



Many Hands International
culture based community development

The Protection and Promotion of Rock Art in the Lautem District



Sustainable Cultural Tourism Project, March 2014, Tutuala, Timor Leste

Partners | Secretariat of State for Art and Culture with NGO Many Hands International

and community members sub-district Tutuala

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1. Summary of Project

Tutuala found in the Lautem District of Timor Leste, is home to one of the richest regions of rock art in Island Southeast Asia. With many of these rock art sites found within the Nino Conis Satana National Park,¹ the Timorese Government, working in conjunction with UNESCO and communities in Tutuala, are striving to preserve and promote this important heritage.² To support such efforts, Many Hands International were invited to partner with The Secretariat for Art and Culture in their project *“The Protection and Promotion of Rock Art in the Lautém District: Using Potential World Heritage Sites to Enhance the Livelihoods of Local Communities and Strengthen their Cultural Identity.”* Many Hands role in this project was to identify and consult with relevant community members on the proposed project and engage them in discussions and preparation for potential cultural tourism based around the sites.



Illustration 1: Local Women do a Tebedai performance to open day one of the workshop in Tutuala

Community members and national government representatives met in Tutuala over three days in March 2014, to discuss the proposed tourism project and to reach decisions on whether or not tourism based around these sites was desirable. Themes on how to safeguard their culture, which sites the community wanted to open up to tourism, what preparations was needed for the project to go ahead and what information for interpretative signage would be shared with the public were discussed and decided upon. Whilst the project explored the tourism potential for three rock art sites in Tutuala, only one site was put forth by the community for the project. This was largely due to the cultural sacredness of one site and the disunited position on whether it should be open to the public. For the other, poor road conditions to the site raised convenience and safety issues for potential visitors. These

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¹ Timor Leste's first national park, located in the Lautem district and established in 2007

² Panel 2, as prepared for General Information on the Rock Art Sites in the region, The Secretariat for Art and Culture, Timor Leste government.(see appendix 8.7)



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concerns, saw the community conclude, that the tourism project at this point in time, would be implemented for the one undisputed site only, until further consultation and consideration could be had. It was concluded that the site identified for the project could also act as a pilot project and aid more informed decision making on how tourism might positively or negatively impact the community and their important heritage sites.

2. About Many Hands International

Many Hands International (MHI) is an Australian registered not-for-profit organisation seeking to work with communities in Timor-Leste through participatory and empowering processes to identify cultural assets, to apply traditional knowledge in new and innovative ways to create economic and social opportunities, and to assist in the maintenance of culture. MHI promotes the role of culture in development through community projects, professional training and public advocacy.

MHI seeks to make positive contributions to communities by:

- Facilitating maintenance of cultural heritage;
- Increasing opportunities for artistic and creative expression;
- Providing skill development in arts, crafts and cultural based tourism; and
- Supporting cultural asset-based economic development.



Illustration 2: Many Hands Senior Researcher and Cultural Advisor, Justino Valentim presents on Safeguarding Culture and Cultural Tourism. Day 1

3. Project Description and Scope

Having previously partnered in projects with The Secretariat of Art and Culture in Timor Leste, Many Hands International was invited in 2014 to work with the Timorese government on their project *“The Protection and Promotion of Rock Art in the Lautém District: Using Potential World Heritage Sites to Enhance the Livelihoods of Local Communities and Strengthen their*



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Cultural Identity.” The project aim was to provide additional support to the governments on going efforts towards the investigation, safeguarding and promotion of the rich rock art heritage existing in the Lautém district. The project involved working directly with communities and traditional custodians in order to consult on the possibility of public access to sites, to investigate customary practices and oral traditions associated with the rock art, and to provide communities with basic tools for better conservation of such important heritage. Included in the project was a field visit to Kakadu National Park, Australia for a number of government representatives and community members so as they could learn about comprehensive management models between government and traditional custodians, of both natural and cultural heritage. To conclude the project two permanently displayed exhibitions of the rock art in the Lautem district, along with promotional tourism material was to be created for public access.³

Many Hands role in this project was to work directly with communities and local custodians to:

- Consult regarding public access to sites;
- Gather information and local stories that can be used for interpretative signage for the rock art sites based on customary practices and oral traditions;
- Co-ordinate a two day workshop for key community members and stakeholders on cultural tourism and preventative conservation in preparation for establishing and promoting rock art tourism in the area.
- Co-ordinate a one day rock art site visit with key community members and stakeholders.

MHI provided two dedicated research staff members to the project (senior researcher and research assistant), plus project management, administration and translation support.

MHI's aimed to the deliver the following outcomes:

Outcome 1: Consult with local community to:

- a) Nominate a third rock art site for interpretation (*the site needed to be accessible and have rock art: suggested sites included Lene Cece and Mua Mimi Raka*); Ili Kere-Kere and Lene Hara were confirmed sites of interest.
- b) Identify local custodians who can act as guides and interpreters for cultural tourism activities

³ Secretariat of Art and Culture's proposal to UNESCO 27.11.13



Outcome 2: Tourism Workshop

Co-ordinate a three-day workshop in Tutuala with key stakeholders and community members in order to facilitate:

- Presentations and information for community members and stakeholders on the project concept, including cultural tourism and preventive conservation; in conjunction with Secretariat of State for Art and Culture and Secretariat of State for Forestry and Nature Conservation (*Parke Nasionale Nino Konis Santana*).
- A rock art site visit to each nominated site for both community members and stakeholders with time for sharing of stories and local customs.
- The gathering of a community plan that included a proposed budget, infrastructure design, tourism planning and relevant information for interpretative signage that can be used for the cultural tourism project.

4. Method of Collecting Data

Community Consultation

MHI's research team consulted with community leaders and members of Tutuala in preparation to propose the project with the community. Those consulted included custodians of the sites (*rai nains*), local spiritual leaders (*lian nains*) and local village and sub village chiefs (*xefi de suku's* and *xefi aldeia's*). Those community leaders then collectively selected additional participants to engage in the



Illustration 3: Group discussion. Day 3.



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project, choosing six people from each sub village (*aldeia*) of Tutuala, including Ioro, Veru and Cailoru. A total of fifteen participants from Aldeia Pitilety (the community the sites predominantly sits within) were also selected. Those invited that were not community leaders or senior custodian's were selected by the group based upon their knowledge of local culture and ancestral connections to the sites. Each participant received a total of \$15.00 for their 3 days attendance to cover any loss of income whilst they participated.

