

2025: *A Year in Review – Twenty Years of Living Knowledge (2006–2025)*

Executive Summary

In 2025, the Tiapapata Art Centre marked twenty years as a charitable trust (established 5 June 2006), reflecting a sustained commitment to arts education, skills development, and cultural regeneration in Samoa. Over two decades, the Art Centre has evolved into a distinctive learning ecosystem where heritage practice, ecological knowledge, creativity, youth development, and community wellbeing are interwoven.

A defining feature of 2025 was the Art Centre's emphasis on critical heritage knowledges—understanding heritage not as a static object for display, but as lived practice transmitted through relationships, materials, and place. Throughout the year, the Centre hosted workshops and talanoa sessions that reactivated endangered material knowledge, supported master practitioners and apprentices, and connected community audiences with living heritage.

The year also strengthened the Art Centre's regional and international profile through media coverage, dignitary engagement, academic partnerships, and the securing of a major international documentation grant through the British Museum's Endangered Material Knowledge Programme (EMKP), in partnership with the University of St Andrews. Digital heritage initiatives expanded through virtual tours and 3D documentation, while new infrastructure—including a purpose-built Paper Arts Studio, a museum for ancient and newly made cultural objects, and the Kalika Dojo—broadened the Centre's role as a community hub.

A major strand of activity in 2025 was the ACP–EU supported **Living Monuments** project, which positioned the Art Centre at the forefront of community-led archaeological and heritage practice in the Pacific. A defining moment was the opening of access to the **Tia Seulupe** (pigeon-snaring mound) at Pōtini, Sa'anapu in May 2025, marking a shift toward community-sanctioned access, education, and digital preservation grounded in custodial authority.

Taken together, 2025 affirms the Tiapapata Art Centre as a living knowledge institution: a place where heritage is practiced, taught, researched, and regenerated for the future, while remaining grounded in Samoan values and community authority.

1. Introduction — The Tiapapata Art Centre at 20

Operating as a place of learning since 1989, the Tiapapata Art Centre was established as a charitable trust in 2006 to advance arts and crafts education, skills training, cultural life, and sustainable livelihoods in Samoa. The Trust Deed sets out charitable purposes that remain clearly visible in 2025: providing skills training through courses and workshops; fostering arts and crafts as income generation; promoting natural and traditional materials; restoring crafts that are no longer widely practiced; collaborating with educational institutions and organisations; contributing to Samoa's cultural life;

encouraging exchange of concepts and techniques; and supporting the exhibition and sale of arts and crafts.

In its twentieth year as a charitable trust, the Centre's uniqueness lies in how these purposes are enacted: heritage is approached through critical heritage knowledges—recognizing that knowledge lives in hands, materials, language, memory, and relationships to land and ocean. In 2025, this approach shaped every major activity, from endangered craft revitalization to digital documentation, from youth apprenticeship to public events and international partnerships.

2. Cultural Regeneration and Critical Heritage Knowledges in Practice

Much of the work in 2025 moved beyond “safeguarding” into cultural regeneration: creating conditions where endangered practices could be relearned, re-made, and re-valued within community life. Through workshops, exhibitions, and hands-on learning, the Centre supported the return of knowledge that had become fragmented through modernization, material substitution, and disrupted apprenticeship pathways.

This year's programmes demonstrated how heritage is inseparable from ecology and ethics. Reviving a craft often meant reviving the materials and the language embedded in practice: the sourcing of fibres, clays, woods, and pigments; the re-learning of tools and methods; and the reactivation of the stories, proverbs, and terms that carry meaning and nuance. In this way, work contributed to cultural continuity while also modelling sustainable, place-based learning.

The Living Monuments project exemplified this regenerative approach at a monumental scale. Rather than treating stone structures as inert archaeological objects, the project worked with custodians, elders, and communities to understand monuments as living places embedded in genealogy, land tenure, spirituality, and historical memory.

Through drone survey, photogrammetry, GIS mapping, and 3D modelling — undertaken alongside oral histories and local interpretation — the project demonstrated how critical heritage knowledges can bridge Indigenous authority and contemporary technology without displacing either.

3. Time-Sequenced 2025 Activity Narrative

The following narrative summarizes key activities across 2025 in approximate chronological order, integrating studio work, public programmes, workshops, residencies, visits, media moments, and institutional developments.

