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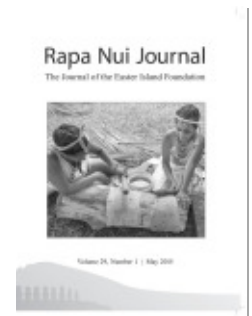
What's New On Rapa Nui

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News

Compiled by Antoinette Padgett

WHAT'S NEW ON RAPA NUI

Toki Music School, Rapa Nui; an unlikely combination of Polynesian cultural roots and passion for European classical music

(As reported by Sidsel Millerstrom).

I was fortunate to attend a concert given by the Toki Music School (<https://es-la.facebook.com/EscuelaDeMusicaDeRapaNui>) that was arranged for a group of travelers with Far Horizons Archaeological and Cultural Trips. What talents and enthusiasm we witnessed! Most of us become teary eyed during the concert. Among the many young students that performed for us was a six-year-old Rapanui boy who played violin as well as piano.

Charming Mahani Teave and Enrique Icka greeted us warmly when we arrived. Mahani is a well-known concert pianist, and Enrique Icka is a Rapanui artist who sings, plays instruments, and dances. He donated the land on which the art/music center is being constructed.

Mahani Teave is the only classical pianist on the island. Because of her talent and love for classical music, but the lack of local teachers and a piano, her family left Rapa Nui and moved to the Chilean mainland so that she could pursue her passion when she was nine years old. Her music studies brought her to the United States, Germany, and other countries. But she always longed for her island and the Rapa Nui cultural environment she missed while growing up in foreign lands. Eventually she returned to Rapa Nui with a goal of building a music school to train the next generation so that they did not have to leave their island to pursue their love of music. There is a wealth of musical talent on Rapa Nui. At Toki Musical School, Mahani channels the artistic talent in a positive direction; she provides formal training and encouragement. The school now has well over 70 students.

The Toki Musical School is presently under construction it is expected to be completed by the end of 2015. The building, an Earthship Biotechture, is designed to be self-contained and is the ultimate in green building techniques. It has sustainable design and construction that takes into consideration thermal solar dynamics, sewage treatment, uses natural and recycled building materials, collects water, and produces food. The creator of the Earthship concept is architect Michael Reynolds of New Mexico



(www.earthship.com). Building materials consist of discarded car tires, aluminum cans, and bottles. As Mahani pointed out, the island's recycling center was delighted when they picked up hundreds of used tires, soda cans, and plastic bottles.

After the concert, we were treated to cold drinks and homemade cakes. A DVD about the project was given away to those who were interested. To raise money for the worthwhile project, a DVD with Enrique Icka's songs was available for sale. It is heartwarming to see the enormous wealth of talent on the island that Mahani Teave helps to develop and nurture. Any traveler to Rapa Nui should include a visit to Toki Music School. As Mahani told us: "Rapa Nui is known for its *moai* (megalithic sculpture). Now it will also be know for its music."

Conadi and Rapa Nui reach agreement on immigration control and administration of territory

(As reported on Emol.com – <http://www.emol.com/noticias/nacional/2015/04/17/713124/conadi-y-rapa-nui.html>).

The government and the community of Rapa Nui reached an historic agreement in relation to a law

regulating residence, stay, and transit on the island, as well as a new scheme of co-administration in the Rapa Nui National Park. CONADI (Corporación Nacional de Desarrollo Indígena), noted that the demands of the Rapa Nui community were considered regarding the ownership of ancestral lands, management of goods and material and immaterial resources, and concern about the floating population that supports the island. Through a statement, CONADI said it “particularly appreciates the willingness of the Rapa Nui community, represented by CODEIPA (La Comisión para el Desarrollo de Isla de Pascua), to exchange ideas and work towards the reconstruction of trust necessary to build a respectful relationship with the community.” At the final plenary meeting of CODEIPA on 14 April, members agreed on a legislative proposal that considers the expectations of Rapa Nui representatives on these matters, which had generated conflict in recent days.

With respect to the immigration control law, whose purpose is the care and preservation of the environment and ways of life and culture of Rapa Nui, an autonomous council was created, with the participation of public authorities and organizations representing the island. The council will have the power to establish general conditions and implement public policies with regard to the high population burden on the island. If necessary, the council may also file charges for breaching the conditions of residency or permanency of certain persons. A number of migratory categories were established: permanent residents, temporary residents, tourists, and crew members. This proposal will be the basis for the restructuring of the law to be presented to CODEIPA on May 4.

