



What is FestPac?

Summary Workshop Report

CONNECT ME | CREATE ME | PROMOTE ME



WORKSHOPS IN PREPARATION FOR THE 12TH FESTIVAL OF PACIFIC ARTS

February 15, 2014

The Guam Council on the Arts and Humanities Agency (CAHA) Gallery
Terlaje Professional Building, Hagåtña, Guam

Written and presented by

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Table of Contents

Introduction	1
Welcome	3
Presentation One	5
“The Festival of Pacific Arts: A History of Guam’s Participation” Judy Flores, PhD Pacific Arts Scholar and Artist	
Presentation Two	13
“Hafa i Yota Ginen i Finapos’ta: What We Own is From Our Past” Toni “Malia” Ramirez, Cultural Preservationist/Historian Department of Parks and Recreation	
Presentation Three	17
“FestPac Protocols, Permissions and Logo Use” Therese C. Arriola, Chair FestPac Coordinating Committee	
Presentation Four	21
“What We’ve Done and What We Need to Do” Monica O. Guzman, Board Chair, Guam Council on the Arts and Humanities Agency FestPac 2016 Programming Committee Chair	
Closing	27

Introduction

A three-hour workshop entitled, *What is FestPac?*, was held on 15 February 2014 at the Guam Council on the Arts and Humanities Agency (CAHA) gallery, located on the first floor of the Terlaje Professional Building in Hagåtña, Guam. Participants from the local arts community of Guam attended the workshop, which consisted of presentations by Dr. Judy Flores, a Pacific arts scholar and artist; Toni “Malia” Ramirez, a historian and cultural preservationist with the Department of Parks and Recreation; Therese Arriola, Chairperson, Festival of the Pacific Arts Coordinating Committee; and Monica Guzman, CAHA Board Chair. The workshop was the first in a series of educational workshops entitled, *Connect Me |CreateMe |Promote Me*, targeted to Guam’s local arts community in preparation for the 12th Festival of the Pacific Arts (FestPac), which Guam is hosting in 2016.

The goal of the workshop was to provide information about FestPac and provide a general overview and report on the progress of planning for the festival on Guam. The Festival of the Pacific Arts has been held every four years since 1972 in different Pacific island countries. Although Guam has participated in every FestPac, the 2016 festival will be Guam’s first time to host the event as a community. Dr. Flores presented on the history of FestPac and Guam’s involvement to date. Therese Arriola discussed FestPac protocols, permissions and use of the FestPac logo. Toni Ramirez discussed the impact of FestPac on the arts and cultural heritage on Guam, and Monica Guzman provided information on programming, upcoming workshops and what still needs to be done to prepare Guam’s artists and cultural practitioners for this event.

Participants: About 50 members of the Guam arts community, including artists, artisans, and cultural producers and educators.

Facilitator: Rita P. Nauta, Guampedia.com Managing Director

Hosted by: Guam Council on the Arts and Humanities Agency (CAHA), a division of the Department of Chamorro Affairs, the Guam Visitors Bureau (GVB), the Guam Preservation Trust (GPT) and the Guampedia Foundation, Inc.

Presenters: Judy Flores, PhD, Pacific arts scholar and artist
Toni “Malia” Ramirez, historian and cultural preservationist, Department of Parks and Recreation Historic Preservation Division
Therese C. Arriola, Board Member, Guam Visitors Bureau and Chairperson, FestPac Coordinating Committee
Monica O. Guzman, Board Chairperson, Guam Council on the Arts and Humanities Agency

Welcome

Monica Guzman, Guam Council on the Arts and Humanities Agency (CAHA) Board Chair welcomed and thanked the workshop participants. Guzman then invited Jeremy Cepeda from I Fanlalai'an to offer a traditional blessing to open the workshop. Cepeda presented the prayer/chant "I Tinituhon," and expressed that this blessing reminds us that, "in the beginning, in the mind of the Most High, all things were one."

After the blessing, Guzman proceeded to explain that the workshop was a collaboration between CAHA, the Guam Visitors Bureau (GVB), Guam Preservation Trust (GPT), and the Guampedia Foundation. She introduced Guampedia staff members Rita Nauta and Dominica Tolentino who provided technical assistance during the workshop presentations. This particular workshop on "What is FestPac?" is the first in the series of workshops in preparation for the 12th Festival of Pacific Arts.

Presentation One

“The Festival of Pacific Arts: A History of Guam’s Participation”

Judy Flores, PhD

Pacific Arts Scholar and Artist

Note: additional information for this presentation was provided by Dr. Flores’ written paper for this workshop.

Pacific arts scholar, historian and artist, Dr. Judy Flores, discussed Guam’s participation in the Festival of Pacific Arts over the years. Records show that Guam has participated in FestPac in some small way since the first one was held in 1972. She then gave an overview of FestPac:

Beginning in 1972, Pacific peoples have come together every four years to share and exchange their culture at FestPac. Participants come from more than 27 countries, and the number of participants has increased to more than 2000. FestPac is held every four years and countries in the Pacific regions of Polynesia, Melanesia and Micronesia rotate in hosting the event. Host countries are elected. The last FestPac was held in the Solomon Islands (Melanesia) and before that, the festival was in Palau (Micronesia).

FestPac was conceived by the Secretariat of the Pacific Community, an international organization of 22 Pacific island countries and territories that works in different aspects of sustainable development for Pacific island peoples. The festival was conceived in an attempt to combat the erosion of traditional customary practices. It grew out of the desire, expressed by Pacific island leaders, for the peoples of the region to share their cultures and establish deeper understanding and friendship between countries.

