



### Fara fara (bamboo trumpet)

The fara-fara is a trumpet-like instrument built similarly to the keko, with a distinction being in the mouth piece and reed. The fara-fara a bamboo tube body around 1.5 m in length with a cone trumpet made out of palm attached to the end of the instrument, similarly like the keko. The mouth piece is cut diagonally, over which a small leaf-shaped piece of dried palm leaf is inserted to function as the reed. This is held in place in a slit made in the top of the bamboo tube.

Photo: Fara-fara performed by Americo Marques Cabral, in aldeia Codo.



The instrument is played by holding the instrument pointing downwards, and blowing a long extended. Strong lungs are needed to blow loudly. The instrument is used to scare away birds from eating rice fields and other crops.

### Pepuru (jaw harp)

The pepuru (kakeit in Tetum) is a jaw harp made of 10 cm to 14 cms of very thinly cut bamboo. To play the pepuru, one end is held against the performer's mouth and blown using the mouth as a resonator, the other hand pulls at a piece of string to create a note. The pepuru makes a thin and soft sound.

Photo: Pepuru performed by Maria da Conceição, in aldeia Nanafoe.



One respondent mentioned that pepuru songs tell stories of former rulers or village chief's that caused in-fighting amongst villagers, causing their community to become weak. Others suggest the songs critique a rulers' power, or is used to warn against dangers such as flooding or being captured. Respondents were taught to play by their male relatives, one reported being taught by his grandfather.

### **Puhu puhu**

The puhu puhu is a conch-shell trumpet, played by blowing into a hole made between the mouth piece and the pointed end of the shell.

The puhu-puhu is played by holding the shell horizontally and blowing into the blow hole. Respondents reported that the shell is played to call people to gather, and is used for boats or to call a wind up for sailing.

Photo: *Puhu-puhu performed by Mario dos Santos, in aldeia Loho Loho Matu.*



### **Oral traditions and expressions**

While Fataluku people have various sung repertoires: vaihoho (sung poems for harvest), le'ule (harvest), sa'u (funeral), votone (boat and fishing songs), tebe, koinenepe, canta, lullabies, and selele (wedding songs) (Rappaport 2015), in this study, only vaihoho were documented.

### **Vaihoho**

A range of vaihoho were documented in this study, including *oron tafa* rice husking songs found in Lautem and Lospalos; *lipal vaihoho nu*, a brideprice song found in Lospalos; *iharala vaihoho*, an orphan song found in Lautem; a love song found in Lospalos and a war song found in Lospalos.

### **Rituals**

A number of rituals were documented in this study, including rituals to call rain (Ueutana aia Leleira), to negotiate a bride price prior to a wedding (Lipal Fa'i), to husk rice (Orontafa), or to inaugurate the opening of uma lulik.

**Ueutana aia Leleira:** a rain ritual performed in Lautem (Pairara). According to respondents, the rain ritual originates from the story that long ago there was an unusually long summer period, and ancestors created a ritual to ask gods to send rain to water their crops. The song is sung in simple Fataluku.

**Lipal Fa'i:** traditional weddings (lipal fa'i) consist of several elements, including a bride price negotiation ritual, and a wedding. A bride price negotiation ritual was documented in

Lospalos (Kakavem). Niner (2012) describes the bride price negotiation (also called *barlake*) as a ritual and equal exchange that is the basis of regulating relationships. The bride price negotiation (called *barlake*) when representatives of the bride's *ratu* and the groom's *ratu* meet to discuss the elements of the bride price, to negotiate a contract between two families to form a union in marriage. Respondents reported that through this process, the bride price is measured in the form of an animal or other item of value that is offered by the groom's family to the brides.

**Orontafa:** an activity describing the ritual of collectively husking rice. In *orontafa* a group of around 25 people, men and women, sit on either side of an *oron* (a large log 'mortar' filled with unhulled rice). They hit the *oron* with bamboo sticks in a steady rhythm, working to remove the husk of the rice. While they pound the rice they sing the *orontafa* song that lasts nearly the whole night. According to Yampolsky (2012), *orontafa* verses are in the *vaiho* form, are initiated by duos and answered by duos, not choruses. The *orontafa* is performed in preparation for cultural ceremonies, such a wedding party or before building or inaugurating a traditionally built house.

### **Knowledge and practices concerning nature and the universe**

Several of these practices were documented but not able to be shared because of their *lulik* (holy, sacred or taboo) nature.