Community Consultation leading up to the workshop took place as outlined:

03/03/14	MHI staff met with sub-district administration to inform them of the proposed workshop.
04/03/14	MHI staff visited the District administrators office to request contact information for local leaders of Tutuala.
06/03/14	MHI staff undertake workshop planning with Suku Tutuala Xefi de Suku
07/03/14	MHI staff met with Xefi Aldeia's of Tutuala to discuss forming an invite list.
10/03/14	MHI staff met with Suku Tutuala Xefi de Suku for further co-ordination and planning
11/03/14	MHI staff met with xefi aldeia's from each aldeia in the Tutuala Suku; including Ioro, Pitileti, Veru and Chailoru. Together in consultation with MHI staff the xefi aldeia's devised a draft invitation list for the workshop specifically who needs to be consulted about the project.
13/03/14	MHI staff met with the Tutuala xefi's from each aldeia in the Tutuala suku, including Ioro, Pitileti, Veru and Cailoru. All xefi aldeia's in consultation with MHI staff reviewed the draft participants list and made any necessary adjustments.
14/03/14	MHI staff arranged all traditional ceremonies expected to be held in order to undertake the project. This was done in consultation with relevant leaders, custodians and community members in order to ensure the project and public visit to the sites were in line with customary practises and protocols. The fee charged from the community for the ceremony to be held at the workshop totalled \$50 US dollars.
17/03/14	MHI staff met with relevant leaders, including spiritual leaders and local leaders <i>i.e Lian Nain's, Xefi de Suku, Xefi Aldeia's, Rai Nain's</i> , to confirm approval on the final invitation list.
19/03/14	MHI staff visited key landowners/custodians, including the xefi aldeia from Ili Kere Kere, Lene Cece and Lene Hara to request a public visit and guide through each site. MHI staff made arrangements to support all traditional ceremonies required in order to facilitate the public visit. This was done in consultation with the custodians of the land and community leaders in order to ensure the project and public visit to the sites were in line with customary practises and protocols.
19-21 /03/14	Distribution of invitations to community participants
21/03/14	Distribution of invitations to xefe de suku's of Com, Mehara, Tutuala, Bauro, Muapitine and Lore I



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Field Visit

All those on the participants list were invited to visit each of the sites and consider each space for potential tourism. The purpose of these visits was to provide everyone the opportunity to explore the sites and to encourage their full participation in the planning and preparation stage of the tourism project.

Group Discussions

The first day of the tourism workshop consisted of proposing the project concept, as well as presentations on cultural tourism and preventive conservation. This was delivered in conjunction with Secretariat of State for Art and Culture and Secretariat of State for Forestry and Nature Conservation (see appendix 1). The purpose of the presentations was to provide a number of discussion points to be considered and later raised by participants during the planning phase.

Throughout the workshop all participants were encouraged to discuss and raise any ideas, questions or concerns they had with the project. These discussions were led by MHI Senior Researcher and Cultural Advisor Justino Valentim in conjunction with Suku Tutuala Xefi de Suku, Antonio da Fonseca and Cultural Heritage Advisor to The Secretariat of State for Art, Nuno Vasco Oliveira. On the third day a final discussion group was held where participants gathered and agreed upon a plan for the tourism project, including determining the information that the community wanted to put forth for the interpretative signage.



Illustration 4: Custodians of Lene Cece guide the group through the site



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Video Recording

Discussions were recorded on film by two MHI staff to ensure an accurate and transparent reference for the decisions made by the community over the three days was available. This was to try and eliminate any discrepancy between the outcomes and decisions resulting from the discussions and for confirming who was engaged in and participated in this process.

Evaluation from Participants

All participants were invited to complete an evaluation form from the workshop and field visit. This was to offer another avenue for participants to contribute to the project and decisions made around it, particularly if they felt unwilling or unable to during the discussions. The evaluation included questions relating to whether or not the participants felt they were able to actively engage in the decision making during discussions, whether they felt the objectives of the workshop were clear, how they felt about the overall project and general feedback on the organisation of the event. The first twelve questions were presented as statements where participants could strongly agree, tend to agree, neither agree nor disagree, tend to disagree, strongly disagree and or select they were not sure, to the statement presented, whilst the last four questions asked for short answer responses. (see appendix 2)

Limitations to Research Methods

Despite attempts to be thorough and inclusive of all those considered stakeholders of the sites, there were still people within the community that raised concerns about not being consulted on the project. This was particularly evident in relation to the planned public visit to the Ili Kere Kere site. Despite consulting with the eldest custodian of the land and be granted permission to visit, a younger custodian was not supportive of the public visit. This resulted in cancelling the visit to this site until further discussions could be had.

Heavy rainfall and poor road conditions deemed the road to Lena Hara (as well as Ili Kere Kere) inaccessible. Extending the project to these sites was consequently postponed until adequate infrastructure was in place to support tourism.

Further, in the lead up to the final stages of the project when the exhibition and launch of the Lene Cece site took place, concerns over the project were raised from members of the Cailoru Ratu⁴. When attempting to identify these concerns it was explained to the research team that in ancestral times the land that the rock art sites sit within was given to the Masipan Ratu. However, whilst the land was handed over to the Masipan Ratu, members of the Cailoru Ratu argued that the custodians of the caves and paintings from the site, remains belonging to the Cailoru Ratu. Given this new information and the disputed ownership of the site further

⁴ *Ratu* are ancient kingdom or clan systems that still form much of the social systems in modern Luatem.



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community consultation will be necessary to ensure the decisions made within the community are inclusive of all those entitled to contribute in choosing how these sites should be utilised.

It became increasingly evident throughout the three day workshop that women invited to attend were not partaking in the groups discussions. Whilst they remained quite vocal in expressing their opinions outside of the formal group discussions (re: amongst themselves, over the breaks e.t.c), it remained to be only the men who spoke or raised concerns in the formal setting. It was explained to MHI's staff that traditionally formal discussions around culture are not inclusive of women and whilst they are invited to attend, they are present as guests rather than participants. To ensure a more inclusive approaches to community consultation, breaking off into groups of males and females at crucial points of the discussions could have allowed a space for the women present to share in the discussions and should be considered in planning future projects with the community.