Participants are guests of the host country from the time of their arrival until their departure. Delegations from other countries are sent to the host country, but once they arrive, the host country bears the cost of local travel and accommodations, meals, and other forms of hospitality to make them feel welcomed. Therefore, hosting the festival is a major, cultural, technical and economic challenge that requires broad community participation and cooperation. The festival also provides tremendous opportunities for social and cultural interchange and for the exposure of local products, as well as helps enhance tourism within the host country. Flores emphasized tourism may benefit from hosting FestPac, but it is not the sole purpose of the festival.

The festival provides Pacific people an opportunity to assert their identities, both for themselves and with other people of the Pacific. It has additional significance for the host country, which has the opportunity to present itself to its own people, to invited countries and to the wider festival audience.

The SPC has stressed that this festival is by and for the indigenous people of the Pacific. An increasing number of non-indigenous visitors may come to these festivals because of the energy, authenticity and sharing warmth of the participants, but the main goal is to provide an inspirational, welcoming atmosphere of sharing our culture with our Pacific delegations. Guam’s participation in FestPac over the years has changed, but with this FestPac in 2016, Guam will have a special chance to show what Guam is and what we are as a Pacific people.

FestPac helps to maintain a sense of “Pacificness” among island communities—that we are part of the greater Pacific-wide culture. Recognition of a common Pacific identity can be a strong motivating force for individual communities to revive and cherish their own traditional forms of

cultural expression. By studying Guam's participation, one can see the development of Guam's own sense of identity.

Flores stated, FestPac is not a competition but a sharing of cultures, to create pride; we want to proudly show what we have here. We want to encourage young contemporary artists and performers to showcase their talent and to help bridge the gap between traditional cultural expressions and the aspirations of our youth.

Flores herself has attended FestPac since 1987 to 2002, and she has seen especially the development of Chamorro dance, noting its traditional elements, but also recognizing that young folks are taking Chamorro dance in other directions and doing something different. Flores then outlined the different festivals, themes and some details about Guam's participation and journey to hosting this event.

1972 Festival of Pacific Arts, Fiji Islands

Major themes:

- *Fight against the disappearance of traditional arts in most Pacific countries.*
- *Protect them from being submerged by other cultural influences.*
- *Start a process of preservation and development of the various local arts forms.*

In 1972, Guam was not a part of the South Pacific Commission. However, Guam may have received a complimentary invitation to attend. The festival was held in the Fiji Islands. The invitation likely was sent to the governor, who sent one person: Tan Elena Benavente, a pandanus weaver, who must have fit in very well at that festival.

1976 Festival of Pacific Arts, New Zealand

- *Presenting our culture to our neighbors and sharing a common heritage.*
- *Acting for friendship between the peoples of the region.*
- *Culture as a key to individuality.*

In 1976, Guam's participation was again through the governor's office; the island was represented by a UOG modern dance group under the direction of UOG dance instructor Gregoria Baty, and a palapala family party band made up of members from the Iriarte family (including Leonard Iriarte). Funds were obtained from the governor's office, probably from the National Endowment for the Arts through the Insular Arts Council (the predecessor to CAHA). People were hearing about FestPac, but it was not clear how the selection to participate was made. Leonard Iriarte, who was a teenager at the time, recalled in a 1996 interview by Flores, that they played typical songs for a palapala band—country-western songs in English. Additionally he recalled that every time the dance group came out to perform in their black tights, the audience would look confused. The only time audiences seemed to connect with the Guam presentation was when the band harmonized, which is prevalent among Pacific islanders. This experience led him to think about what we should be doing at the festival and what is our heritage. It caused him to begin to research his own Chamorro heritage, resulting in his current Chamorro language chant group, I Fanalaihān.

Flores then pointed out that each festival has a theme and a flag.

1980 Festival of Pacific Arts, Papua New Guinea (PNG)

A celebration of Pacific Awareness

The third FestPac was held in Port Moresby, PNG with over 1600 participants from 22 countries and territories. According to the SPC, in asserting their presence at the 3rd Festival in PNG, both the Hawaii and Guam delegations justified the north Pacific's inclusion in the event. As a result, the name was changed [from "South Pacific Festival of the Arts"] to the "Festival of Pacific Arts." Guam became a full-fledged member of the South Pacific Commission and sent an official delegation.

Guam's delegation was spearheaded by then-director of the Insular Arts Council, Bill Guillily, and art teacher Gillian Hansen. They took an exhibition of contemporary art by some Chamorro (but largely resident non-Chamorro) artists, along with a contemporary band comprised of Chamorro and non-Chamorro musicians: the popular Marianas Homegrown with J.D. Crutch. Senator Carmen Kasperbauer also attended as head of the Legislative Committee on Culture along with other officials. According to Flores, Guam participants in that festival returned full of praise for the energy of the event. However, attending officials privately criticized the way Guam was represented, some expressing embarrassment about the way Guam members behaved. Nevertheless, Flores asserts that among indigenous peoples at the festival, Marianas Homegrown fit in well. With this band, Guam was just beginning to develop an indigenous contemporary sound.