**Rata-Lolo:** traditional creation stories that are told in the home. These stories usually take around two to three hours to recount and tell of the origins of a range of animals, natural phenomenon, human behaviour and values. Thirteen *rata-lolo* were documented including *Rata tu Zenlai iimoco moko lolo*, a story about a baby of the Zenlai *ratu*, found in Tutuala; *Rata lolo Puinorili ha Maunorili*, a story about Puinorili and Maunorili from Lautem (Moro); *Rata lolo nere ca'a nu*, an origin story from Lospalos (Lore II); *rata lolo*, a women's story from Lautem (Muapitine); *Tupur un i tu lesu me vale* from Tutuala and *Rata Pokoloi-Lavanu*, the story of Pokoloi-Lavanu, from Lautem/Moro (Kom), both stories about a woman who gave birth to a handkerchief; *Serelau ira-ina i rata*, the origin of Serelau Spring water story from Lautem (Serelau); *Iharala moco*, a orphan's story from Lautem/Moro (Kom); *Rata lolo la Timor lui'l I nere caa'nu*, a creation story from Lautem/Moro (Kom); and *Rata lolo moco pupur i ari una*, story about a father eating his daughter's heart from Lautem (Pairara).

### **Traditional craftsmanship**

Traditional craftsmanship identified in this study included traditional hunting tools and weapons, pottery production, spinning cotton and basketry.

#### **Weapons**

**Traps:** several types of *hi'il*, snare traps, were documented in Lautem (Parlamento, Kom and Kakavem), including *pai ho vaka hi'il*, for catching wild deer and pigs Lautem; and *cua hi'l fa'l*, a mouse-trap was found in Lautem/Moro (Kom). A *roso*, fish trap was found in Lautem (Kom).

**Spears and arrows:** traditional weapons documented were *coro*, a harpoon documented in Lospalos (Kakavem); *fei-fa'i*, an arrow found in Lospalos (Fuiloro); *tutufa*, a bamboo blowpipe found in Lospalos (Lore II).

**Traditional matches:** *cain fa'i*, traditional matches, or a firestone were found in Lospalos (Kakavem).

**Pottery:**

Clay pots are used for cooking food, and boiling water and wine. *Puhu fa'i*, pottery, was documented only in Lospalos (Fuiloro).

**Basketry:**

Baskets are made for a number of different purposes, largely for utilitarian purposes without traditional motifs or clan-specific patterns. Seven types of *Nian fa'i*, woven items, were documented, including *leu hina*, storage baskets from Lautem (Baduro); *pari pari hina*, woven fans from Lautem/Moro (Baduro); *neru moko hina* and *leu hina*, baskets for tossing grain from Lospalos (Lore I). In Tutuala, *meci leu moko hina*, baskets for catching sea worms, *likas hina*, a wide shallow basket and *rai soko hina*, a woven basket for carrying food while travelling and *ulu halivan hina*, a small woven palm leaf container for the umbilical cord were documented.

**Leu:** Woven baskets made from the leaves of the akadiru (sugar palm) plant. *Leu lafai* are large baskets used for carrying goods (fruit, vegetables, wood). *Leu moko* are small baskets used for carrying personal affects. These smaller baskets are made aesthetically pleasing through the application of natural dyes, whereas *leu lafai* are not dyed. Men carry these baskets slung over their shoulders, while women wear them slung from their foreheads and down their backs.

**Neru:** Shallow rice winnowing baskets made in large (*neru lilana*) and small (*neru moko*) sizes. These are difficult to make due to the curved shape of the baskets.

**Toys**

*Ililaka sese*, a wooden spinning top was found in Losplaos (Fuiloro).

**Handicrafts:** *Ke'u ke'u fa'l (raranu fa'i)*, *ratan itu / ipit karan me fa'l*, turtle shell accessories were made in Tutuala (Pitileti).

**Cotton spinning:** *Anukai ii* was documented In Lospalos (Leuro).

**Reflections on gathering of information about cultural elements**

Research participants and researchers agreed that the process of collecting and documenting the information was not comprehensive, with many elements not yet documented. Elements that required mobilisation of large groups of people, such as dance and other performances, are particularly underrepresented. There were many additional cultural elements identified as endangered by senior Fataluku cultural leaders Justino Valentim and Abilio dos Santos Tilman who provided this information verbally in the scoping phase of this project. These elements were not located and recorded the current project. This does not necessarily mean that they were not practiced, but just not documented in this research process. These might have been because of time restraints of the research, or that the researchers did not find the knowledge holder, or that the elements were lulik (sacred) and people did not wish to share them with researchers. Future projects may be directed towards documentation of those appropriate to be documented. These elements include:

**Performing arts:**

**Sa'u.** A song sung by elders as part of funeral ritual when older people (defined as over 60 years of age) die. As the average lifespan in Timor-Leste is 60 years, this song and ritual is performed infrequently, both because of the lack of people passing away when they are over 60 and because there are few elders left to sing the song.