Another concerned raised was how frequently telephone numbers change in Timor Leste and the permanently mounted contact information of tour guides. With individuals dependent on mobile phones and pre paid phone credit systems in Timor Leste, current contact information on the information panels will likely change and become outdated over time. To eliminate this issue,



Illustration 5: Many Hands staff engaged in discussions with community leaders

reconsidering the design and mounting of the contact information so it can easily be altered would be encouraged. Further, whilst the information panel includes that each visitor must be guided at the site and pay a fee, the text indicating this is quite small and discreet and easily overlooked sitting at the bottom of the panel. An additional sign at the beginning of the track to Lene Cece (opposite the information hub) that could not be overlooked by visitors, would eliminate this issue and would ensure our support of the local community's decision for all visits to guided.

The initial proposal of the project called for Many Hands International to be engaged in *Phase One: Initiation of the project*, to detail the scope and timeframe of the actions to be taken. In



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this initial component of the project it was proposed the MHI team would also identify suitable community members and traditional custodians in Lautém to consult and contribute to the project. Whilst this component of the project was proposed to commence in the first month, MHI did not engage in the project until the final two months of the twelve month project. A more realistic timeframe that ensures a thorough community consultation can take place, with time available to overcome any issues or concerns raised by the community before the project launch, would better support the project in its pursuit to be locally owned and driven. This would also ensure all important stakeholders and any concerned community members could be identified and consulted, ensuring any negative repercussions that could come from the project could be identified and overcome, before the launch of the project.

5. Findings and Outcomes

Outcome 1a: Consultations with Local Community to nominate a third rock art site. (*lli Kere Kere and Lene Hara were already confirmed sites of interest.*)

Consultation throughout the project with key community members led to the Lene Cece site being nominated as the third site for the project. This decision was based upon the custodians and wider community unified decision to go ahead with planning for tourism. The site also was deemed suitable due to its easy access from the main road and close proximity to the township of Tutuala.

**Outcome 1b:
Identifying Local Tour Guides**

Participants put forth four local custodian's to act as guides and interpreters for cultural tourism activities. Those nominated were chosen based upon their bilingual skills and strong cultural knowledge of the sites. (see appendix 3)

**Outcome 2:
Tourism Workshop**

The two-day workshop in Tutuala as well as the field visit to Lene Cece engaged key stakeholders and community members to consider and consequently plan for the proposed tourism project in their community. Supported by the Suku Tutuala Xefi de Suku and relevant community leaders, a number of presentations were delivered to participants that covered an introduction to the project concept as well as cultural tourism and preventive conservation. Formal discussions following these presentations revealed that participants saw real potential for the development of cultural tourism based around these sites. Participants were proud of their cultural heritage and seemed eager to share this with future visitors. They also saw how if the project was approached using sustainable tourism guidelines how it could deliver economic benefits without threatening the preservation of their culture and local environment.



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Results from Discussions and Field Visit:

Lene Cece: Custodians and participants present all agreed for Lene Cece to host tourism. The site was visited by all participants and the rock art discussed in detail. The site is within close proximity to the main road (361 meters) and the closest of the three sites to the Tutuala township. The track to get to the site is quite obscure namely due to the poorly maintained track. However if a more defined track was formed this would eliminate this issue. Unlike the Ili Kere-Kere site there appears to be no issue with local bees and their potential for causing safety concerns for visitors.

Lene Hara: Road conditions in this area have been slowly deteriorating and with the onset of wet season this year the road just after Lene Cece is in very poor condition. Consequently one vehicle carry community members was unable to pass and several hours were spent attempting to get the vehicle back on the road. The remaining participants were unwilling to continue on whilst one of the vehicles was off road and consequently due to time constraints and concerns around en counting the same problem upon returning back from the site, the group was left to make the decision not to visit the Lene Hara site whilst the roads remained in such condition.

Ili Kere-Kere: Despite attempts to be thorough in seeking permission and ensuring the workshop was inclusive of all relevant stakeholders, community leaders and members, there was still a member within the community that raised concerns about not be consulted on the project and its inclusion of Ili Kere-Kere. Despite consulting with the eldest custodian of the land that the site sits on, a younger custodian was not supportive of the visit. This resulted in cancelling the visit to this site until further discussions can be had. Further, as the Ili Kere Kere site is beyond the Lene Cece site, it would have been inaccessible at this point in time, due to poor road conditions.

Following the visit to Lene Cece, group discussions were had on the third day of the workshop where community participants discussed and agreed upon the plan to initiate the project. Community participants were asked to provide a budget (see appendix 4) outlining the costs associated with improving the track to Lene Cece, building a tourist information/rest point to house the interpretative signage. Community participants were advised to design the tourist point using local materials and to ensure it was something that could be built within existing skills of the local community. The outcome of the design chosen by the community participants can be seen in appendix 5.

In addition to the above mentioned planning, community participants were asked to decide upon what information they would like to share with visitors about Lene Cece. This information would be displayed as interpretative signage inside the tourist stop. It was agreed that the interpretative signage would be displayed in both the Fataluku, Tetun and English



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language. All three translations of the stories and information agreed upon to share can be seen in appendix 6,7 and 8.

The community launched the opening the site of Lene Cece with its newly built information hub and path on May 1st 2014, hosting UNESCO and National Government representatives. During the opening launch of the project it was brought to the teams attention that there was concerns belonging to another community around the project who had some ancestral ownership over the site. The MHI team recommend these concerns raised require further consultation and discussion with both the community in support of the project and the community raising these concerns to address any issues they have raised over the project.

Participants Evaluation of the Workshop and Consultation

A total of 32 attendees participated in the evaluation. All of those either strongly agreed or tended agree that the event was well organised and that the materials provide were useful to them. 27 felt the objectives of the workshop were clear, whilst 5 tended to disagree or strongly disagreed. 29 suggested the information presented, discussions had and decisions made will be useful for future planning, whilst 3 tended to disagree. 27 felt they were able to contribute to the discussions and decisions made and that the workshop met their expectations whilst 5 felt they could not participate and that their expectations were not met. These findings closely match results founds from other research methods used for this project.

6. Reflections

Exploring the potential for cultural tourism within the Lautem district should be inclusive of local communities in all aspects of planning, decision making and implementation. The project has emphasised the cruciality of this not only to ensure the wider community reaps the benefits from the project but that their cultural heritage is safeguarded and preserved and that change from projects such as this, moves in a direction the local community is comfortable with. Through the discussions held the community present expressed they saw the positive changes that could come from developing cultural tourism in the area and were willing to engage and support the project, being both proud of their cultural heritage and eager to share this with visitors. In the case of Lene Cece and Lena Hara, they also saw that if the project was approached using sustainable tourism guidelines how it could deliver economic benefits without threatening the preservation of their culture and local environment. It became evident throughout the project that there were some community members who were not in support of the tourism project. This could have been address more thoroughly if timeframes initially allocated for the project had been followed. Developing the relationship with the wider community by ensuring an inclusive and thorough consultation and decision making process takes place at each phase of the project will help build trust, support social cohesion and keep control over the project in local hands. A collaborative and supportive approach toward the project from The Secretariat of State for Art and Culture, MHI and UNESCO is key in



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developing sustainable cultural tourism in the area and will aid the community in finding positive change take place as a result.