January–March 2025: Residencies, Learning Programmes, and Community Activity

Early 2025 continued the Centre's rhythm of community learning and cultural programming. Cooking classes for children were held in January, and the film programme included "Mr. Blake" (February). Artist-in-residence Lisa Rave (Cultural Vistas programme, Germany) concluded her residency at the end of January 2025 after arriving in September 2024. Swedish ceramic artists Helena Andreeff-Laurin and Staffan Laurin continued an extended residency that began in December 2024 and ran through 27 March 2025, contributing their knowledge and experience to clay research and studio development while building relationships with local practitioners and learners.

February also included a visit by internationally recognised chef Monica Galetti (5 February 2025). During her visit, a special 'afa (coconut sennit) making workshop was conducted, introducing her to Samoan fibre knowledge and hand-craft practice. She also dined at the Centre's café, creating a moment where culinary arts, traditional knowledge, and cultural hospitality intersected in a way that reflected a holistic approach to culture as lived experience.

In March 2025, Galumalemana travelled to Tasmania to participate in Ten Days on the Island, extending international creative engagement and strengthening cultural exchange connections between Samoa and Australia.

February 2025: Opening of Kalika Dojo and Paper Arts Studio; Strategic Visits

February marked a major expansion of the Centre's learning ecosystem. Kalika Dojo officially opened at the complex with the first Judo class for children held on 10 February 2025, creating a dedicated space for martial arts training, youth wellbeing, and community development. In the same period, the Paper Arts Studio also opened, strengthening sustainability practices through paper recycling, papermaking, and education.

Media coverage highlighted the significance of this development for youth empowerment and wellbeing. The Dojo was described as a dream realized for Ben Percival and a space aimed at discipline, confidence, and resilience among young Samoans, linking physical training with social development goals.

The Paper Arts Studio hosted important early-year visits including National University of Samoa / SIT students (22 February 2025) and a CSSP team visit with Trond Norheim (Scanteam) on 24 February 2025, reflecting growing interest in TAC as a site of applied learning and cultural exchange.

April–May 2025: International Jazz Day, Museum Launch, and Living Monuments Visibility

April and May were especially active months and marked an important moment in the Centre's cultural and international profile. Artists in residence Caitlin Moloney and Matt Sephton (April–June 2025) joined the Centre; Matt Sephton (Coro Sonic Lab) also performed at Little Gallery Concert for International Jazz Day celebration on 30 April 2025 alongside Tau'ili'i Alpha Maiava, demonstrating how TAC connects music, community gathering, and cultural exchange.

The International Jazz Day event formed part of a global network of more than 1,000 events across 196 countries. Following the festival, Galumalemana received a formal letter of appreciation from **Herbie Hancock**, writing on behalf of UNESCO and the Herbie Hancock Institute of Jazz, thanking the Tiapapata Art Centre for its “incredible contribution to International Jazz Day 2025” and for advancing Jazz Day’s mission of promoting peace, dialogue, unity, and freedom of expression through music. This acknowledgement situates the event within a worldwide cultural movement and underscores the Centre’s growing international recognition as a site of meaningful cultural programming. This acknowledgement placed the IJD celebration within a lineage of global jazz diplomacy and cultural dialogue. It affirmed that a community-based arts centre in Samoa could contribute meaningfully to international cultural movements while remaining grounded in local relationships and practice.

In May, a small museum space was opened within the Gallery, strengthening the Centre’s capacity to curate and interpret cultural materials locally. This development included a visit on 20 May 2025 by representatives of the Ministry of Education and Culture and museum staff from Te Papa (New Zealand), reinforcing institutional relationships and signaling Tiapapata’s increasing role in heritage stewardship.

This period also featured the Centre in national reporting on regional climate knowledge exchange initiatives, where traditional ecological knowledge was recognised as essential to climate resilience. These intersections reflect how the Centre’s cultural work increasingly overlaps with environmental and policy conversations.

The ACP–EU supported **Living Monuments project** reached a major public milestone during this period. In **May 2025**, Tiapapata, in collaboration with custodians and the village of **Sa'anapu**, supported the opening of access to the **Tia Seulupe (pigeon-snaring mound) at Pōtini**, one of Samoa’s most significant monumental stone structures. The opening followed detailed documentation using drones, photogrammetry, and geospatial mapping, combined with community consultation and traditional knowledge. This event marked an important moment in Samoa’s heritage landscape: demonstrating how monument access, education, and protection can be guided by Indigenous custodianship, community consent, and digital heritage tools rather than extractive research models. The Potini opening also provided a tangible example of how monumental heritage can support cultural education, intergenerational learning, and carefully managed heritage tourism.