## Musical instruments

- **Tipalu:** Traditional drum made in varying sizes. While their use is common in ritual, music and dance, knowledge of how to the tipalu is endangered with similar drums now being sourced from Indonesia.
- **Pira-titir:** A traditional gong played by women and commonly used in ritual, music and dance. Knowledge of how to make the pira titir, including where to find the material, is endangered with gongs now sourced from Indonesia.

## Rituals

- **Tei Hau-pela'a:** This ritual invokes the ancestral spirits for a variety of purposes (family health and wellbeing, protection of family and livestock from danger, resolving of problems etc). The ritual takes place at the tei - two figures (one representing man, one representing woman) carved from stone or wood. Animals and other goods are sacrificed to the tei and prayers made.
- **Lutur Hau Pela'a:** Traditional grave of ancestors (maybe up to eight generations) which can be prayed at for help and is an intermediary between people, tei and uruvatxu (uru – sun, vatxu - moon) or otxava ma'arau (ma'a- god, rau – good) god is good.
- **Masule:** This ritual of spoken words and animal sacrifice is performed a blessing over the harvest before eating the first of the corn from the new harvest. A few cultural elders will take corn from people's fields, sacrifice animals and eat the new corn.
- **Vata-ira Fa'i:** This ritual is performed before slaughtering a cow. It is performed at the location where the cow is to be slaughtered so that the location doesn't become lulik (sacred). If the ritual is not performed, the rest of the herd will run away and never re-enter that place.
- **Mamunu Fa'i:** Ritual for healing and health, practiced by both women and men. Secret words/phrase are spoken internally, with spit on hands rubbed on body.

## Weapons

**Fel and Fel-kau.** A traditional bow (fel) and arrow (fel-kau) used in hunting and war. Knowledge of how to make and use the fel is now endangered with the introduction of guns.

**Txoro:** A traditional spear used in hunting and war. Knowledge of how to make and use the txoro is now endangered with the introduction of guns.

**Leu-taru:** A sling used in hunting and war. Knowledge of how to make and use the leu-taru is now endangered as a result of the introduction of guns.

## Knowledge

- **Ete-Lari:** Knowledge of traditional medicine practices, including use and harvesting of ingredients from the forest. Traditional medicine has a range of uses, from healing wounds, broken bones and mental illness, to curing malaria and other illnesses.

However, the potential exists for cultural elements recorded in other activities undertaken by Many Hands, such as the Lautem Cultural Festival 2013 and elements connected to rock art of Tutuala researched in late 2015, to be included in this database. Many Hands intends to continue this process of documentation and inclusion of additional elements as an ongoing initiative.



## **Increased awareness of value of cultural heritage and dissemination of information**

Given that the purpose of the project was increased awareness of the value of cultural heritage, a high priority was placed on dissemination of information gathered, particularly to Fataluku communities themselves. This dissemination occurred in a range of ways, considering geographic location and literacy capacity of Fataluku community members, in response to opportunities that presented themselves and in consideration of priorities for Many Hands, the Timorese government and other stakeholders.

Preliminary research findings were shared at the Lautem Cultural Festival in April 2013. A research seminar organized by Many Hands as part of the festival included a presentation on research findings. This was attended by 80 people, which included local students, foreign and local researchers, Lospalos community members and leaders. The event program, the and photos of that event are attached as Appendix 7.

An exhibition of photos taken by researchers was featured at the Lautem Cultural Festival (exhibition images attached as Appendix 10 and photos of visitors to the exhibition are attached as Appendix 9) These continue to be displayed in the gallery at the Cultural Centre from time to time. Most recently they were exhibited during a visit of tourists to the Centre in June 2015.

A display of project findings was made by team members at the Baucau Festival over the weekend of 23-24 May 2013. An estimated 200 people, which included foreign workers, volunteers and army members as well as locals from Baucau of all ages, visited the display and learned about the project. (Photo of Baucau festival stall attached as Appendix 12).

Project researchers made a presentation of preliminary findings to the Timor Leste Studies Association Conferences in July 2013. This was attended by 40 people, mostly University of Timor-Leste students and foreign researchers/

During September 2013, the Research Team screened a film made from the digital documentation in 19 aldeias (communities) across three sub districts of Lospalos, Lautem and Tutuala mainly those whose members had contributed to the research. A specific film of the cultural elements gathered in that place was made for each sub-district. More than 2,500 people viewed the film in the different aldeias (see Attachment 8 for details about attendance). The final event held in the fishing village Com involved a community meal followed by a film showing attended by 165 people. (Media release attached as Appendix 6). This was published in ETAN e-bulletin (etan.org) that is distributed internationally to more than 4000 readers.