By the time planning was underway for the 1984 festival, Guam's participation was under the authority of a Festpac Task Force, appointed by the governor and headed by the director of CAHA. Flores participated as a member of the Festpac Task Force. The group generally agreed that Guam needed to present more than the Spanish-Colonial era artistic traditions. Recreations of ancient Chamorro dance began to emerge, telling the cultural history of Guam through song and dance. Spanish colonial dances and contemporary rock-n-roll and cha-cha dances were also presented. A contemporary art exhibit and palm weaving demonstrations were also included. Although the Guam delegation was beginning to represent its indigenous Chamorro culture, the Guam presentations were different from those of other Pacific nations. Artists and officials expressed feelings that the Guam presentations did not conform with other islanders, but rather, showed the multiple cultural heritages of Guam. The Guam delegation organizers felt FestPac seemed to serve as a measurement of our Pacific identity; they felt compelled to select and emphasize aspects of indigenous Chamorro heritage and to minimize Guam's colonial heritage.

1985 Festival of Pacific Arts, French Polynesia

- *Pacific, my new home*
- *Our own Pacific way for our new home*
- *For a Pacific way in development*

The 4th FestPac was held in French Polynesia, although it was originally scheduled to take place in New Caledonia in 1984. The venue was changed due to serious political incidents occurring in New Caledonia. As a result, French Polynesia (Tahiti) had only four months to prepare. Almost 1200 participants from 21 countries attended.

Guam largest delegation to date was comprised of dancers and singers selected through auditions for a musical performance that told Guam's history through song and dance. Frank Rabon put

together a musical play and the cast included dancers and singers and traditional artists. It was a good start, showing how Guam became the way it is today. There was cha-cha, Spanish dances and some ancient style dances but not extensively. Flores notes the format of the Guam performance, however, did not fit the general format of the festival and the full production was only performed once. However, segments of the cast were able to put together impromptu song and dance performances from Guam's varied historical eras. In this festival, it was easier for Guam's traditional weavers and carvers to connect and share ideas with their Pacific counterparts. Nevertheless, Guam officials and artists were beginning to think about how our arts compared with those presented by other Pacific islands. FestPac had a large part in helping Guam artists re-discover their ancient past. Frank Rabon began his Taotao Tano' dance group and his interpretations of ancient Chamorro dance gained popularity.

1988 Festival of Pacific Arts, Townsville, Australia

- *To promote the maintenance of indigenous cultures of the Pacific region*
- *Making the Arts Festival a time for communication between Pacific peoples*
- *Making the "Dreamtime" a rebirth for the Pacific peoples in their common destiny, working, living, and achieving fulfillment together through their arts and cultures*

For this festival, there were over 1700 participants from 24 countries and territories. Guam sent a delegation of about 50 people, including a cast of singers and dancers for another musical history of our island called "*Kantan i Taotao Tano—Songs of the People of the Land.*" The production was popular at home but was only performed once at the festival. On Guam, local audiences had filled up the place and the presentation was recorded.

At FestPac, however, each country has one night only to showcase their major production. Generally, the performing arts facility is built just for the festival. The Guam delegation was not yet thinking about, what do you do with the remaining time? Smaller, daily venues need short 20-30 minute performances on makeshift stages or grassy village centers without the advantage of microphones or stage lighting. Fortunately, Guam had Frank Rabon who had made a lot of connections with other indigenous groups; he had his dance group provide cultural dance at the many venues of the festival. The delegation also included a group of *Kantan Chamorita* singers, a master weaver, a *bilembaotuyan* player and a blacksmith, along with apprentices. The festival also included literary arts and storytelling and discussion sessions.

Flores pointed out that while Guam was able to successfully participate in FestPac, she felt that something was missing in Guam's presentations and that maybe, Guam still was not quite ready for all the events and activities planned at the festival. For example, the festival usually includes a parade of countries and songs, and Guam's participants were not prepared to fully be included in these events.

Still, during this time, the extensive list of traditional practitioners shows how Guam had developed an awareness of the importance of the island's living traditions. The arts council had recognized them with Master of Traditional Arts awards and established an apprenticeship program. At this festival, Guam's artists made close and lasting connections with practitioners from other Pacific islands. They shared dorm space at James Cook University with the Maori delegation. These associations brought Guam's artisans into networks of other Pacific festivals, further influencing Chamorro indigenous artistic expressions.

1992 Festival of Pacific Arts, Cook Islands

- *Seafaring Pacific Islanders*
- *Pacific Islanders as great ocean voyagers*

One of the greatest achievements of Pacific Islanders was the building and sailing of ocean-going canoes, or *vakas*. The 6th Festival, held in Rarotonga, Cook Islands from 16–27 October 1992, celebrated the achievements of Pacific Islanders as great ocean voyagers. It attracted over 1800 participants from 23 Pacific island countries and territories.

By 1992, FestPac was becoming more important, more recognized. It was the event that many of Guam's artists aspired to join. CAHA had the difficult task of choosing from among several dance groups and practicing artists who applied to participate. It was getting harder to find a fair way to select participants. Under Tony Lamorena, the selection committee came up with a competition for groups to form their own programs and present them to a panel of judges that would select the group that would go. The judges ended up selecting a group of Chamorro studies teachers who put together a nice storyline but one that did not include ancient Chamorro dance interpretations. They also included crafters, a master weaver, a blacksmith, a canoe and wood carver and apprentices. For the ancient period, Jess Rivera was selected to represent Guam. A participant noted that Maria Yatar, a tattoo artist, was a big sensation at this particular festival.

The influence of pan-Pacific designs was evident in the work of Guam's artists at this festival. They were making elaborate carvings and intricately carved spears. Orange *spondylus* shell and *sinahi* pendants were becoming symbols of ancient Chamorro heritage. This festival, focusing on the arrival of indigenous canoes from far-away islands, helped Guam's participants to realize Guam, too, had a rich navigation and canoe building heritage. This influenced the creation of organizations in Guam such as TASI-Traditions about Seafaring Islands.