June–August 2025: Residencies, Mokuhanga, Films, and ‘Resonance Music’

The mid-year period included new residency activity and public programmes. Ceramic artist Myriam Goos (New Zealand) joined as an artist in residence from 30 May to 1 September 2025. Sybille Schlumbom (Germany) undertook a residency during August–September 2025 and contributed to the Mokuhanga (Japanese woodblock printing) workshop, expanding Tiapapata’s printmaking and graphic arts practice.

Film and cultural evenings continued to draw audiences. A major highlight was the well-attended Japanese film night and dinner “A Handful of Salt” (12 July 2025), which welcomed distinguished guests including the Prime Minister of Samoa, Fiame Naomi Mata’afa, and the French Ambassador to Samoa, H.E. Guillaume Lemoine.

Mid-year also saw growing recognition of the Centre’s environmental education work. Preparations were underway for a meaningful contribution to the opening of the Waste Management Education Centre later in the year, where recycled materials, handmade paper books, and jewelry made from waste materials would be showcased as examples of creative circular practice.

In August, another Little Gallery Concert was hosted – “Resonance Music” (14 August 2025), featuring flutist Georgina Gwatkin-Higson (Australia) and internationally renowned harpist, Natalia Mann who is of Samoan heritage. Georgina’s residency also included community education through drama sessions for children, reflecting how artist residencies at Tiapapata often translate into local learning outcomes.

September–December 2025: Upu ma Tala Heritage Talanoa Sessions

September marked a period of significant international mobility. Galumalemana travelled to the United Kingdom (London and St Andrews, Scotland) in connection with the **British Museum Endangered Material Knowledge Programme (EMKP)** project. Activities included meetings, research planning, gifting of Samoan cultural items for study and documentation, and digital heritage collaboration connected to the emerging **Museums in the Metaverse** platform hosted by the University of Glasgow.

At the end of September, he was invited to present at the “**Na Vuku ni Vanua: Charting Our Cultural Destiny – Indigenous and Traditional Knowledge Conference**” (Fiji National University, Pacific Community, World Bank), contributing Samoan perspectives to a regional forum on Indigenous knowledge systems.

The final third of 2025 was shaped by the UNESCO-supported Upu ma Tala – Heritage Talanoa Sessions. These sessions brought together artisans, elders, youth, and community participants to revive endangered material knowledge through talanoa, hands-on making, and documentation.

Key sessions included the *fagufagu* (nose flute) workshop (22 September 2025), followed by activities focusing on *pā-alō-atu* lures (early October), ‘afa (sennit), canoe carving for the *palolo* rise (October and November), siapo (8 November 2025), and *ipu ‘ele* (pottery) research. The Centre placed strong emphasis on intergenerational participation and apprentice learning, with young people supporting master practitioners throughout.

This period also included significant institutional and policy engagement: Galumalemana made a submission to the Cultural Heritage Expert Pool and a submission to the United Nations Special Rapporteur in the Field of Cultural Rights (November 2025). The Ministry of Education and Culture invited Galumalemana to participate in the National Cultural Industries Taskforce, with meetings in late September and early October 2025.

Heritage craft infrastructure expanded further with the establishment of a blacksmithing workshop at Tiapapata. The forging initiative supported the production of carving chisels and adzes for traditional woodworking and canoe building and was linked explicitly to the Upu ma Tala revitalization agenda. Artist-in-residence Domas Rukas (Australia) and his wife Gabrielle (ceramics) contributed to this period and are recognised as key visitors supporting the forge's development.

The Upu ma Tala series culminated with a Human Rights Day Talanoa on 10 December 2025, attended by dignitaries and community leaders and framed around cultural rights and access to culture as a fundamental human right.

December 2025: National Visibility and 'Roadmap to Health' Presentation

National Engagement: Samoa's Roadmap to Health (2025–2028)

In 2025, Galumalemana contributed his expertise as a graphic and layout artist to support the development of **Samoa's Roadmap to Health (2025–2028)** in collaboration with METI. The roadmap aligns health, food systems, education, climate action, and community wellbeing, and reflects the Tiapapata Art Centre's longstanding philosophy that culture, environment, and health are deeply interconnected.

The completed roadmap was presented to the Prime Minister of Samoa, La'aulialemalietoa Leuatea Polataivao Fosi Schmidt, on 24 December 2025. During this meeting, the Prime Minister repeatedly acknowledged and commended the work of the Tiapapata Art Centre and its role in community education, cultural revitalization, and environmental awareness.

In recognition of this contribution, the Prime Minister requested that a selection of the Tiapapata Art Centre artworks, handcrafted cultural items, and publications be provided for display in official showcases at his office. These materials were delivered on Christmas Eve 2025. This gesture symbolically positions the Centre's work within Samoa's national leadership space, affirming that cultural practice, traditional knowledge, and creative education are integral to national wellbeing and future planning.