MHI staff attended an international training workshop on ICH organized by UNESCO in Jakarta in November 2013 at which they made a presentation about our research to colleagues from across Australia. (Web article about this event attached as Appendix 10). This was followed by a presentation the same staff made at related training for NGOs and government run by UNESCO in Dili in December 2013.

Further development of project findings were shared at the Timor Leste Studies Association Conference in Dili in July 2015. This presentation has been written up into a publishable journal article, for the conference proceedings that are distributed on-line and also in hard copy format across Timor. A further developed version of that article is planned for submission to a peer-reviewed publication such as the *International Journal of intangible Cultural Heritage*.

## **Additional information about the project:**

Timor Leste Studies Association Conference July 2013 and 2015, presentations in English and Tetun and articles in Tetun and English, detailed database of elements recorded, including description, videos and photos and cultural materials collected are available from [http://manyhands.org.au/our\\_activities/2013\\_projects/research\\_project\\_preservation\\_of\\_endangered\\_forms\\_of\\_fataluku\\_cultural\\_expr](http://manyhands.org.au/our_activities/2013_projects/research_project_preservation_of_endangered_forms_of_fataluku_cultural_expr)

Findings: Short film: Fataluku culture, past and present (attached)

## **Building local capacity to preserve cultural heritage**

A major focus of the project was the capacity development of team members, who were Lospalos locals who had strong interest but little previous experience or capacity to contribute to cultural heritage preservation, except for Senior Researcher Justino Valentim who was a senior cultural leader with previous research experience. We sought to introduce best practice in our research methods, so that staff gained skills that could be useful in future related projects. Skills shared included community consultation methods shared with staff by Justino Valentim. Researchers learned how to approach community members, to coordinate meetings and in culturally appropriate ways, consult and gather information. Timorese expert film-maker Bety dos Reis provided the four staff members with two three-day skill development workshops of photography, camera skills and editing. This enabled them to shoot and edit all films made for the project made so far, and have the capacity to make other films in the future from the materials collected.

The forms used to collect information were based on the national inventory of ICH from the UNESCO convention. Many Hands has been congratulated for this by the national government and UNESCO. As a consequence of this high standard of process, MHI staff were invited to participate in UNESCO training for ICH held in Jakarta in November 2013, and this was followed by a presentation at related training in Dili in December 2013 when our staff were held up as an example to other Timorese communities on how to record ICH.

MHI staff have since been involved in a number of research projects for the National Government on ICH and cultural tourism, drawing on this specialist expertise.

They have also prepared and delivered presentations at two national and one international conferences, sharing the findings of the projects with local and international scholars. In this process, they developed their expertise about Fataluku cultural heritage and also about public presenting, both in terms of development of material and presentation skills.

## **Future research**

The project is conceived as the initial phase of a longer-term project dedicated to recording and sharing intangible Fataluku cultural heritage. The data collected in this project will continue to be edited into short films to be shared in the Lautem Cultural Centre, for the local community and for visitors and tourists. It is hoped that the material will also be shared in the next anticipated stage of the Lautem Cultural Centre development, a community museum, that MHI is hoping to develop in partnership with the Timor-Leste government.

## Conclusion

This report presents the findings of a research project to document the endangered cultural heritage of the Fataluku people of far eastern Timor-Leste. 38 cultural elements that are still practices were documented in text, photos and videos. The research indicates that many of these practices are critically endangered with as few as one or two proponents still living, and the majority of the practices not being actively shared with or learned by the younger generation. Future activity is recommended to document additional cultural elements not captured in this research. Most urgent, however, are initiatives in which the older generation might be supported to share these unique and important cultural practices, and the younger generation encouraged to value and learn about them.

Fataluku research participants, community leaders and other community members were overwhelmingly positive about the research process and generously shared their expertise, on the understanding that the project's purpose was to document culture for future generations. Many Hands take this responsibility on with gravity, and will continue efforts to develop a place where this important information can be stored and shared with all those who belong to Fataluku culture, as well as other Timorese and visitors to Timor.