Regarding the administration of the Rapa Nui National Park, a sanctuary where there are a series of sacred spaces, it was agreed to establish a Provisional Council of Administration consisting of the Provincial Governor, five elected commissioners of CODEIPA, the mayor of Easter Island, the counselor of CONADI, the president of the Council of Elders, the president of the Rapa Nui Parliament, a representative of CONAF, and a representative of the Ministry of Interior. This council should prepare a joint management plan and enable a normalization mechanism and implementation of park activities. In the case of controlled sites such as Rano Raraku, ‘Orongo, Tahai, Tongariki, and ‘Anakena, it must have people responsible for control of access and tour guides. It will also work on a backup plan and night closures. The process will start with the training of guides, and will create a financing formula for management of the sites with funds destined for reinvestment.

WHAT’S NEW IN OCEANIA

First Tahiti Tapa Festival

(as reported by Michel Charleux, General Curator of the Tapa Festival).

An international event dedicated to the subject of *tapa* (barkcloth) from Oceania was held in Tahiti from 10-23 November 2014. The event, which required more than a year of intensive preparation, gathered 70 participants from various states of the Pacific and diverse countries such as Australia, Chile, the United States, and many European nations and was under the auspices of the Presidents of French Polynesia, New Caledonia, and the Territorial Assembly of Wallis and Futuna. Craftspeople, experts, creators, as well as anthropologists, curators, representatives of UNESCO, and the Culture and Secretariat of Pacific Community (SPC), were able to exchange ideas on the theme of the protection of *tapa* and their designs.

The inauguration of the event and the opening of the exhibition of the museum gathered a large crowd. The City Hall of Pirae (whose the Mayor is also the President of the country), welcomed the congress participants during the first week. The first three days were dedicated to rich sessions of exchanges and discussions, while in the gardens of the city hall, workshops took place: demonstrations of techniques by craftswomen and experts, and traditional designs on one community *tapa*, the symbols of which were offered to the Museum of Tahiti. There were workshops that were open to the public, who were able to learn the technique of beating bark. Fruitful exchanges were established between craftswomen and scientists, and all the activities met a striking success with several hundred visitors.

The colloquium that occupied the next two days allowed 25 speakers to approach all the technical and ethnological domains and the socio-cultural specificities of various geographical zones. At the end of this meeting, the reporters of the three sessions of exchanges proposed a common declaration based on what had been said during the exchanges to the final General Assembly. This final declaration was unanimously approved after some minor amendments and is included below.

Simultaneously for two weeks, five exhibitions were proposed: two art galleries in Papeete presented the works of thirty artists on the theme of *tapa*, while the Center des Métiers Art Professions showed the original works on the same theme. The Maison de la Culture (Te Fare Tauhiti Nui) had contemporary *tapa* of various archipelagoes for sale. Ten conference sessions by renowned anthropologists and recognized craftswomen / experts completed this rich program in

the evening in Te Fare Tauhiti Nui. Local television channels and the media devoted significant attention to the event, which strengthened the interest of the public. Finally, the Museum of Tahiti and Islands (Te Fare Manaha) had an exhibition from November 2014 through February 2015, *Tapa of Oceania of Yesterday and Today*. Built from pieces of *tapa* in the collections of the museum and private collections, this important exhibition was visited by several thousand people from the festival and elsewhere.

For this exceptional event, Rapa Nui mobilized and distinguished itself by being the strongest of all the delegations with 13 people: Sandra Inés Atan Teave, who was officially invited by the organization for her figurines in *mahute*, anthropologist Paulina Torres Jeria, as well as a team led by Piru Huke.

With the project of the labeling of *tapa* of Oceania within the framework of the UNESCO convention on intangible cultural heritage, it is hoped that a common regional political unit can be set up so that in 3-4 years, a similar event will be organized in Tonga, Samoa, Fiji, or elsewhere in the Pacific.

Finally, a book entitled *Tapa from Southeast Asia to Eastern Polynesia* is expected to be published by

the end of 2016 with contributions by fifty authors and numerous photos of *tapa* from various archipelagoes.

The event was financially supported by the Governments of French Polynesia, New Caledonia, Wallis and Futuna, Fonds du Pacifique, CODIM, Service de la Culture, Air Tahiti Nui, LAN and many other private sponsors.



Iherani Tuki Pont and Ira Schneider Huke, members of the Rapa Nui delegation, beating *mahute* bark. Photograph ©Jean Kape

Tapa festival, cultural link of Oceania, 11-15 November 2014

Why is tapa important? (Why do we need to 'protect' it?)

- As a transmission of knowledge about our own culture, tapa has to do with
 - Linking the past and ancestral knowledge with our present and future, and with maintaining/creating our identities.
 - Tapa is a living tradition. It is the natural rhythm of life, used from cradle to grave. Tapa is a carrier of spiritual and cultural values; it accompanies daily lives and festivities.
- Economic value of tapa today is also important

What is possible to do to value, protect and label tapa from Oceania?