In the same period, Tiapapata showcased paper recycling work at the opening of the Waste Management Education Centre (late 2025), including an exhibition of jewelry created by artist-in-residence Eleni Timoteo (of Tokelauan heritage) using recycled materials such as bottle caps and soda can tabs.

4. Public Programmes: Film, Music, Exhibitions, and Tours

The Centre's public programme in 2025 continued to blend contemporary cultural programming with heritage learning. Film evenings included "Mr. Blake," "Dahomey," "The Idol," "The Lunchbox," and "A Handful of Salt." The "The Idol" screening was paired with an Arabian dinner led by volunteer Gina Bahri (Australia; Lebanese descent), who

trained kitchen staff in Lebanese/Arabian dishes, demonstrating how cultural programming can become a form of skill-sharing.

Music events included International Jazz Day and the “Resonance Music” concert. Exhibitions included “Touched by 4,” featuring Wendy Percival, Awal Mohammed (fibre arts), and Swedish artists Helena Andreeff-Laurin and Staffan Laurin. Throughout the year, the Centre hosted tour groups and educational visits, supporting cultural exchange and awareness-building.

5. Infrastructure and Capacity Building

2025 saw several infrastructure developments that expand Tiapapata’s long-term capacity. The Paper Arts Studio, Kalika Dojo and Blacksmithing Shed established new learning spaces that integrate environmental education and youth wellbeing. The creation of a small museum space strengthened local curation and interpretation. The Centre also commenced work in September 2025 on a new house for visiting artists and volunteers, recognizing the growing scale of international engagement.

6. Media, Visibility, and Public Discourse

Tiapapata’s 2025 activities were amplified through national and regional media. Coverage included Samoa Observer features on the Dojo opening, International Jazz Day, heritage tool-making and pā-alō-atu lures, canoe building for palolo, blacksmithing, pottery, and the Waste Management Education Centre. Regional coverage included ABC Radio Australia interviews and stories that positioned Samoa’s heritage monuments and material knowledge within wider Pacific conversations.

The Living Monuments project received sustained national and regional media attention throughout 2025. Coverage included Samoa Observer features, Radio Australia / ABC Pacific broadcasts, and regional platforms such as *The Oceanian*, which highlighted how Samoa’s ancient stone monuments are being re-interpreted through the combined use of traditional knowledge and digital technologies. These stories framed the work not simply as archaeology, but as a form of cultural revival, sovereignty, and knowledge justice — emphasizing community leadership, ethical access, and long-term stewardship of monumental heritage.

UNESCO published official articles highlighting the Upu ma Tala project’s role in celebrating living heritage and cultural rights, and additional visibility occurred through outlets such as Talamua, Radio Samoa, Newsline Samoa, and *The Oceanian*.

7. Digital Heritage, VR/XR Futures, and the Museums in the Metaverse Connection

Digital heritage work undertaken in 2025 built directly on methodologies developed through the Living Monuments project, where remote sensing, 3D modelling, and virtual access were first applied to Samoa’s monumental heritage at scale.

Digital heritage initiatives strengthened in 2025 through the development of a heritage website and a virtual tour of the Tiapapata complex, supported by Jonathan Fong of Motiv8 Fiji. Digital tools were used not as replacements for heritage practice, but as methods for access, education, and protection of fragile sites.

While in St Andrews, Scotland (September 2025), Galumalemana met with Professor Neil McDonnell, associated with a developing web portal titled 'Museums in the Metaverse.' He gifted a *fagufagu* and a hafted stone adze for 3D modelling. The preliminary 3D pass of the nose flute was produced in late 2025, signaling future potential for VR/XR engagement with Samoan heritage objects.

These digital initiatives do not replace hands-on practice; rather, they extend access, documentation, and intergenerational transmission. They position Tiapapata at the intersection of ancestral knowledge and emerging digital heritage methodologies.

8. Closing Reflection — Tiapapata Art Centre at 20: A Living Knowledge Institution

Founded as a charitable trust in 2006, the Tiapapata Art Centre reached a significant milestone in 2025—its twentieth year of continuous operation. Over two decades, the Centre has evolved from a grassroots creative initiative into a unique learning environment where heritage practice, environmental knowledge, education, and contemporary creativity are interwoven.