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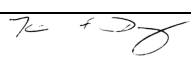
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# Appendix 1: Financial Reporting Form

Reset Form

## FEDERAL FINANCIAL REPORT

(Follow form instructions)

1. Federal Agency and Organizational Element to Which Report is Submitted U.S. Ambassadors Fund for Cultural Preservation, Embassy of Timor-Leste		2. Federal Grant or Other Identifying Number Assigned by Federal Agency (To report multiple grants, use FFR Attachment) S-TT100-12-GR-026		Page 1	of pages		
3. Recipient Organization (Name and complete address including Zip code) Many Hands International, Lautem Cultural Centre, Rua Matu Korea, Lospalos, Timor-Leste							
4a. DUNS Number N/A	4b. EIN N/A	5. Recipient Account Number or Identifying Number (To report multiple grants, use FFR Attachment) N/A		6. Report Type <input type="checkbox"/> Quarterly <input type="checkbox"/> Semi-Annual <input type="checkbox"/> Annual <input checked="" type="checkbox"/> Final	7. Basis of Accounting <input checked="" type="checkbox"/> Cash <input type="checkbox"/> Accrual		
8. Project/Grant Period From: (Month, Day, Year) September 1, 2012			To: (Month, Day, Year) September 1, 2013		9. Reporting Period End Date (Month, Day, Year) 31.12.2013		
10. Transactions					Cumulative		
<i>(Use lines a-c for single or multiple grant reporting)</i>							
<b>Federal Cash (To report multiple grants, also use FFR Attachment):</b>							
a. Cash Receipts				38,950			
b. Cash Disbursements				38,950			
c. Cash on Hand (line a minus b)				0			
<i>(Use lines d-o for single grant reporting)</i>							
<b>Federal Expenditures and Unobligated Balance:</b>							
d. Total Federal funds authorized				38,950			
e. Federal share of expenditures				38,950			
f. Federal share of unliquidated obligations				0			
g. Total Federal share (sum of lines e and f)				38,950			
h. Unobligated balance of Federal funds (line d minus g)				0			
<b>Recipient Share:</b>							
i. Total recipient share required				53,000			
j. Recipient share of expenditures				53,000			
k. Remaining recipient share to be provided (line i minus j)				0			
<b>Program Income:</b>							
l. Total Federal program income earned				0			
m. Program income expended in accordance with the deduction alternative				0			
n. Program income expended in accordance with the addition alternative				0			
o. Unexpended program income (line l minus line m or line n)				0			
11. Indirect Expense	a. Type	b. Rate	c. Period From	Period To	d. Base	e. Amount Charged	f. Federal Share
				g. Totals:			
12. Remarks: Attach any explanations deemed necessary or information required by Federal sponsoring agency in compliance with governing legislation:							
13. Certification: By signing this report, I certify to the best of my knowledge and belief that the report is true, complete, and accurate, and the expenditures, disbursements and cash receipts are for the purposes and intent set forth in the award documents. I am aware that any false, fictitious, or fraudulent information may subject me to criminal, civil, or administrative penalties. (U.S. Code, Title 18, Section 1001)							
a. Typed or Printed Name and Title of Authorized Certifying Official  Dr. Kim Dunphy				c. Telephone (Area code, number and extension) +670 7799 7661			
				d. Email address kim.dunphy@manyhands.org.au			
b. Signature of Authorized Certifying Official 				e. Date Report Submitted (Month, Day, Year) 06.30.2015			
14. Agency use only:							

Standard Form 425 - Revised 6/28/2010  
OMB Approval Number: 0348-0061  
Expiration Date: 10/31/2011

### Paperwork Burden Statement

According to the Paperwork Reduction Act, as amended, no persons are required to respond to a collection of information unless it displays a valid OMB Control Number. The valid OMB control number for this information collection is 0348-0061. Public reporting burden for this collection of information is estimated to average 1.5 hours per response, including time for reviewing instructions, searching existing data sources, gathering and maintaining the data needed, and completing and reviewing the collection of information. Send comments regarding the burden estimate or any other aspect of this collection of information, including suggestions for reducing this burden, to the Office of Management and Budget, Paperwork Reduction Project (0348-0061), Washington, DC 20503.

## Attachment 2: Glossary

<b>Word</b>	<b>Language</b>	<b>English meaning</b>
Aldeia	Tetun	Village (government subdivision within sub-districts)
Chefe de Suku	Tetun	Leader of village
Suku	Tetun	Sub-village (government subdivision within sub-districts)

## Appendix 3: Sample permission form Tetun

### FORMULÁRIO KONSIENTE BA PESKIZA

**TÍTULO PROJETO PESKIZA NIAN:** Prezervasaun ba Forma Ekspresaun Kultura Fataluku

Nebe Ameasadu.