1996 Festival of Pacific Arts, Samoa

Tala Measina

In 1996, FestPac was held in Apia, Samoa with over 1500 participants from 25 island countries and territories. The festival paid special attention to young people beginning with a dramatic opening with over 2000 Samoan children singing.

Ancient Chamorro dance was prominently featured by the Guam delegation. Craft practitioners, including palm weavers, carvers and jewelry makers dominated the Guam hut at the Festival Village. Festival Village is built by the host country and consists of a hut for each country where crafters do their presentations on a daily basis. Guam organizers had coordinated with the host country to erect a huge *latte* stone from stones found in Samoa in front of the Guam hut at Festival Village. The script for the performing arts delegation was entitled *Taotao Latte*, with a script by Peter Onedera, music by Maria Yatar and choreography by Frank Rabon. Guam's presentations became more polished and sophisticated.

Flores interviewed attendees to study how people perceived these cultural portrayals at this venue. One who had seen Guam's performance in 1976 said that performance was "made up" and "not real," but this 1996 performance was quite spectacular. Another commented that the performance in 1980 was uninteresting but now "they have something interesting." A hula master, however, resented the use of the *ipu heke* (gourd instrument) in the Guam dances. The group

came to the conclusion that everybody borrows, but all should be aware of the issues that result from certain borrowing practices. People should understand how groups can take different aspects of culture and make them their own without offending other countries.

Other comments from festival observers included those made about the Guam jewelry maker's booth—they were very favorably impressed with the workmanship and creativity evident in the objects and with the artist's articulate explanations of his work, friendliness and eagerness to answer questions. Others that observed dance felt that rhythms and the use of sticks were more associated with Micronesia as opposed to Polynesia. There was also excitement in seeing the use of the *belimbautuyan* and felt that that should be more the central focus for Guam's performances.

The head of the Maori group Te Waka Huia became friendly with the Guam delegation and admitted that up to then they did not know much about Guam—they had thought Guam was just a large air force base. But the Guam delegations were eager to mix with other nations in their quest to find their culture. By 1996, it was more apparent that Guam's delegation was much more confident and more comfortable with themselves although they were still doing colonial performances.

In the interview with Guam's Carlos Taitano, he commented that Guam's presentation has the sophistication seen in other countries. Rabon is largely responsible for this, along with Maria Yatar. Indeed, the performers look and sound like our Pacific brothers and sisters.

2000 Festival of Pacific Arts, New Caledonia

- *Pacific cultures on the move together*
- *Words of Yesterday - The souls of our forefathers*
- *Words of Today - Free expression and a clamor of competing voices*
- *Words of Tomorrow - The way forward*

The 2000 FestPac was held in New Caledonia, with over 2000 participants from 24 countries. Guam had more than 80 participants led by Frank Rabon who knew Guam had to be prepared for the grand parade of nations, and that we had to stand out. Guam had brought a literary storytelling group; had a continuation of tattoo art, participated in discussions of Pacific issues at the forum; weavers, carvers, tattoo artists, and a new generation of artisans were making jewelry with *spondylus* and recreating ancient pieces that were very popular. Philip Sablan started showing coconut leaf woven sculptures. Additionally, there was a culinary group, as Guam food was becoming popular. The Guam Visitors Bureau also became incorporated as a supporter of the event so they could tap into the potential of these festivals in terms of organization, content and heritage tourism opportunities.

2004 Festival of Pacific Arts, Palau

- *Oltobed a Malt – Nurture, Regenerate, Celebrate*

The 9th Festival of Pacific Arts was held in Palau and was attended by over 2000 participants. Palau was the first to host the festival in Micronesia. There was a charter flight from Guam with a 150-person delegation; Frank Rabon brought a traditional dance group; Leonard Iriarte brought a chant group, really demonstrating how our culture was developing. The selection process was

very competitive. Organizers increasingly relied on Rabon for the dance group. Others in the delegation included weavers, culinary artists, crafters, carvers, blacksmiths, and visual artists; a literary storytelling group and a culinary group, and also for the first time, there was an entry into the canoe building and navigation group. At this festival, Guam bid to host the festival in 2016.

2008 Festival of Pacific Arts, American Samoa

- *Su'iga'ula a le Atuvasa: Threading the Oceania 'Ula*

The 10th Festival of Pacific Arts was held in Pago Pago, American Samoa. Guam was firmly established among the 27-member nations. For the first time, Guam featured a Guam Night, providing a fiesta of Guam delicacies for officials and delegation representatives of participating islands.

Flores added that since 2004, CAHA has been tasked with the selection of participants but relies on practitioners to guide these decisions. There have also been challenges. GovGuam, through the efforts of CAHA and GVB, headed by the FestPac Task Force, has been supportive in raising the funds for Guam's participation. However, delegation members also need to be able to raise 50% of their own funds for travel costs. There have also been issues of inclusion and exclusion due to undefined selection criteria: for example, at this festival in American Samoa, the I Fanalaian group was not included in the dance retinue because they were not considered a dance group. However, chant is part of Chamorro culture, so they came as an extra group. Officials had to intervene to make sure there was balanced representation of all practitioners. CAHA has been able to resolve some of the challenges related to fundraising by helping the delegation members on a case-by-case basis.