What distinguishes this place of learning is that heritage here is not treated as static "tradition" to be preserved in isolation. Rather, it is understood through critical heritage knowledges: heritage as lived practice, contested memory, embodied skill, environmental relationship, and intergenerational responsibility. Knowledge at the Centre is not only on display—it is, more importantly, made, shared, repaired, and renewed.

In 2025, this approach was visible across every dimension of the Centre's work: canoe-building, siapo processes, blacksmithing, pottery revival, plant knowledge, papermaking, youth training, digital documentation, and environmental education. The Centre operated simultaneously as a cultural learning space, a research site, a training ground for young apprentices, a meeting place for elders and knowledge holders, and an international collaboration hub.

Much of the Centre's work moved beyond safeguarding into cultural regeneration. Workshops under *Upu ma Tala*, clay research, lure-making, *fagufagu* revival, canoe-building, and tool-forging did not merely demonstrate heritage—they reactivated knowledge systems that had been dormant, fragmented, or marginalised. In doing so, the Centre has challenged the assumption that heritage loss is inevitable, showing instead that skills can be re-learned, materials can be re-sourced locally, language linked to practice can be revived, and youth can step into continuity roles.

Another defining shift in 2025 was a growing role as a site of research collaboration. Long-standing relationships with the University of St Andrews deepened through international work with the British Museum's Endangered Material Knowledge Programme, positioning the Centre within global endangered knowledge research networks. In parallel, digital heritage initiatives expanded through virtual tours, 3D documentation, and emerging VR/XR collaborations.

The opening of Kalika Dojo added another dimension to this ecosystem: martial arts training as a space for discipline, resilience, and youth development. Enquiries initiated

in 2025 have already led to plans for an international Brazilian Jiu-Jitsu camp in 2026, signaling the emergence of the Tiapapata complex as a regional learning destination.

As the Tiapapata Art Centre enters its third decade as a charitable trust, 2025 stands as a pivotal year. The convergence of intergenerational heritage practice, research partnerships, digital heritage initiatives, youth apprenticeship pathways, and international exchange suggests that the Centre is evolving into something more than an arts organisation. It is becoming a living knowledge institution rooted in Samoan values and relationships to land, ocean, and community. In a global context where heritage is often reduced to display, the Centre demonstrates another path: heritage as practice, relationship, and responsibility—sustained not through preservation alone, but through participation.

The twentieth anniversary year therefore reads not as a retrospective milestone alone, but as evidence of continuity. The Centre's early commitments — to materials, hands-on learning, youth engagement, and cultural dignity — remain visible, now operating at a larger scale and within broader networks of research, policy, and international exchange.

9. Looking Ahead — Partnerships and Learning Exchanges Initiated in 2025 (2026 Pipeline)

Developments during 2025 laid the foundations for an expanded and more interconnected programme of activity at the Tiapapata Art Centre in 2026. These pathways do not represent new directions, but rather the maturation of long-standing relationships and practices that position the Centre as a site of living knowledge—grounded locally while connected to regional and global networks.

Academic collaboration remains central to this forward programme. Dr Tony Crook, Director of the Centre for Pacific Studies at the University of St Andrews, continues as the Art Centre's principal long-standing academic collaborator and key liaison for the British Museum-supported Endangered Material Knowledge Programme (EMKP). Work initiated in 2025 under this programme will extend into 2026 through ongoing documentation, analysis, and ethical knowledge exchange focused on endangered Samoan material practices.

Building on this foundation, Bea Pearson, a Laidlaw Scholar at the University of St Andrews, has secured funding and approvals in principle for a six-week placement at the Art Centre from approximately **8 June to 25 July 2026**. Her proposed work focuses on climate knowledge, Pacific perspectives, and ethically engaged research practice, with particular emphasis on documentation and filmmaking that complements ongoing EMKP activity and broader Centre programmes.

Further collaboration developed through planning with Professor Karen Brown and Dr Victoria McMillan (University of St Andrews), who confirmed intentions to travel to Samoa in 2026 to facilitate an intergenerational plant knowledge workshop.

Provisionally scheduled for **Saturday 13 June 2026**, this initiative links the Art Centre

to wider trans-oceanic community heritage networks and international exchanges on traditional ecological knowledge.

Alongside academic partnerships, the expansion of Kalika Dojo has generated new forms of engagement linking physical practice, wellbeing, and residential learning. Enquiries initiated during 2025 include a proposed international Brazilian Jiu-Jitsu training camp in late June–early July 2026, highlighting the growing recognition of the Art Centre as a destination for immersive learning experiences.