A number of current limitations to the project are evident. Namely, the need for investment into improving the roads, and developing infrastructure and human resources for tourism.

Whilst community members were open to exploring the potential for tourism at the Lene Hara site, accessing the site during wet season proved to be both inconvenient and unsafe due to the poor condition of the road. Opening Ili Kere Kere up to the public is contested by some community members due to the sacredness of the sites and this will need to be carefully considered by the community and stakeholders before pursuing tourism there. The local community intending to preserve culture should be encouraged to take informed and sensitive steps towards tourism development and guided in building their capacity to implement sustainable cultural tourism that supports rather than hinders the community's economic development, social



Illustration 6: Opening Launch of the Lene Cece site May 1st 2014

cohesion and cultural safe guarding. Implementing the tourism project at Lene Cece will allow the community to see the impacts that the project might have and whether or not they feel this results in positive or negative change for them and their community before expanding the project to other sites.



7. Recommendations

- **Allocate sufficient time for any further activities undertaken in the community, particularly towards ensuring ample time for community consultation is made**
- **Consider sustainability when designing information panels that contain contact information at sites i.e the inevitable change of contact details of local tour guides**
- **Add additional signage at the beginning of path to the Lene Cece site that better indicates visits to sites involve a fee and must be guided**
- **Ensure the tourism project remains in local control and operation**
- **Encourage high level collaboration and ongoing joint planning to maximise success and to build trust within stakeholder relationships**
- **Know the limitations to the tourism project, particularly what sites the community are willing to open up to the public at this point in time**
- **Ensure the tourism project is inclusive of the wider community, including women and youth so the project engages the entire community and has far reaching benefits**
- **Invest in developing an effective tourism plan that strives for cultural, economical, social and environmental sustainability**
- **Invest in training local community members in global languages and tourism related activities so they engage professionally with visitors and better participate in the industry and its benefits**
- **Invest in infrastructure development in the area, particularly in regards to the roads to the sites**
- **Ensure the community knows the limitations to their tourism project and what they can cater for and sustain**
- **Raise stakeholder and community awareness about the importance of**



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- sustainable tourism through education, training and promotion of best practice
- Support communities around the sites to market their local products and support initiatives that build on efforts to develop cultural assets in the region
- Invest in conservation and protection of the sites
- Engage the tourism industry by building awareness of the site, its policies and its activities
- Use local products where possible
- Use local crafts people and contractors where possible



Illustration 7: Xefi de Suco of Tutuala presenting the project to guests at the opening launch of the Lene Cece site May 1st 2014



8.1 Appendix 1 Workshop Program

The Protection and Promotion of Rock Art in the Lautem District Tourism Training Workshop 25-27th March 2014, Tutuala		
DAY 1		
9.00am	Registration and Introductions	All participants
9.30am	Official Opening with Tebedai Dance and Welcome Ceremony	Tutuala Community
10.00am	Opening Remarks	Sr. Gil Paulino dos Santos , National Director of Cultural Heritage
11.00am	Opening Remarks 'Timor-Leste's Cultural Heritage and the Importance of Protecting it'	Sr. Eugenio do Coracao de Jesus Sarmento , National Director of Cultural Heritage
11.15am	Morning tea	
12.00pm	'The Importance of Culture for the Protection of our Nature'	Sr. Pedro Pinto , National Director of Forestry
1.30pm	'Rock Art of Timor-Leste and the Region in Perspective: the Potential for Sustainable Development'	Sr. Nuno Vasco Oliveira Cultural Heritage Advisor to the Secretariat of Art and Culture
3.30pm	'Safeguarding Culture and Cultural Tourism'	Sr. Justino Valentim , Cultural Advisor and Senior Researcher, Many Hands International
5.00pm	Program Ends for Day 1	
DAY 2		
8.30am	Participants Meet	
9.00am	Group visit to the sites to gather/share community stories and information on the rock art.	All participants
1.00pm	Lunch	
2.00pm	Group Discussions: -information/story sharing	All participants



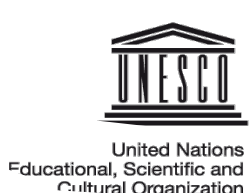
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	-implementation/construction of information panels	
5.00pm	End of Program for Day 2	
DAY 3		
9.00am	Group meets	
9.30am	Group Discussions and Decision Making: -What information should be included in information panels? -Planning for next phase of the project -Timelines agreed upon	All participants
1.00pm	Lunch	
2.00pm	-Certificates presented -Closing Remarks	Sr. Abilio Da Concencao Silva, Director of The National Museum of Timor Leste
3.00pm	Closing of Workshop	



8.2 Appendix 2 Evaluation Feedback Form



**“Preserving and Sharing Culture”
Rock Art of Tutuala
Tourism Training Workshop**

25th-27th March 2014, Tutuala Timor Leste

YOUR NAME (OPTIONAL): _____

1. Event Organisation (Please select one by ticking the box on the right.)

1.1 The event was well organised		
1	Strongly Agree	<input type="checkbox"/>
2	Tend to agree	<input type="checkbox"/>
3	Neither agree or disagree	<input type="checkbox"/>
4	Tend to disagree	<input type="checkbox"/>
5	Strongly Disagree	<input type="checkbox"/>
	I do not know	<input type="checkbox"/>

1.2 The event facilities were appropriate		
1	Strongly Agree	<input type="checkbox"/>
2	Tend to agree	<input type="checkbox"/>
3	Neither agree or disagree	<input type="checkbox"/>
4	Tend to disagree	<input type="checkbox"/>
5	Strongly Disagree	<input type="checkbox"/>
	I do not know	<input type="checkbox"/>



1.3 Pre-workshop information was adequate		
1	Strongly Agree	
2	Tend to agree	
3	Neither agree or disagree	
4	Tend to disagree	
5	Strongly Disagree	
	I do not know	