2012 Festival of Pacific Arts, Solomon Islands

- *Culture in Harmony with Nature*

The 11th FestPac was held in Honoria, Solomon Islands. This was an important festival for Guam because people were going to look at Guam's delegation knowing Guam would be the next host. Guam needed to make their presentations exciting to get others interested to come to the North Pacific (most of the island members are in the South Pacific).

Guam sent a large delegation, close to the 150 maximum designated by the Solomon Islands hosts. Rabon was designated to organize the performers. The culinary group and storytelling group again participated. Peter Onedera presented his play, TETEHAN, as Guam's first entry into the Theatre Arts genre. A Guam fiesta night was held to show off Guam as the next festival host.

A handover of the festival flag was held at the closing ceremony. According to SPC protocol, Guam now holds the Vice-Chairmanship of the SPC organizing council. Our official representative is Department of Chamorro Affairs president Joseph Cameron.

As the hosting country, Guam has already set up the criteria for participation (which has been approved and available) and will have an official delegation of up to 500 participants. Festival organizers want to include Chamorros who live off-island. Flores added that Guam is designating a percentage of the 500 slots for practitioners who live off-island, including folks from California,

Texas, Washington, DC, etc. This is an ideal time for members of the Chamorro diaspora to come and join in hosting our Pacific neighbors. This will be addressed in one of the other sessions.

A participant asked if the local Guam FestPac participants have to also raise money for the off-island Guam participants to travel here, and Flores replied, yes. The participant pointed out that this is controversial but Flores responded that the participants in this workshop are here to talk about these issues so that everybody in the community can be involved and make FestPac a proud moment in Guam history.

In her paper for this presentation, Flores stated, "I feel it is important to use FestPac 2016 to tell the Chamorro story. We need to be able to show in our artistic productions how we re-connected to our past, and how we are re-creating icons, sounds and movements based on vestiges left to us in writings and artifacts, from colonial adaptations and influences of other Pacific cultures. We need to honor our masters for the contributions they made to this movement. We need to show through our storytelling and choreography and music that there was a drastic break in our cultural continuity due to colonial interventions. Our productions need to show how we overcame this break and re-established links to our past that are accepted in our community today. And we need to show that our culture is not stagnant, but continues to evolve along with other cultures of our Pacific region."

Facilitator Rita Nauta stated it is important to study the history of FestPac; she thanked Dr. Flores for being our historian of arts, and for documenting the evolution of arts in our community and how the history of FestPac has impacted our island.

Presentation Two

“Hafa i Yota Ginen i Finapos’ta: What We Own is From Our Past”

Toni “Malia” Ramirez, Cultural Preservationist/Historian

Department of Parks and Recreation

In this presentation, Toni Ramirez discussed the impact the Festival of Pacific Arts has had on the arts and cultural heritage on Guam. In particular, Ramirez spoke about his own experiences as he has attended FestPac since it began in 1972.

Chamorro scholar Laura Souder, who was heading the program at the time, asked Ramirez to represent Guam in Darwin, Australia. His immediate answer was to ask, “What is FestPac all about?” FestPac was new, and although he had been involved in Pacific studies, he had not really heard about FestPac before and was unsure what his role would be representing Guam.

In 1996, he was asked again by Anthony Corn, Chairman of CAHA, who told him to “Just go!” but again, Ramirez had the same issue about what he was going to do when he got there. Despite his reservations, Ramirez went with the group, although at the time he did not represent any group in the performing arts but rather, went as the historian for Guam. According to Ramirez, other people were so eager to learn about the island that Ramirez became the spokesperson for Guam, especially when young participants did not know how to answer questions from other delegates about Guam. Ramirez would offer answers so that the delegates could participate in the cultural exchange of FestPac. When Ramirez went to Samoa, he could not believe he had said “no” the first time around because of his own lack of knowledge about the festival, and that was so unfortunate.

To Ramirez, the people of Guam, in general, have even less knowledge about FestPac. He stated it was very important that Guam move forward with FestPac for everybody on Guam: “Only two years remain and they are going to go by fast; we need people to know what Guam is, where it is at—not just because of the military presence or that it is part of the United States, or that Guam is a territory of the United States because of the military presence, but also because of the unfortunate perception that Guam is absent of indigenous people.”

The word “indigenous” is very important among the 27 island nations that participate in FestPac. The first time Ramirez went to Samoa, he noted that for Fiji, an island nation that has an indigenous population that is slightly less than the Fijian-Indian population, their delegation included Fijian-Indians. The SPC, though, kept emphasizing “indigenous” culture, their point being, this is the Festival of Pacific Arts, they want to highlight the indigenous people and their history. They are not trying, but people want to know about the past and who owns that. For example, in the case of Guam, does the past belong to all the people of Guam or the indigenous Chamorro population?

Ramirez believes it is important when planning these kinds of events to key into the way Pacific Islands are today—Oceania—the far flung islands of Micronesia, Polynesia and Melanesia. What we own is from our past—so, asking the participants, what is it from the past that you want to present as a living culture today here on Guam in the year 2016?

When Ramirez first went to FestPac it was very simple to participate; the theme was Taotao Latte and it made him proud that that was part of his indigenous identity—“No one can take that away from me. You cannot deny you are *taotao latte*.” Two weeks before the festival a group from

Guam came and built a *latte* structure, which supposedly is still in the legislative hall in Samoa, and has been left behind as a legacy.