- to value
 - Initiate festivals or include tapa in already existing festivals
 - Integrate tapa in (in-) formal education
 - Develop museum-/ research programs in consultation and then collaboration with communities
 - Promote the qualitative, respectful and ethic use of tapa in other relevant areas
 - Promote and ensure the quality standards of tapa at community, regional, national and/or international level
 - Cultural inventories established with communities will help increase the significance of tapa within the public perception
 - Use regional, national and international media to promote and support the value of tapa
- to protect
 - Ensure transmitting the knowledge to the next generations: trans- or intergenerational approaches
 - Research and document traditions and knowledge associated with tapa, including planting of relevant trees necessary for tapa and its dyes
 - Additional: all points from the item 'to value' above
- to label
 - Gain strong local support and communities' involvement
 - Raise national awareness in the participating states
 - Set up inventories under consideration of the UNESCO-criteria
 - Promote research, analyses, and documentation

- Develop activity programs which ensure the ongoing awareness and support
- Submit official application
- Evaluation and discussion at the ICH-committee

Do we want to establish a declaration for the nomination of tapa as Intangible Culture Heritage (ICH)? If so, what should the main points be?

- What exactly does ‘protection’ mean?
- Need to define what to protect, from whom, where and why? What are the expectations?
- Might a ‘protection’ end up in excluding people/groups/islands from sharing tapa knowledge?
- Does the UNESCO-label ‘freeze’ the tapa (art), and stop it from growing?
- Do we really want to be labeled?
- Would an ICH-listing be the best tool to preserve and transmit the tapa-knowledge?
An ICH-listing does not ensure a juridical ‘Intellectual property right’ of any aspects of tapa.
- Nomination options are A) a multi-national approach or B) a submission by an individual state party

Recommendation

It is clear that people who participated in the tapa festival need to get together in the future. It is recommended that the tapa festival becomes a recurrent event. In order to do so, a representative steering committee has to be established with the following responsibilities:

- Facilitate the communication to the appropriate national governmental levels
- Secure funding
- Identify platforms and/or events for exchange and increase visibility
- Report on its activities

Ideally, the already founded association named ATAPAC (Association de Tapa du Pacifique) will form the core of this steering committee.

Discussions about the possibility of a submission of tapa as Intangible Cultural Heritage to UNESCO should continue at all levels.

Hōkūle‘a and Hikianalia in New Zealand

(as reported by www.hokulea.com).

In April, Hōkūle‘a and Hikianalia were welcomed to Point England Beach in New Zealand by over 2000 students, elders, and educators. The gathering focused on the vision of the Mālama Honua (Care for the Earth), having people of different ages and backgrounds come together to celebrate the voyage for a sustainable future. The Maniakalani School at Point England and educators from both Hawai‘i and New Zealand joined together to learn about innovative technology and community development programs at the school. Students performed chants written for the event, and live-streamed the event on their student-run video conferencing platform. The school is known for a pioneering approach to using 21st century technology in combination with indigenous wisdom and education.

Hikianalia departed Auckland for Papeete after a five month stay that included two months in dry dock, educational events in March at the Auckland Maritime Museum, visiting sites in the area and especially building friendships and partnerships. Before departing, Kālepa Baybayan blogged that “I want to be part of a project that....inspires others, that challenges me, and pushes me beyond preconceived limits. I understand that leadership is the process one takes to achieving

the *big dream* My wish is for everyone to have a *big dream* in their life, and then go chase it. In that process discover the leader within them.” The Mālama Honua voyages can be tracked at www.hokulea.com/track-the-voyage/; donations can be made at: <http://www.hokulea.com/support/donate/>.

Hōkūle‘a’s original crew honored

(As reported by www.staradvertiser.com).

Nearly forty years ago, before the canoe Hōkūle‘a sparked a voyaging renaissance in the Pacific, the canoe’s original crew set sail for Tahiti in 1976, navigating by stars and swells, not knowing for certain if they would arrive safely. At that time it was considered a daring idea that many doubted would succeed. No one had attempted a voyage like this for centuries. Recalling that voyage, original crew member Billy Richards stated, “It was exciting, and there was this leap into the unknown, but we were all very young. And we were ready to leave, ready to go. And having people like Buffalo (Richard Keaulana) and Mau (Piailug) and trusting our canoe and each other, I knew we could pull it off.”