The Centre's long-standing engagement with astronomy and community science also continues to evolve. Building on its participation in international outreach initiatives since 2021, discussions initiated in 2025 with Sybilla Technologies open the possibility of hosting advanced optical sensors and expanding community access to astronomical observation. A Letter of Intent signed in July 2025 expresses mutual interest in exploring this collaboration, with representatives scheduled to visit Samoa in early 2026.

Together, these developments indicate that 2026 will further articulate—not depart from—the Art Centre's core mission. Academic research, heritage revitalization, ecological learning, wellbeing, and observation are emerging as interconnected strands within a single learning ecosystem, rooted in place, relationship, and participation.

ANNEXES

The annexes provide detailed reference tables supporting the narrative report.

Annex A: Media Publications List (2025)

Annex B: Cultural Knowledge Holders & Samoan Heritage Practitioners (2025)

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Annex E: Partnerships & 2026 Learning Exchanges Initiated in 2025 (Narrative)

Annex A: Media Publications List (2025)

Chronological list of key media items referencing Tiapapata Art Centre and associated projects during 2025.

Date	Outlet / Publisher	Type	Title / Description	Project Tag	Archive / Link Note
15 Feb 2025	Samoa Observer	Online article	'Kalika Dojo' is now open	Kalika Dojo / TAC	Online; TAC archive scan also held
25 Mar 2025	ABC Pacific (Radio Australia)	Audio/story	Quarries to villages: How stone tools shaped the foundations of the Pacific	Living Monuments / Heritage research	Online
30 Apr 2025	Samoa Observer	Print/online (scan)	International Jazz Day at Tiapapata (Tauiliili Alpha Maiava and guests)	TAC events / Music	TAC archive scan
2 May 2025	Project press release	Press release	Living Monuments project update	Living Monuments	TAC archive
20 May 2025	Institutional visit	Record	Museum and heritage visit (MEC and Te Papa staff) linked to new museum space	TAC infrastructure / Museum	Internal record
22 May 2025	Samoa Observer	Print/online (scan)	Roadshow / project visibility item	Living Monuments	TAC archive scan
4 Jun 2025	The Oceanian	Newsletter article	Samoa's Ancient Stone Monuments Unveiled Through Technology and Tradition	Living Monuments	Online; text archived by TAC
5 Aug 2025	ABC Pacific (Radio Australia)	Audio/story	Unlocking the history of Samoa through its cultural heritage objects	Upu ma Tala / Heritage objects	Online
14 Aug 2025	Tiapapata Gallery	Event coverage	Resonance Music concert (Georgina Gwatin-Higson & Natalia Mann)	TAC events / Music	TAC archive
22 Sep 2025	UNESCO Pacific (Instagram)	Social media post	Fagufagu workshop launch post	Upu ma Tala	Online

24 Sep 2025	Talamua	Online article	Heritage Talanoa series starts with UNESCO support	Upu ma Tala	Online (site fetch may be unstable)
4 Oct 2025	UNESCO	Online article	Samoa to lead cultural heritage revival with UNESCO support (incl. session dates)	Upu ma Tala	Online
7 Oct 2025	Samoa Observer	Online article	Traditional tools and cultural practice loss (pā-alō-atu feature)	Upu ma Tala / Heritage tools	Online; TAC archive extract
12 Oct 2025	Samoa Observer	Online article	Master craftsmen build canoe for palolo	Upu ma Tala / Canoe	Online
12 Oct 2025	Samoa Observer	Print/online	Canoe / heritage feature (scan provided)	Upu ma Tala / Canoe	TAC archive scan
27 Oct 2025	Samoa Observer	Online contributor article	Reviving the art of blacksmithing	Upu ma Tala / Blacksmithing	Online; TAC archive PDF
28 Oct 2025	Samoa Observer	Print/online (scan)	Blacksmithing workshop coverage	Upu ma Tala / Blacksmithing	TAC archive scan
14 Nov 2025	Samoa Observer	Online/print	Connecting with the past through pottery	Upu ma Tala / Pottery	Online; TAC archive PDF
15 Nov 2025	Samoa Observer	Print/online (scan)	Pottery article (scan)	Upu ma Tala / Pottery	TAC archive scan
11 Dec 2025	UNESCO	Online article	UNESCO's Heritage Talanoa celebrates Samoa's living heritage and cultural rights	Upu ma Tala / Human Rights Day	Online
22 Dec 2025	Samoa Observer	Print/online (scan)	Waste Management Education Centre opened (TAC showcase)	Sustainability / Paper arts	TAC archive scan
Sep–Nov 2025	Radio Samoa (Samoan)	Online story	Upu ma Tala/UNESCO-funded heritage revival story (Samoan language)	Upu ma Tala	Online

Annex B: Cultural Knowledge Holders & Samoan Heritage Practitioners (2025)

This table recognises Samoan knowledge holders, master practitioners, and key contributors central to Tiapapata's heritage revitalisation work in 2025, along with apprentices and young people who learned through participation.