**Peskizadores :** Justino Valentim, Maria Madalena dos Santos, Frederico Walter R. Caetano e Ildefonso da Silva.

**Naran Partisipante:**

**Naran Peskizador:**

- Hau konsiente/ho hau nia konsiensia atu partisipa ba projetu peskiza nebe identifika iha leten, partikularmente inklui ba detailadu husi entrevista nebe esplika tiha ona ba hau. Kopia ida husi informasaun ne'e entrega ba hau atu rai didiak.
- Autoriza ba peskiza ne'e atu usa imajen no gravasaun ba nia finalidade, hanesan entrevista iha (número 1) iha leten, ekseptu mos quando hau indikadu iha forma seluk ba entrevista nian.
- Hau rekoñese katak :
  - Hau informadu tihaona katak hau livre atu hasai husi projetu ne'e iha kualker tempu, sem esplikasaun ou prejudica no hasaihauniagravasaunba entrevista/transkrisaun.
  - Projetu ne'e ho nia objetivu ba investigasaun no protesasaun ba Património Kultural.
  - Hau informadu tiha ona katak konfidensial ba informasaun hirak nebe hato'o sei salvaguarda kuandu husu nia konfidensialidade.
- Hau konsiente katak gravasaun ida ne'e (fotografias, áudio no audiovisual) hala'o no uza ba objetivu de peskiza no rekonhese katak hau iha direito atu hato'o informasaun ba peskizador sira. Hau kompriende katak peskizasaun ida ne'e atu laos uza hanesan material iha kualker publiku, se la hetan nia autorizasaun hodi utiliza.
- Hau konsiente katak informasaun nebe hau hato'o hanesan gravasaun (fotografias, áudio no audiovisual) nebe hala'o iha intrevista sei salvaguarda iha base de dados Many Hands International no Secretaria de Estado da Cultura.

- Hau konsiente atu hau nia naran tau iha hau nia entrevista no sei uza iha kualker publikasaun iha futuro. Halo favor marka, se estetumentu ne'e ita bo'ot sei aseita.
- Hau la aseita ou la konsiente atu hau nia naran tau ihahaunia entrevista no sei usa hau nia naran próprio iha kualker apresentasaun oin mai ba informasaun nebe hau hato'o iha publikasaun ou apresentasaun publika. Halo favor, marka se estetumentu ne'e ita bo'ot sei aseita.

ASSINATURA \_\_\_\_\_ DIA \_\_\_\_\_



## Appendix 4: Form used for recording cultural elements

### 1. Identifikasaun: Elumentus Kultural

Identification: cultural elements

<p><b>Elemuntus nia naran ne'ebe</b> mak comunidade ka groupu uza.  <i>Name of element. As used by community or group</i></p>
<p><b>Titulu</b> Titulu informativu badak mak inclui categoria(s): Tradisaun no expressaun oral; arte performancia; practica social, ritual and eventu festival; matenek no practica konaba naturaiza no universe; halo sasaan traditionale.  <b>Title</b> . short informative title including domain (s) : oral traditions and expressions; performing arts; social practices; rituals and festive events; knowledge and practice concerning nature and the universe; traditional craftsmanship</p>
<p><b>Comunidade/s ne'ebe iha relasaun</b> <i>Community (ies) related</i></p>
<p><b>Lokalizaun(s) Geografica</b> elementus nian (fatin nia naran/diresaun no ponta GPS)  <i>Physical location (s) of element (name and GPS reading )</i></p>
<p><b>Diskrisaun Badak</b>  <i>Short Description</i></p>

### 2. Elementus nia Karakteristikas

Elements and characteristics

<p><b>Elementus material asociadu</b></p>	<p><i>Associated tangible elements.</i></p>
<p><b>Elementus immaterial asociadu</b></p>	<p><i>Associated intangible elements.</i></p>
<p><b>Nivel lian</b></p>	<p><i>Speech (level) involved</i></p>
<p><b>Matenek nain hanoin katak elumentus nia orijen hosi ne'ebe?</b>  <i>Perceived Origin.</i></p>	

**3. Involvimentu pesoa kona ba elementus**  
 People involved in the component identified

<b>Matenek nain (sira)/ema mak apresenta.</b>	
<i>Practitioner (s)/performer (s):</i>	
Naran(sira) <i>Name (s)</i>	
Tinan <i>Age</i>	
Sexu <i>Gender</i>	
Ratu <i>Tribe</i>	
Status Sosial <i>Social Status</i>	
Kategoria Profesional <i>Professional Category</i>	
Kontaktu <i>Contact</i>	
Kontaktu <i>Alternativu (naran no numeru)</i>  Alternative <i>Contact (names and numbers)</i>	

**Partisipantes seluk** (e.g. matenek nain)  
*Other Participants* (e.g. knowledge holders/custodians).

**Assesu** Practica traditional mak governu assesu ba elementus ka elemuntus nia aspectivu (includi sensitivu konaba tinan, sexu, klase, ratu).