1.4 Learning materials were useful		
1	Strongly Agree	
2	Tend to agree	
3	Neither agree or disagree	
4	Tend to disagree	
5	Strongly Disagree	
	I do not know	

7. Event Delivery
(Please select one by ticking the box on the right.)

2.1 Objectives of this workshop were clear		
1	Strongly Agree	
2	Tend to agree	
3	Neither agree or disagree	
4	Tend to disagree	
5	Strongly Disagree	
	I do not know	

2.2 The presentations were informative and useful		
1	Strongly Agree	
2	Tend to agree	
3	Neither agree or disagree	



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4	Tend to disagree	
5	Strongly Disagree	
	I do not know	

2.3 The discussions and outcomes of this workshop will be useful for future planning		
1	Strongly Agree	
2	Tend to agree	
3	Neither agree or disagree	
4	Tend to disagree	
5	Strongly Disagree	
	I do not know	

2.4 The facilitator was engaging and clear		
1	Strongly Agree	
2	Tend to agree	
3	Neither agree or disagree	
4	Tend to disagree	
5	Strongly Disagree	
	I do not know	

2.5 Sufficient time was made for each session		
1	Strongly Agree	
2	Tend to agree	
3	Neither agree or disagree	
4	Tend to disagree	
5	Strongly Disagree	
	I do not know	

2.6 This event provided a good opportunity to network with others which will be useful for future planning around this project		
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1	Strongly Agree	
2	Tend to agree	
3	Neither agree or disagree	
4	Tend to disagree	
5	Strongly Disagree	
	I do not know	

2.7 I was able to contribute to and participate in the discussions and decisions made over these two days

1	Strongly Agree	
2	Tend to agree	
3	Neither agree or disagree	
4	Tend to disagree	
5	Strongly Disagree	
	I do not know	

2.8 Overall this event met my expectations.

1	Strongly Agree	
2	Tend to agree	
3	Neither agree or disagree	
4	Tend to disagree	
5	Strongly Disagree	
	I do not know	

7. What three words best describe what you have gained from this workshop?



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- **The major strength of this event was:**

- 5. The one improvement I would make is:**



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- **What new ideas has this event given you about ways to better structure or run tourism programs in your community?**

Comments?

Thank you for your feedback.



8.3 Appendix 3 Information on Nominated Tour Guides

No	Full Name	Contact	Languages Spoken	Community
1	João Maria de Jesus Canto	77793370	Tetun Fataluku Portuguêse	Aldeia Ioru
2	Adelino Ximenes	76206837	Tetun Fataluku Indonesian	Aldeia Pitileti
3	António da Fonseca	77250675	Tetun Fataluku English	Aldeia Pitileti
4	Rosalino Castelo	77469338	Tetun Fataluku Indonesian	Aldeia Cailoru



8.4 Appendix 4 Proposed Budget

Budget Proposed by Community

No	Diskrisaun	Kuantidade	Presu unidade	Total
A	Fundasaun			
1	Ke'e rai no harii airin palku 1m	9 lolon	\$ 6,00	\$ 54,00
2	Ke'e rai no harii airin uma 4m	4 lolon	\$ 30,00	\$ 120,00
3	Monta ai ba fatin palku ho ai local 3,80m	12 lolon	\$ 10,00	\$ 120,00
4	Nahe au (hadak) palku 3m	12 lolon	\$ 5,00	\$ 60,00
5	Fatin tuur haleu palku 3m (Uza ai local)	12 lolon	\$ 8,00	\$ 96,00
6	Eskada uza ai local 3m	2 lolon	\$ 8,00	\$ 16,00
7	Material seluk : Pregu + Tali lokal	1 unidade	\$ 25,00	\$ 25,00
8	Mobilizasaun material lokal	1 unidade	\$ 100,00	\$ 100,00
	SUB TOTAL			\$ 591,00
B	Uma kakuluk			
1	Ai balok ba uma kakuluk (8cmx3m)	5 lolon	\$ 10,00	\$ 50,00
2	Ai balok gorden kakuluk nian (4cmx3m)	40 lolon	\$ 8,00	\$ 320,00
3	Nu tahan	50 tahan	\$ 0,50	\$ 250,00
4	Tali metan	500 tahan	\$ 1,00	\$ 500,00
5	Materiais seluk (Pregu+Tali lokal)	1 unidade	\$ 25,00	\$ 25,00
6	Mobilizasaun materiais lokal	1 unidade	\$ 100,00	\$ 100,00
	SUB TOTAL			\$ 1.245,00
C	Konstrusaun dalan ba Lene CECE ho distansia 361m			
1	Hamoos dalan	1m x 361m	\$ 2,00	\$ 722,00
2	Halibur fatuk	60m ³	\$ 5,00	\$ 300,00
3	Hada fatuk iha dalan	1m x 361m	\$ 6,00	\$ 2.166,00
4	Fatin tuur	2,50m x 2	\$ 60,00	\$ 120,00
	SUB TOTAL			\$ 3.308,00
	GRANDE TOTAL			\$ 5.144,00