Name	Country / Heritage	Contribution (2025)	Project / Context
Alatina Tikeri Matamua	Samoa	Canoe master craftsman; carving leadership for palolo canoe	Upu ma Tala / Canoe
Lesā Laufale Fa'anū	Samoa	Heritage practitioner	Upu ma Tala
Makulata Taua	Samoa	Siapo knowledge holder	Upu ma Tala / Siapo
Rebecca Tautala	Samoa	Siapo knowledge holder	Upu ma Tala / Siapo
Tusolo Amale	Samoa	Siapo knowledge holder	Upu ma Tala / Siapo
Tiumalu Tai Pulemau	Samoa	Cultural knowledge holder and practitioner	Upu ma Tala / Heritage practice
Saia Tu'itahi	Tonga / NZ	Fagufagu practitioner; shared expertise in making and playing	Upu ma Tala / Fagufagu
Prof Helene Martinsson-Wallin	Sweden	Research and technical support for finding and using wild clay	Upu ma Tala / Pottery
Helena Andreeff-Laurin	Sweden	Clay research, workshops, residency contribution	Upu ma Tala / Pottery
Staffan Laurin	Sweden	Clay research, workshops, residency contribution	Upu ma Tala / Pottery
Young apprentices & staff	Samoa	Hands-on support to practitioners; learning through making	Upu ma Tala / Cross-cutting
Peniamina Percival	Samoa	Apprentice/staff; workshop support	Upu ma Tala / TAC
Bruce Soane	Samoa	Apprentice; assisted master craftsmen	Upu ma Tala / Canoe & tools
Lamarben Tuipe'a	Samoa	Apprentice; assisted master craftsmen	Upu ma Tala / Canoe & tools
Sanele Siloto	Samoa	Apprentice; assisted master craftsmen	Upu ma Tala / Canoe & tools
Peter Siloto	Samoa	Apprentice; assisted master craftsmen	Upu ma Tala / Canoe & tools
Faith Punefu	Samoa	Staff; workshop participation and support	Upu ma Tala / TAC
Leilani Vetelino	Samoa	Staff; workshop participation and support	Upu ma Tala / TAC
Awal Mohammed	Samoa	Fibre arts practitioner; exhibition and workshop involvement	TAC exhibitions / Upu ma Tala

Annex C: Artists in Residence (2025)

Artists in residence contribute to Tiapapata's learning ecosystem through studio practice, skills exchange, and community engagement.

Artist	Country / Heritage	Dates	Discipline / Contribution	Project / Context
Lisa Rave	Germany	Sep 2024 – Jan 2025	Artist in residence (Cultural Vistas)	TAC / exchange
Helena Andreeff-Laurin	Sweden	17 Dec 2024 – 27 Mar 2025; 4 Nov 2025 on...	Ceramic artist; clay research and workshops	TAC / Upu ma Tala (pottery)
Staffan Laurin	Sweden	17 Dec 2024 – 27 Mar 2025; 4 Nov 2025 on...	Ceramic artist; clay research and workshops	TAC / Upu ma Tala (pottery)
Julia Chochola	Czech Republic	May – July 2025	Acrylic painting	Independent
Caitlin Moloney	Australia	Apr – Jun 2025	Ceramic artist	TAC
Matt Sephton	New Zealand	Apr – Jun 2025	Sound artist; performed at International Jazz Day	TAC events (music)
Myriam Goos	New Zealand	30 May – 1 Sep 2025	Ceramic artist	TAC / pottery
Georgina Gwatkin-Higson	Australia	1 Aug – 11 Sep 2025	Flutist; performed at Resonance Music; community drama sessions	TAC events (music/education)
Sybille Schlumbom	Germany	Aug – Sep 2025	Paint/graphic/mokuhanga; workshop	TAC / Mokuhanga
Domas Rukas	Australia	2025 (visit/residency period)	Wood carver, blacksmith, built forge	TAC / Upu ma Tala
Gabrielle Rukas	Australia	2025 (visit/residency period)	Ceramic artist	TAC / pottery
Eleni Timoteo	Tokelauan heritage	14 Nov – 20 Dec 2025	Recycled-material jewelry; exhibited at Waste Centre opening	Sustainability / Paper arts
Anna Jencikova	Czech Republic	Feb 2025	WOOFer (gardening)	Gardens
Itay Shina & Adi	Israel	Mar 2025	WOOFers (volunteer service)	General support

Annex D: Volunteers & WOOFers (2025)

Volunteers and WOOFers supported Tiapapata's gardens, operations, events, and children's programmes. Many also assisted children's art classes throughout the year.