**Access** Customary, governing access to the element or to aspect of it (Including age, gender, class, tribe, sensitivities).

**Meius transmisaun** *Modes of transmission.*

**4. Elementu nia status: viabilidade.** *State of the element/component: Viability.*

**Ameasa ba elementus** *Threats to the enactment*

**Obstakulu ba transmisaun** *Threats to the transmission.*

**Disponibilidade elementu kultura material no rekursu mak asociadu**  
*Availability of associated tangible elements and resources.*

**Viabilidade elementu material no imaterial ne'ebe asociadu**  
*Viability of associated tangible and intangible elements*

**Sira halo buat ruma ona atu koko hodi salvaguarda?**  
*Safeguarding measures in place.*

**5. Kolekta dadus**      Data Collection

**Formulario kousiente asina ona?**

*Consent form signed?*

**Limitasaun,** karik iha, konaba uza dadus.      *Restrictions. If any, on use of inventoried data*

**Nominaun ba ema ne'ebe bele simu informasaun aban bainrua?**

*Nominated inheritor (s) of cultural knowledge (names, addresses, ratu )*

**Descripsi atu identifica matenek nain iha foto.**

*Description for identify the lian nain photo.*

**Video komesa husi numero:**      *The number of video:*

**Data (loron/fulan/tinan) kolekta dadus** (karik different ba elementus nia locasaun)

*Date of data collection.*

**Peskizador nia naran no asigna:**

*Researcher's name/s and signature*

:

**Appendix 5: Attendance numbers and locations of films created in the project shared with communities**

Date	Place	Adults		Young people		Children		Total
		F	M	F	M	F	M	
09/09/2013	Vailana	15	10	10	12	20	25	92
10/09/2013	Horolata	10	15	15	10	30	25	105
11/09/2013	Ililapa	30	25	27	20	35	45	182
12/09/2014	Malahara	30	20	29	30	40	35	184
13/09/2013	Raca	15	20	20	15	20	25	115
14/09/2013	Com	35	25	30	20	35	40	185
16/09/2013	Sepelata	14	15	8	13	20	22	92
17/09/2013	Assalaino	20	15	15	20	40	50	160
18/09/2013	Titilari	25	32	15	25	25	35	157
19/09/2013	Puno	20	25	25	20	50	60	200
20/09/2013	Maina 1	6	8	12	10	15	20	71
21/09/2013	Tutuata	20	29	25	30	70	60	234
23/09/2013	Pitilei Com	52	50	25	50	30	35	242
24/09/2013	Soiquili/Iparira	25	27	10	15	20	25	122
25/09/2013	Baduro	16	15	25	30	20	30	136
26/09/2013	Serelau	6	25	8	12	30	45	126
27/09/2013	Codo	35	30	10	15	25	35	150
28/09/2013	Kakaven	12	15	20	15	35	40	137
29/09/2013	Leuro	25	30	10	30	29	35	159
<b>TOTAL</b>								<b>2849</b>

## Appendix 6: Press release: September 2013, project closing event

### Many Hands International

#### Intangible Cultural Heritage Research Project: Closing Event

Many Hands International's Intangible Cultural Heritage research project, Preserving Endangered Forms of Fataluku Cultural Expression, winds up in October. During twelve months of intensive fieldwork, our team of researchers, Justino Valentim, Maria dos Santos, Idlefonso da Silva and Walter Frederico Caetano, have travelled the length and breadth of Lautem district recording endangered traditional Fataluku knowledge and practices, including stories, poems, music, dance and craft production. The research team has presented their work at several public events, including the Lautem Cultural Festival in April, the Baucau Community Festival in May and the Timor-Leste Studies Association Conference in Dili in July. During the last month of the project they will travel throughout the Lautem district presenting the project's findings to communities, particularly to those that contributed to the project.

A special closing event celebrating the project will take place this weekend in the small picturesque fishing village of Com. The MHI research team will present some of their findings in two-hour film showing and a local performance group will showcase traditional dance and music. The event will be honoured by the attendance of Jennifer Baxter, Director of Public Diplomacy and Public Affairs at the U.S. Embassy in Dili. We thank the U.S. Embassy and the U.S. Ambassadors Fund for Cultural Preservation for their support of this important project.

The information collected during the research project will be stored in the new cultural centre in Lospalos where it will be accessible to current and future generations of Fataluku and other people. Some of our upcoming activities will include developing the research material for display and developing articles for publication in professional journals.