Halo iha : Tutuala
Data : Dia 31 Marsu 2014
Proponente

António da Fonseca
Chefe do Suco

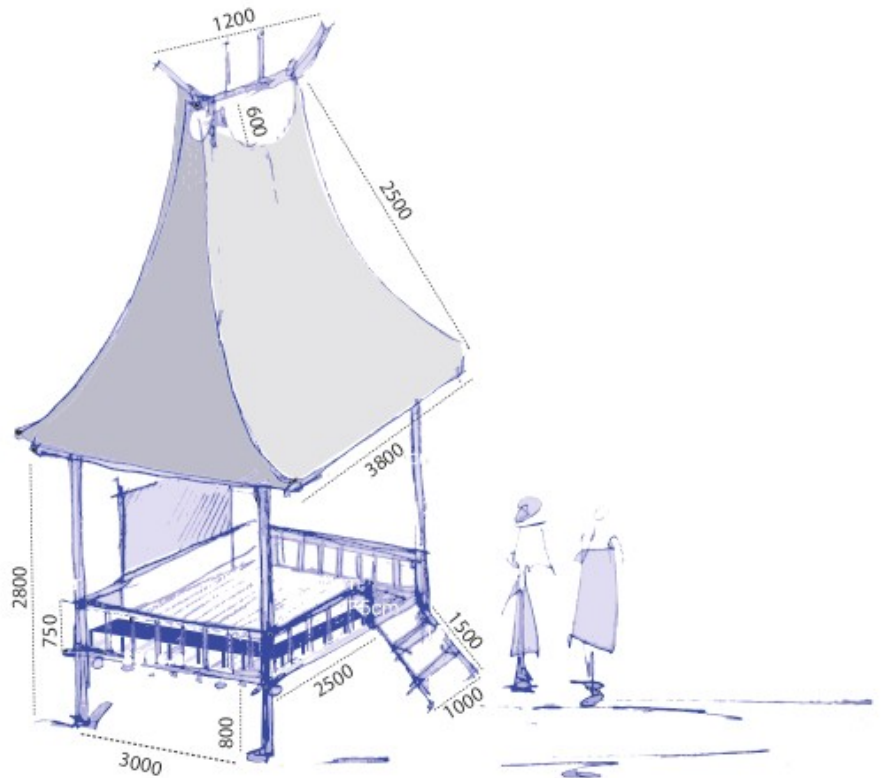


8.5 Appendix 5 Proposed Design

UNESCO

PROJECT:
Lena Ce Ce Information Centre

CONSTRUCTION:
Tutuala Sub-District Community





8.6 Appendix 6 - Panel 1-Public Information for Lene Cece Site

English:

Secretariat of Art and Culture's contribution:

"Look up!

A boat and human figures similar to those depicted on Dong Song drums (originating in Vietnam) are represented alongside solar and animal motives. The image above was photographed and enhanced with Photoshop. This image shows what was originally painted on the wall."

Community contribution (awaiting translation):

"....."

Fataluku:

Secretariat of Art and Culture's contribution (awaiting translation):

"Mecen toto!

"Loiasu enia hutu-hutu marlauhana afa aci la papakasa Dong Song (orijinal Vietnam nae) vacu ho lalauhana i hutu-hutu tavane. Kere-kere tu ilinae enia navarana ere eceremun haim haca ine programa komputer Photoshop. Hutu-hutu enia i vavaresen naum afi mesene inait ilinae kere-kere ratan i tara-tarani."

Community Contribution:

"Loiasu i hutu-hutu en ia, em ma'arlahana e na'e mesenet, navar tavar ratan i cal ho i pal afur a teva'an ma'u vari nere navar ere hinu'a. Ma'arlahanat e na'e, i cal ho i pal a ratan loiasu neren ta ma'u mu'a-ca'uvele e micapema'u. Tavar vacu i hutu-hutu toton ta nere malu palis ere. Lau-lauhana ere i hutu-hutu en ia ratan loiasu tu cal ho pal hiape horu na'u ma'u. E va'an acake, va'ane nara " MASIPAN RATU " virahana ho fahuvani falen ma'u " LENE CECE " e na'en tatanana fa'i."



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Tetun:

Secretariat of Art and Culture's contribution:

“Haree iha leten!

Ro ida no dezeńu husi ema hanesan sira ne'ebé bele haree iha tambór Dong Song (orijinál husi Vietname) hatudu hamutuk ho dezeńu loron no animál. Imajen ne'ebé iha leten hanesan fotografia ne'ebé hetan manipulasaun ho programa komputadór hanaran Photoshop. Imajen ne'e hatudu saida mak pinta orijinál iha lolon ninin.”

Communities Contribution:

“Imajen ro ne'e, hatudu ba ema sira iha ne'e , atu sira bele hatene nafatin oinsa sira nia beiala sira mai iha ne'e. Ema sira nebe hela iha fatin ne'e, sira nia beiala sira mai sama iha rai ne'e ho ro. Balada sira nia imajen hirak ne'e, hatudu katak balada hirak ne'e mai hamutuk ho beiala sira nia ro. Wainhira to'o nia loron, uma lisan “ MASIPAN RATU “ sei lori sasan mai iha “ LENE CECE “ hodi hamulak.”



8.7 Appendix 7 – Panel 2-General Panel information for Rock Art in the Area.

English:

“Tutuala, in the district of Lautém, contains one of the richest regions of rock art in Island Southeast Asia. Most of this cultural heritage occurs within the Nino Conis Santana National Park, which was established in 2007.”

“The rock art sites of this region are of national and international significance. Government is currently working UNESCO and communities in Tutuala, in order to classify, preserve and promote this important heritage, which may contribute to the sustainable development of creative industries and cultural tourism in the region.”

Additional information and Contact Details to be displayed:

- National Directorate of Protected Areas and Parks
State Secretariat of Forestry and Nature Conservation
- National Directorate of Cultural Heritage
State Secretariat of Arts and Culture
- Tutuala Subdistrict Administration
Tutuala Head of Suko
- Lospalos Cultural Centre

Tetum

“Tutuala, iha distritu Lautem, iha rejaun arte rupestre ne'ebé riku liu iha illa husi Sudeste Aziátiku. Patrimóniu kulturál ne'e, barak liu mak iha Parke Nasionál Nino Konis Santana, ne'ebé harii iha 2007.”

“Fatin arte rupestre iha rejaun ne'e iha importánsia nasionál no internasionál. Governu servisu hamutuk ho UNESCO no comunidade sira husi Tutuala, hodi halo klasifikasaun, prezerva no halo promosaun ba patrimóniu importante ne'e, ne'ebé bele fo kontribuisaun ba dezenvolvimentu sustentável husi indústria kreativa sira no turizmu kulturál iha rejaun. “

Informasaun tan

- Diresaun Nasionál husi Área Protejida no Parke sira
- Sekretaria Estadu husi Floresta no Konservasaun Natureza nia
- Diresaun Nasionál husi Patrimóniu Kulturál



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- Sekretaria Estadu Arte no Kultura
Administrasaun Subdistritu Tutuala
- Xefe Suko Tutuala
- Sentru Kulturál Lospalos

Fataluku:

Tutuala, Distritu Lautem nae, la rejiaun e mucune kere-kere matarnae tali-tali lafanen la muacaele Sudeste Aziatiku nae, cal pal hini enia, lafanen Parke Nasionál Nino Konis Santana mucune, la tara-tara ayaira 2008.

Kere-kere matarnae alivana rejiaun enae talinemanavale la Nasionál nauvara Internasional, governo ho UNESCO nauvara la Tutuala imocori horupen, alivana cal pal hini e nerecoto, purupale, em tour acita navar uhulen em lauhana aca naten em emerpele, ta`a tana milan icam haca, alivana unitu mar uhulen mau toto rejiaun enae.