Name	Country	Dates (2025)	Role / Notable Contribution	Primary Area
Sammy Haigh	Australia	Feb – Apr 2025	General volunteer; supported neighbourhood student learning; joined Samoan wedding siva; considering return	Community service
Gabriel Souverbie	Switzerland	May–Jun 2025 (approx. 3 weeks)	WOOFer (gardens)	Gardens
Anna Beerstra	Netherlands	Sep 2025	General volunteer	Operations & support
Gina Bahri	Australia (Lebanese descent)	Sep – Nov 2025	General volunteer; created/cooked Arabian menu for The Idol film night; trained kitchen staff	Cultural programming
Lena & Marc Coiffard	France	Nov 2025	WOOFers (gardening)	Gardens

Annex E: Partnerships & Learning Exchanges Initiated in 2025

Academic, cultural, and institutional relationships strengthened during 2025 and are expected to shape a substantial programme of collaboration and learning exchange in 2026.

A key relationship continues to be the Art Centre's long-standing collaboration with the **University of St Andrews, Scotland**. **Dr Tony Crook**, Director of the Centre for Pacific Studies, remains Galumalemana Steven Percival's principal academic point of contact and the primary liaison for the **British Museum Endangered Material Knowledge Programme (EMKP)** work that is due to be implemented in 2026. This relationship—built over more than a decade—positions the Art Centre within an international network focused on ethical, community-led documentation of endangered material practices and intergenerational knowledge transmission.

Building on this foundation, a University of St Andrews student, **Bea Pearson (Laidlaw Scholar)**, secured approvals in principle in late 2025 to undertake a mid-2026 placement at the Art Centre. Bea's placement is planned for **8 June to 25 July 2026** and is framed explicitly through ethically engaged practice, with a strong interest in supporting the Art Centre's ongoing education and cultural revitalisation work while also contributing research and documentation skills (including filmmaking) in a way that complements—not duplicates—the EMKP documentation programme.

Further engagement with the University of St Andrews developed through planning with **Professor Karen Brown** and **Dr Victoria McMillan**, who confirmed discussions during 2025 for a Samoa-based learning exchange in 2026. Planning centred on an **intergenerational plant knowledge workshop**, with **Saturday 13 June 2026** identified as a preferred date (subject to local confirmation and logistics). This collaboration links the Art Centre with a wider trans-oceanic community heritage network and associated webinar exchanges focused on traditional ecological knowledge, climate resilience, and intergenerational learning.

In parallel, the Art Centre's expanding role as a multidisciplinary learning site was reflected in enquiries associated with **Kalika Dojo**, which were initiated in 2025 and are expected to continue developing in 2026. Organizers from Aotearoa New Zealand and Australia proposed holding an international **Brazilian Jiu-Jitsu camp** at the Art Centre, with proposed dates of **29 June to 3 July 2026**, and accommodation sought across the on-site units for visiting participants. This enquiry reflects the growing recognition of the Art Centre as an integrated place of learning—where arts, heritage, wellbeing, and community education coexist within one complex.

The Art Centre also advanced its sustainability planning through a **renewable energy grant application** submitted in 2025, with a decision anticipated in the first quarter of 2026. If successful, this development would significantly strengthen operational resilience and expand the Centre's capacity to host extended residencies, workshops, and educational programmes.

Finally, 2025 also included developments that broaden the Art Centre's science-and-learning horizon, building on earlier achievements in astronomy outreach. In 2021, the Art Centre's project "**Telescopes for All in Samoa**" was awarded through the International Astronomical Union's outreach programming, establishing the Centre as a credible community platform for astronomy education. In 2025, this strand gained renewed momentum through new discussions with **Sybilla Technologies**, who approached the Art Centre regarding the potential hosting of optical sensor equipment as part of a global space-surveillance network. While details remain subject to further negotiation, the initiative signals a promising future pathway in which the Art Centre can expand children's and community access to astronomy and observational learning.

including the possibility of a new, high-quality telescope being housed within the Art Centre's observatory framework to support public education on the moon, planets, and constellations. This interdisciplinary direction—linking culture, environment, and community science—aligns with the Art Centre's long-standing commitment to place-based learning and public benefit.