#### **Closing Event:**

Saturday 14 September 6.30 – 9–30pm Com Village, Laute'in District

More information: Lucia Pichler (+670) 7799 7661 or [lucia.pichler@manyhands.org.au](mailto:lucia.pichler@manyhands.org.au)

## Appendix 7 a, b,c: Dissemination: Lautem Festival April 2013, Seminar, *Promoting Our Culture: program and photos*



### **SEMINAR: *Promoting Our Culture*** **Lautem Cultural Festival** **2 – 5 pm, Friday April 5, 2013,** **Meeting Room, Education Offices, Rua Sentral, Lospalos.**

The Festival and associated seminar have been organized to promote culture, especially the endangered cultural heritage of the Lautem district, to encourage the new generation to value and maintain their distinct heritage into the future. Presentations will be made by professionals with expertise in diverse fields including anthropology, art, politics and research who will speak from international, national and local perspectives. The seminar will be relevant to all those with interests in the role of culture in Timorese life today, including students, teachers, researchers, policy-makers, cultural development professionals, visitors and tourists. The program includes opportunities for questions and discussion from participants. All welcome.

**MC:** Paulino dos Santos, Festival Committee

**2 pm:** Welcome: Committee President and Representative of District Administrator Sr. Jose Monteiro  
*Response from* Sra. Isabel Ximenes, Secretary of State, Art and Culture

**2.15 - 2.35 pm:** *National Policy about Art and Culture*  
Sra. Isabel Ximenes, Secretary of State, Art and Culture

**2.35- 2.50 pm:** *How can we promote and preserve our cultural heritage for the future?* Mericio Akara, Diretor Exekutiv, Luta Hamutuk, Dili.

**2.50 - 3.10 pm:** *Snack*

**3.10 – 3.25 pm:** Performance: *Dance Group Sangar Alegria*, Lospalos

**3.25- 3.45 pm:** *Promoting culture through contemporary art*  
Maria Madeira, artist and PhD researcher.

**3.45 – 4.10 pm:** *Fataluku Cultural Heritage Project*  
Many Hands International Research team  
Justino Valentim, Maria dos Santos, Frederico Caetano, Ildefonso da Silva.

**4.10- 4.20 pm:** **Film:** *Our Culture*, Many Hands International

**4.20- 5.00 pm:** *Questions and discussion*  
Moderator: Octavio Dokarmo. Note-taker: Tomas Mariano Pinto.





SEMINAR: *Promoting Our Culture*  
Lautem Cultural Festival, 2 – 5 pm, Friday April 5, 2013



**Appendix 8: Dissemination: Lautem Festival April 2013, photographic exhibition:**  
photos



Community members attend photographic exhibition in the partly renovated gallery at the Lautem Cultural Centre at the Festival Lautem 2013.



**Appendix 9 a, b: Dissemination: Baucau festival May 2013, program and photos**



**Festival Kultura Distrito Baucau 24 to'o 26 de Maio 2013**  
 Missaun SDK ka Kampo Alegria Villa Antiga Baucau

Hametin ita nia kultura no hamosu Dame iha fuan, domin  
 iha familia no unidane iha nasaun

*Apresente husi Afalyca ho Komisaun Festival Baucau*





## Appendix 10: Dissemination: website article re staff presentation at UNESCO Workshop in Jakarta, November 2013.



# Many Hands International

culture based community development

HOME ABOUT US OUR ACTIVITIES SUPPORTERS GET INVOLVED RESOURCES CONTACT



Home » About Us » News » MHI attends UNESCO Workshop for the Safeguarding of Intangible Cultural Heritage

- About Us
- Our People
- News**
- Events

## MHI attends UNESCO Workshop for the Safeguarding of Intangible Cultural Heritage

Tuesday 17/12/13

From 11 – 14 November 2013, MHI staff Justino Valentim and Nelinha Pereira participated in the UNESCO Workshop for the Implementation of Intangible Cultural Heritage, in Jakarta, Indonesia. Justino and Nelinha attended with representatives of the State Secretariat for Art and Culture (Government of Timor Leste), Irene Goncalves Dos Reis and Rosario Manuel Cabecas.

Justino and Nelinha gave a presentation on the activities of MHI, in particular the Preservation of Endangered Forms of Fataluku Cultural Expression Project, and learnt about implementation of the UNESCO Convention 2003 and methods for recording, identifying threats and risks, and safeguarding Intangible Cultural Heritage. Through projects such as MHI's Fataluku Cultural Expression Project, which



**Appendix 11: Short film: *Fataluku culture, past and present***

A short film providing an overview of the cultural elements documented in the research project provided on our website and used for sharing with tourists who visit the Lautem Cultural Centre. (attached as CD)