On 7 April 2015, Richards, Keaulana and 10 other surviving Hōkūle‘a crew members from the initial trip to Tahiti and back were honored in two ceremonies

at the State Capitol in Honolulu, celebrating 40 years since Hōkūle‘a was first launched at Kualoa, in Kaneohe Bay. Polynesian Voyaging Society co-founder Ben Finney, master navigators Nainoa Thompson and Shorty Bertelmann, crew doctor Ben Young, John Kruse, Abraham “Snake” Ah Hee, Kimo Lyman, Penny Martin (one of two women to participate in the 1976 voyage), Gordon Pi‘ianai‘a, and Francis Kainoa Lee were the other original crew members who attended the celebration.

After sailing more than 150,000 miles, Hōkūle‘a is well-recognized across the Pacific. The Polynesian Voyaging Society, which maintains the canoe, is now a local institution. Hawaiian state lawmakers who attended the ceremony said that Hōkūle‘a’s original “seafaring heroes” made its popularity possible.

The 40th-anniversary festivities took place as Hōkūle‘a’s crew prepares for their next voyage. The canoe is slated to leave the Pacific for the first time and journey into the Tasman Sea as part of the society’s three-year Mālama Honua (Care for the Earth) voyage around the globe. Hōkūle‘a and its new escort boat, the Gershon II, will depart New Zealand for Australia en route to the Indian Ocean, considered the riskiest part of the worldwide journey. The trip will encompass more than 50,000 miles.

The ceremony included empty chairs adorned with *lei* for the original crew members who have passed on, including Mau Piailug, Hōkūle‘a’s original navigator from the island of Satawal. Richards stated that Mau “was the calming voice in that storm of uncertainty. We all just looked to him for everything that needed to happen, that we needed to learn.” Piailug taught Thompson, Bertelmann and several other Hawaiians the ancient art of traditional navigation without instruments to keep the practice alive.

To raise funds for the upcoming leg of the Mālama Honua voyage, singer/songwriter Jack Johnson teamed up with Chucky Boy Chock and Paula Fuga for the song, Na Ho‘okele Opiopio (The Young Navigators), available for purchase through the crowdfunding site, RallySong.com. All proceeds from the purchase of the song and other collectible items available on the site will benefit the voyage and the Hōkūle‘a.

WHAT’S NEW ELSEWHERE

Moai Hava featured in *Making Monuments on Rapa Nui* at the Manchester Museum

(as reported by www.bbc.com and www.museum.manchester.ac.uk/).

Moai Hava is on loan from the British Museum for an exhibition at the Manchester Museum called *Making Monuments on Rapa Nui*. The five-foot tall

statue, weighing approximately three tons, will be the centerpiece of the exhibition. Moai Hava is one of only 14 *moai* carved from basalt. A team at the museum used cranes and special equipment to carefully lift and move the *moai* into place in an operation that took almost four hours. The exhibition, which runs from 1 April to 6 September 2015, examines at how the statues and their topknots (*pukao*) were made, the role they played in the lives of the islanders, how they were quarried and transported across the island, and their meaning. It also deconstructs some of the myths about the island, and examines current theories about the decline of the astonishing culture. The exhibition particularly focuses attention on a lesser-studied area of *moai* research; the red scoria *pukao* that adorned the *moai*, by looking at the results of recent excavations by Colin Richards and his team at the *pukao* quarry, Puna Pau. The exhibit features a partial reconstruction of Puna Pau and gives a sense of the amazing achievement of the islanders, who removed over 1000 cubic meters of scoria from the crater with stone hand-held tools. The exhibition explores the ceremonial and spiritual associations of the statues, which represented the faces of deified ancestors and the repositories of sacred spirits for the islanders, as well as looking at the ceremonial platforms (*ahu*) on which the *moai* stood.

Rapamycin in the News (Again)

(as reported by Greg Easterbrook via www.theatlantic.com and Bill Gifford via www.bloomberg.com).

Rapamycin is back in the news. Originally discovered in a soil sample found on Rapa Nui collected by the Canadian METEI Expedition in the 1970s, the bacterium *Streptomyces hygroscopicus* was isolated from the soil by biochemist Suren Sehgal and found to secrete an antifungal compound; this was named rapamycin, after the island. Rapamycin is used in organ transplants as an immunosuppressant, and is commonly used as a coating on cardiac stents. The place where it was originally found on Rapa Nui now has a bronze plaque marking the spot, on the slopes of Rano Kau at the southwest corner of the island.

Rapamycin is now being studied extensively in relation to delaying the onset of aging-related diseases such as cancer, heart disease, and Alzheimer’s, and is also being studied in relation to normal aging processes. Research is presently being conducted on mice and even dogs, where rapamycin appears to increase their lifespan. Institutions and biotech companies that are currently researching the potential of rapamycin to slow aging-related diseases include Novartis, The Buck Institute, University of Washington, Roswell Park Cancer Institute, and the Google-funded life sciences company, Calico.