Informasaun tan

*Diresaun Nasionál husi Área Protejida no Parke sira
Sekretaria Estadu husi Floresta no Konservasaun Natureza nia
Diresaun Nasionál husi Patrimóniu Kulturál
Sekretaria Estadu Arte no Kultura*

*Administrasaun Subdistritu Tutuala
Xefe Suko Tutuala*

Sentru Kulturál Lospalos



8.8 Appendix 8 – Panel 3- General Panel information for Rock Art in the Area.

English:

Nino Konis Santana National Park

“Nino Konis Santana National Park, the first National Park in Timor-Leste, was established by the Government in August 2007. It is a terrestrial and marine National Park covering the entire eastern extremity of Timor Island and extends 3 nautical miles into the sea: a total area of 123,600 ha of forests, grasslands, wetlands, coastlines, reefs and deeper water marine environments, comprising 68,000 ha of land and 55,600 ha of sea.

The National Park is named after the national hero José Conisso Antonino Santana (1955-1998), who was born in the village of Tutuala, in what is now the National Park. Better known as Konis Santana, he was Chief of the Executive Committee of the Armed Resistance Front in the struggle for national independence, from 1992 to 1998.

The National Park protects unique environmental, cultural and historical heritage of national and global significance. It safeguards this heritage for Timor-Leste and the world, now and for the future, while also respecting and honouring the past. It will allow future generations to understand and appreciate Timorese history and culture, and to visit or live in a healthy environment with rich forests and fisheries, productive grazing lands, and clean soil, lakes, rivers and air.”

The Rock Art of Timor-Leste

“Tutuala, in the district of Lautém, contains one of the richest regions of painted rock art in Island Southeast Asia. Most of the rock art occurs within the Nino Konis Santana National Park, and probably dates from ca. 3000 to 2000 years ago, although some of the art may be much older. There are presently more than 30 sites and hundreds of images painted in cave walls and shelters known in that region

The rock art is critical for understanding the colonization and spread of ideas between Asia, Australia/New Guinea and the Pacific regions. The rock art – and the sites where this is located – are not just static cultural heritage. They are also an integral part of contemporary practice, and with appropriate community consultation and shared management, they may assist in the establishment of sustainable economies in cultural tourism.

Furthermore, the art and sites in the Park are of national and international



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significance and could eventually be listed as UNESCO World Heritage.”

LENE CECE

“Lene Cece is a small rock shelter that was investigated by a team from the Australian National University, led by archaeologist Sue O'Connor. It contains some of the most significant rock art in the region of Tutuala.”

Image 1: Dong song boat

“The rock art of Timor-Leste is extremely rich in terms of representations of boats. In the course of time, incoming groups of people have presumably made use of a diverse range of vessels to arrive in the island and boats and the sea play a very important role in the mythology and ritual of the people of East Timor. In this image, human figures similar to those depicted on Dong Song drums (originating in Vietnam) are represented alongside solar and animal motives.”

Cost of Guided Visit : US \$5.00/per person

For more information

*National Directorate of Protected Areas and Parks
State Secretariat of Forestry and Nature Conservation
Rua de Caicoli, Dili*

T:

E:

www.maf.org.tl

*Direcção Nacional do Património Cultural
Secretaria de Estado da Arte e Cultura
Avenida de Portugal, Dili*

T:

E:

www.cultura.gov.tl

Administração do Distrito de Lautém

T:

Centro Cultural de Lospalos



Tetun:

Parke Nasionál Nino Konis Santana

“Parke Nasionál Nino Konis Santana, Parke Nasionál da-uluk iha Timor -Leste , harii husi Governu iha Agostu 2007. Parke ne'e hanesan Parke Nasionál inklui rai no tasi, ne'ebé parte leste tomak husi Timor to'o milla náutika 3 tasi nian: área totá mak ektar 123.600 ne'ebé inklui floresta, pastajen, zona úmida, tasi ibun, resife no ambiente mariñu iha profundidade, inklui ektar 68.000 iha rai laran no ektár 55.600 iha tasi laran.

Parke Nasionál ne'e nia naran mak naran husi erói nasional José Conisso Antonino Santana (1955-1998) , ne'ebé moris iha Tutuala, iha área Parke Nasionál nia laran. Erói ne'e, koñese liu husi naran Konis Santana, hanesan xefe husi Komité Ezekutivu husi Frente Rezisténsia armada iha luta ba independénsia husi 1992 to'o 1998.

Parke Nasionál fo protesau ba patrimóniu ambiente, kultura no istória ne'ebé úniku no ho importánsia nasional no global. Parke ne'e proteje patrimóniu ne'e ba Timor Leste no ba mundu, agora no ba futuro, no respeita no fo onra ba pasadu. Parke ne'e fo dalan ba jersaun futura bele komprende no fo valór ba istória no kultura Timor nian, no hodi vizita ka moris iha ambiente saudável, ho floresta no peska ne'ebé riku, ho pasto ne'ebé produtivu, ho rai, mota, lagoa no ar ne'ebé mos.”

Arte Rupestre iha Timor-Leste

“Tutuala, iha distritu Lautém, hanesan rejiaun husi Sudeste Aziátiku Insulár ne'ebé riku liu kona ba pintura rupestre. Pintura rupestre barak liu ne'ebé hatene iha iha Timor-Leste mak iha Parke Nasionál Nino Konis Santana nia laran no nia data mak tinan 3000 ba kotuk, maski balu karik tuan liu ida ne'e. Ita haten ona fatin arkeolójiku 30 ho imajen atus ba atus iha gruta lolon no iha abrigo sira iha rejiaun ne'e.

Arte rupestre Tutuala nian hanesan fundamentál hodi komprende kona ba prosesu dispersaun umana no fahe ideia seira entre rejiaun husi Ázia, Austrália/Giné Foun no Pasifiku. Arte no fatin arkeolójiku sira ne'ebé iha arte ne'e la'ós deit patrimóniu kultúral ne'ebé estátiku - sira hanesan parte husi moris kontemporáneu husi komunidae sira no bele, liu husi prosesu konsulta no jestaun partillada, fo kontribuisaun hodi harii ekonomia sustentável liu husi turizmu kulturál.

Liu ida ne'e, arte rupestre no fatin kulturál sira ne'ebé iha área Parke Nasionál nia laran, iha signifkadu nasional no internasionál no bele karik sai parte husi Patrimóniu Mundiál UNESCO nian.”



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LENE CECE

“Lene Cece hanesan abrigu kikoan iha fatuk okos iha ne'ebé ekipa husi Universidade Nasionál Austrália nian, lidera husi arkeóloga ida hanaran Sue O'Connor, hala'o investigasaun. Iha Lene Cece bele hetan pintura rupestre ne'ebé signfi kativu liu iha área Tutuala.