After Samoa, FestPac was supposed to be hosted by New Caledonia, which, like Guam, is one of the colonies that remain in the world—a fact that cannot be denied. Ramirez was appointed by Governor Joseph Ada as the SPC delegate. In New Caledonia, because of the French administration, political tension, and political insurgency FestPac was moved to Tahiti. Ramirez was struck by how proud the Kanaks were of their cultural heritage and was inspired by them—they showcased a beautiful presentation. But who put it together? The Kanaks [the indigenous people of New Caledonia]—it was like they were saying, “This is our right. You can come and sit and listen, but we will be the speakers—this is our indigenous right, and so be it.”

Ramirez then went to FestPac in Palau to what was a beautiful celebration, the first FestPac in the northern Pacific. Ramirez represented GVB and was taken by the fact that he did not meet one political leader—just traditional leaders or chiefs, from Samoa to American Samoa to Palau—not one prime minister or governor. People were greeted by village leaders in traditional meetings.

For Ramirez, Guam’s traditional leadership is kind of absent nowadays as power has shifted from our elders to our political leaders. In Palau, there is a building for the center for the arts, a building for a museum. It made him question where the money was coming from. He found in going to places like Hawaii, Guam, CNMI and American Samoa, that the US gives the least funding to the Pacific arts. For Palau, the big donors are China and Japan. Once a place is independent they can take funding from other foreign governments, but places under the US flag, like Guam, cannot. However, in American Samoa Ramirez was taken by the beautiful voices of children speaking Samoan—something which is absent among Chamorro children in Guam, that cultural experience of hearing the native tongue freely spoken by indigenous people. These are the kinds of challenges that have to be addressed when the festival delegations come here.

It was also in Samoa that for the first time the indigenous people from Taiwan came as a visiting delegation. These are Malayo-Polynesian people that should not be denied being allowed to participate. They are us, too.

Many in Guam in the performing arts ask, “How come it is different when we dance and when they dance?” According to Ramirez, “On Guam we stage our dances; in these islands, the kids you are dancing with live it every day—they eat taro and breadfruit everyday, that is their thing, but when we leave this host country we go back to what Guam is all about today, and that is different.”

Ramirez stated that he is already out there in the schools talking about FestPac especially during Chamorro month because these children have to be ready, not just a few weeks before the delegations get here, but involved now. In New Caledonia, Ramirez was asked, “Why is Guam so absent in many Pacific issues?” He responded, Guam is invited to participate but always reverts to the US model. Guam never really comes into the greater Pacific to talk about the issues we actually share among all Pacific peoples.

A participant asked how does one take their culture back after having been Americanized? Ramirez answered that this would be “reclaiming your culture.” He stated there is a myth that culture does not change. In fact, culture is dynamic, evolving, it moves, it is not stagnant, and we even see other islanders have made changes to their cultures. Where culture changes have

occurred, these were new to other islands. On Guam, culture change was often unilateral, one way or no way. How to claim that back, we have to realize we have not really lost it—we sense it—so culture is really manifested in other ways. For example, we are not the only ones that are dealing with language loss.

Nauta reiterated for participants to think about what are some of the takeaways they want from this workshop—what do we want FestPac to be for the people that come here, and what do we want them to take with them from their experience on Guam.

Before the workshop break, Nicole Calvo, Special Projects Coordinator from the Guam Preservation Trust, asked participants several questions based on the previous presentations, giving participants who answered correctly fans with the FestPac logo as prizes.

Workshop Break

FestPac Video Presentation **guampedia.com**

After the break a video slide presentation of past FestPac events was shown. The video was compiled by Guampedia using footage from the CAHA archives.

Presentation Three

“FestPac Protocols, Permissions and Logo Use”

Therese C. Arriola, Chair

FestPac Coordinating Committee

Therese C. Arriola presented on various aspects of FestPac to guide participants in the protocols, permissions and the appropriate use of the FestPac logo while publicizing the festival on Guam. Arriola explained the theme for the 12th Festival of Pacific Arts 2016: “What We Own, What We Have, What We Share, United Voices of the Pacific.” She described the theme was developed by a local group of Chamorro artists led by Frank Rabon and by the FestPac coordinating committee in 2011. The committee was sanctioned in 2010 by public law to plan and execute the 12th Festival of Pacific Arts in 2016 (P.L. 30-83). The committee began meeting the following year, and has been meeting regularly every month since then.

Coordinating Committee

The organizing committee is made up of various community members and government representatives, including Judy Flores, Frank Rabon, Anne Marie Arceo, and Speaker Judith Won Pat, Chair of Culture B. J. Cruz and Minority Leader Tony Ada; Mayors’ Council Doris Lujan and Joanne Blas; Department of Chamorro Affairs President Joseph Cameron and CAHA Board Chair Monica Guzman, Youth Congress speaker Anthony Quenga (UOG); GVB Cultural Heritage and Community Outreach Division (CHACO) member Therese Arriola. Arriola was voted as chair of the coordinating committee and is proud to be in this position to help as much as she can with this festival.

Logo and Theme

The logo and theme were the result of brainstorming through committee members and cultural practitioners, and were approved and adopted by the committee. The approved logo was stylized by artist Ron Castro.

Arriola explained the meanings behind the different parts of the theme: “What We Own” refers to our way of life and identity as indigenous people. “What We Have” talks about our land and resources. “What We Share” is our spirit of *inafa’maolek*, our hospitality and our kindness for what Chamorros are known. The “United Voices of the Pacific” reflects the endurance of our people’s way of life and respect for others.