Imajen 1: Ró dong song

Pintura sira iha fatuk lolon Timor-Leste nian ne riku tebes konaba motif ró. Husi tempu ba tempu, ema grupo barak mak usa embarkasaun oi-oin hodi tama mai iha ilha ida né, ró nó tasi iha influencia bot ba mitos nó fiar ema Timor nian. Iha imajen né, bele haré figura umana hanesan sira nebe mak bele hetan iha tambor Dong Song (orijen husi Vietnam) representa iha né hamutuk hó motif loron nó animal.”

Kustu vizita: US\$ 5.00/ ba ema ida

Hakerek hatene informasaun liu tan:

*Diresaun Nasionál Área Protejida no Parke sira
Sekretaria Estadu Floresta no Konservasaun Natureza
Rua de Caicoli, Dili*

T:

E:

www.maf.gov.tl

*Diresaun Nasionál Patrimóniu Kulturál
Secretaria Estadu Arte no Kultura
Avenida de Portugal, Dili*

T:

E:

www.cultura.govo.tl

Administrasaun Distritu Lautém

T:

Sentru Kulturál Lospalos

T:



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Fataluku:

PARKE NASIONÁL NINO KONIS SANTANA

Parke Nasionál Nino Konis Santana, Parke Nasional i hemeranait Timor-Leste micane, Governu'it em namai i vaci 01-08-2008, Parke hailan em Parke Nasionál i mucune la mua patatana ho tahi, mua cau tapun Timor naunuku mucupela, tahi tupur, tahi vacu a hiasuke, tahi calu (3): em horupela ilafain la ektar 123.600 i mucunanan la irinu.foe, e eleven, tahi ovali, tahi mucunana ho ivinanana. i lafain la ektar 68,000 muapatatana, tahi imaluere la ektar 55.600.

Parke Nasionál enia i ne la halumarau unit (halumarau nasaun) Ze'e Conis (ne'e jintiu) Antonhino Santana (ne'e sarani) (1955-1998), tava Tutuala na malusuke, Parke Nasional mucune. Halumarau enia, mar lafanen ehefe la'an ine Konis Santana, fiarana unit em icicika amore Komite Ezekutivu la Frente Resistencia Armada la hal la jen ukune mucune la ayaira 1992 nau la 1998.

Parke Nasionál em irin ho lalauhana la rekuni mua ho tahi mucune utu more, ho luku lukunit nohini ratahini cacailite, nemana talivale la afi Nasional nauvara Mundu. Parke enia nauvara nacun unit em rikunitu Timor-Leste ho Mundo utumore, karua naula afi moco calu, nauvara ta avi cal pal vari lulue suare. Parke enia ia unit em avi moco cal inat, tavar vari nere navare luluana menem fafain ho luku-lukun nohini ratahini Timor ihini, muacaele unit kesi-kesi mar lan toto no alauhe, irin ho tahi mucunanan tali nenemana, foe lolose, nauvara mua, ver, lori, nauvara parit varese.

KERE-KERE TIMOR-LESTE NAE

Tutuala ia distrito Lautem mucune, la rejaun Sudeste Aziaticu mucunetu kere-kere la matarnae tali lafane. Kere-kere matarnae tali lafane ia nau nuku navare Timor-Leste nae ia Parke Nasional Nino Konis Santana mucune, i aaira la 3000 em urapela, ula ica ivi hai nau tali rata. Afa hainavare ia alivana 30 nae kere-kere la rahe itane, veraka ho matar na kere-kere la rejaun e nae.

Kere-kereitu Tutuala nae nacun ara unuvane nar afa uhulen nere navare ratan cal pal horu lalaunen eceremun tuare la marlahana rejaun Azia, Australia/Gina imiri ho Pasifi cu. Alivana kere-kere ane akam alivana unit nohini ratahini ivi hala nae, nani po marlahana alauhe nauvara lauhanam emerpele. la laulaunana unu nae tavar hai neluhe hin lauhanam emerpele la nim meanapai alivana en marlahana la mucupelan toto.

Ivi alitaline, kere-kere matarnae cal pal hini Parke Nasional mucune, inemana tali lafai la Nasional nauvara ho Internasional en uhulen la Patrimonia Mundial UNESCO mucune.

LENE CECE

Lene Cece vaikana unit ili ara unu nae navarana Universidade Nasional Australia naen mau,



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arkeologa ilafai ine Sue O'Connor, nerepalena fai. Lene Cece nae tavar kere-kere unu aci inemana tali-tali cailete la mua Tutuala lepenjete.

HUTU-HUTU 1 : Loiasu dong song

Kere-kere matar nae Timor-Leste micane tali lafanenu Loiasu i hutu-hutu. La nohini ratahini, ratan marlahana i lafanitu tahi vovoile maun muacaele e micapemau, Loiasu ho tahi tali nemanavale, la lauhana ho fiarana Timor i mocori. Hutu-hutu enia, marlahana i hutu-hutu tavane, enia tavarit fan loiasu papakasa hiane Dong Song (orijen nasaun Vietnam nae) e nau horupe ia vacu ho lalahana i hutu-hutu.

Eluhana ana a eluhen Lene Cece mucupela, po maraka e horupe, inara maralahana ineit en unu horuluku :

- João Maria de Jesus Canto: Aldeia Ioru, M: 777 93370 (ko'alia, Fataluku, Tetun, Indonesia Portugés)

- Adelino Ximenes: Aldeia Pitileti M : 75441456 (koalia, Fataluku, Tetun, Indonesia)

- António da Fonseca: Aldeia Pitileti, M: 772 50675 (ko'alia Fataluku, Tetun, Indonesia Inglés/oituan)

- Rosalino Castelo: Aldeia Cailoru, M: 774 69338 (koalia Fataluku, Tetun, Indonesia)

Laa toto ihira: US\$ 5.00/ maarlahana ukani

Eluhen informasaun uku nere naware:

*Diresaun Nasionál Área Protejida no Parke sira
Sekretaria Estadu Floresta no Konservasaun Natureza
Rua de Caicoli, Dili
www.maf.gov.tl*

*Diresaun Nasionál Patrimóniu Kulturál
Secretaria Estadu Arte no Kultura
Avenida de Portugal, Dili
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Administrasaun Distritu Lautém

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8. 9 Appendix 9 – Workshop Participation Certificate