Arriola then pointed out the various icons of the Chamorro people found in the FestPac logo, including the *latte* stone, the foundation of our homes and family; the slingstone, which reflects pride and cultural identity, was once used by Chamorro warriors as the weapon of choice; the coconut tree—something which every Pacific island person can identify with as the “tree of life” and the numerous ways in which we use and live off the coconut plant. Also reflected in the logo is the sustenance of our people—the blue ocean and outrigger canoe. These also reflect how we are connected as brothers and sisters through navigation with all in the Pacific region. The logo is clean, symbolic, and “very Guam/Guahan.”

Arriola then explained that the committee is currently in the process of copyrighting the logo and theme as properties of the 2016 coordinating committee. Copyrighting and licensing the logo and theme are important because many people and entrepreneurs, whether they are connected to the cultural arena or not, will see an opportunity to make money off the theme and festival. It is

important to license and protect these tangible properties of the FestPac committee. Its use in any form, fashion or purpose has to receive written permission from the coordinating committee.

Fundraising

Regarding fundraising, the committee expects a cost of \$13 million for FestPac. The committee will need to raise \$2 million; \$5 million will come from GovGuam, and the remaining \$6 million will be in-kind donations and services. For all the previous festivals, the committee had to raise money for participants to attend as part of the delegation, but because Guam is hosting, there is not as much need for fundraising for travel.

Arriola also emphasized the importance of spreading the word that the logo and theme are copyright protected and that whenever anyone needs to use the logo, there should be a component that is tied in to fundraising. In other words, the logo should be used as a tool to get the word out and to assist in fundraising efforts.

Standing Committees and Chairs

Arriola then described that Monica Guzman is also the chair of the programming committee and there are five standing committees. CAHA is taking the lead for programming which has a major role in organizing the practitioners. With GVB, Arriola is leading the marketing arm and is responsible for internal and external marketing and getting the word out about FestPac to island residents and to the participating countries, as well as friends and families and the various markets with which GVB normally associates. Arriola anticipates a definite increase in traffic by 2016.

Festival Dates

The festival itself will run from May 22 to June 4, 2016. Arriola pointed out this is an ideal time because this is a downtime for local tourism so more rooms will be available for festival delegates.

Publicity Efforts

For 2014, the main focus of the coordinating committee's work is public awareness and community education. People will be asking what is FestPac—this includes individual residents, students, and every person on our island as well as people off-island. In fact, Arriola mentioned she just finished speaking to people in Palau and they are preparing a full contingent of 150 people for 2016. This is good news because with Guam as host, we are responsible for highlighting our region of Micronesia.

Arriola pointed out as individuals speaking to individuals, our responsibility is to let everyone know that FestPac is here in 2016. Currently, GVB is thinking of a jingle for the festival, and an art and calendar contest to be used as a marketing and fundraising tool. Indeed, the Liberation Day holiday coming up will be used as an opportunity to promote FestPac. There will be 35,000 people at the parade which will also be online, so FestPac will have a presence. There are also plans to have speaking engagements at schools, the various Rotary Clubs and other affiliated organizations and committees. Arriola asked the workshop participants to please let the committee know if there are other opportunities to reach out further to the community.

Arriola then brought up an individual challenge for the group: each person should talk up FestPac for the next two years. At a minimum each person should try to talk to ten people every day about FestPac. Put together a list of people with contact information, email this list to CAHA, and

the individual that turns in the most names this year will win a prize from GVB in December. The list will help develop a database to ensure that everyone is doing their part to get people to know about FestPac. The challenge will be announced publicly. The committee will generate a master list and a website which will be used to communicate with residents the progress towards the event.

Arriola reiterated that one of the things that everyone can look forward to is how FestPac focuses on and highlights Guam's indigenous culture and the cultures of the 27 island nations. It is a reality that we are in a day of technology; indeed, the committee is looking to develop a FestPac app for smartphones to improve communication, alert people of changes and easily pass on information to participants.

A participant commented that Chamorro cultural values are an important part of how we work together to organize FestPac. *Inafa'maolek* and respect are important to this process.

Another participant asked for clarification on funding for FestPac. Arriola answered that this is a \$13 million project. The funding plan is \$5 million will come from GovGuam, \$2 million will be fundraised, and the remaining \$6 million will be in-kind.

A participant asked if the funding saved from not having to cover off-island travel would be used for the construction of the festival village. Arriola replied that the total \$13 million funding takes into account the building of the festival village.

Another participant asked, regarding the database challenge, because many of the participants will be talking to the same people about FestPac, who will be able to include that person in their list? Arriola answered that whoever turns that name in first will be able to claim that person. Another participant asked if relatives and friends off-island could be part of the list. Arriola responded that yes, they may be included. In fact, great effort is being made to reach out to organizations off-island, like the Chelu organization in San Diego and others who organize the Chamorro festival which usually takes place at the end of March. Uno Hit, an organization run by Sandy Uslander, is also helping get the word out. There are plans to speak at the festival where lots of people travel in order to reach out to all Chamorros.

A participant commented that this incentive-based networking is a great idea but also wondered if the slideshow and history of FestPac was something that could be available, perhaps as a weekly thing or a spot on radio or TV? This is so that everyone, not just people on Guam, would have access to this information. The participant also asked who will be responsible for interpretation and education of who we are welcoming to the festival? Will there be school-based programs to get the youth engaged?

Arriola answered that there is a whole program being developed for youth, as well as village campaigns and outreach such as pocket meetings. There are also plans for several columns a year (at least six articles) for the local papers and TV shows. Arriola pointed out that while in the Solomon Islands, there were twelve shows produced of the festival and broadcast on Guam. The shows highlighted Guam's delegation. There are plans to show these videos again on PBS Guam as part of the education process.

A participant commented that in a month or two, he plans to submit a draft to the Legislature to develop creative marketing and fundraising especially for seafaring, including the renaming of roads or streets after seafaring terms or other aspects of Chamorro culture.

It was pointed out that the website for FestPac is located at www.guamfestpac2016.com. A participant asked how many people were expected to attend FestPac? Arriola replied about 3,500 people. There is a 150-member cap but not every country brings a full contingent. Still, they hope Micronesia's representation will be full.

Arriola announced as a board member of GVB that the CHACO committee offers a grant for capacity building. The next round is opening soon, so interested participants should call GVB for more information.

Nauta reiterated the importance of the family listing, to have these conversations and get people talking about FestPac. The community needs to get excited about the event.

Presentation Four

“What We’ve Done and What We Need to Do”

Monica O. Guzman, Board Chair,
Guam Council on the Arts and Humanities Agency
FestPac 2016 Programming Committee Chair

Monica Guzman gave the workshop participants an overview of the progress the coordinating committee has made toward organizing the 12th FestPac in 2016. The coordinating committee established by law has been meeting since 2012, prior to the 11th FestPac in the Solomon Islands. Guzman pointed out that the many different subcommittees have been established for the festival, as well as the festival dates.

The different subcommittees and their chairs are listed below:

- *Finance (Speaker Judith Won Pat-Guam Legislature)*
- *Marketing (Therese Arriola-GVB)*
- *Logistics (Joseph Cameron-DCA)*
- *Volunteers (Senator B. J. Cruz, Lujan, Blas and Mayors of Asan, Maina and Inarajan)*
- *Ceremonies (Frank Rabon, Judy Flores)*
- *Programming (CAHA)*

The dates for FestPac are May 22-June 4, 2016. The coordinating committee looked at weather patterns, particularly considering how that might make it difficult for people to sail their boats to Guam—the committee is looking for a large contingent of boats to participate in 2016.

Guzman also declared that marketing plans, website development and other things relative to the overall organizing FestPac have already been accomplished.

The **programming committee** has been meeting since November 2012. Co-chaired by Guzman and Anne Marie Arceo with the Hurao Academy, they have been meeting bimonthly at Guam Community College. The five different arts subcommittees, meanwhile, have been meeting monthly. These subcommittees include: **traditional arts, literary arts, visual arts, performing arts, and workshops, seminars and forums..** The subcommittees have established the different art forms and various subject matters to be featured; now, the subcommittees are at the point where they are finalizing their budgets and operation manuals—they are about 85% complete with their work.

The **visual arts** subcommittee is chaired by Ron Castro and Jenean Sablan-Ooka (CAHA). They want to feature the various art forms, chaired by the following individuals: **Traditional and Contemporary Painting** (Yeon Suk Park); **Illustration and Graphics** (B. J. Bell); **Children’s and Manamko Art** (Jackie Cruz); **Photography** (Victor Consaga); **Film** (Jose Munoz); **Architecture, Sculpture and Pottery** (Monaeka Flores); **and Floral Arts** (Simeon Palomo). The vision of the visual arts subcommittee is to have a 10,000 square foot facility to hang the various art pieces, interspersed with sculpture, pottery, architecture. Films will be showcased at venues like GCC and UOG as well as the Guam Museum. The museum, which will open by the end of 2014, will have a changing exhibits gallery with about 3,900 square feet of gallery space for photography. They will work on discussing sizing, grids, lighting and other details over the next few months, possibly purchasing 500 grids for exhibits.

The **performing arts** subcommittee is chaired by Eileen Meno, and will focus on traditional and contemporary song, dance and chant as well as a “Jamz House.” This represents the largest number of each delegation and most of the performances that are the highlight of most of the festivals. There will also be satellite venues in addition to the main stage at the festival village with performances running from 3:00 pm to 9:00 pm. The two other satellites will be located in the north and south and will have concurrent performances. Having different venues will bring the festival out to the people of Guam in the different villages. The subcommittee will need to schedule delegates’ performances, as well as determine the time necessary for the delegates to perform.

The **literary arts** subcommittee is chaired by Peter Onedera and John Ibanez (CAHA). The different themes featured include: **oratory, theater, fashion, publication, indigenous language, and history.** **Oratory** will be chaired by Louie and Leonila Gombar, and includes such events as storytelling, poetry, recitation, mime, puppetry, and “youth speaks.” **Theater** is chaired by Vincent and Selina Onedera-Salas and will feature dramatic contemporary works, Indigenous Rights, Children’s Productions, Playwrights and Seminars, Theater-in-the-Round (an informal stage theatrical performance), and Western Staging in an actual sit-down theater. This will depend on the dedication coming from different countries, as each will have different interpretations of performance in theater.

Fashion will be chaired by Erisa and Maria Cristobal and will feature national, traditional, indigenous and recyclable fashions; fashion designers and seminars. They envision a pageant featuring indigenous dress, etc. throughout the Pacific. They want to create a whole separate industry of fashion and invite designers to provide information about how Guam could develop a fashion industry.

The **publications** subcommittee is chaired by Dr. Monique Story and Dr. Matilda Rivera and will focus on contemporary, indigenous, graphics, anthologies, academic literary publications, novelists, writers, poets and seminars. Delegates will be able to bring books for sale at the huts in the festival village.

The subcommittee on **indigenous language** is chaired by Fermina Sablan and will feature written, oral and read languages of the Pacific; translations, orthographies, lexicography, documents, and media usage of language; workshops and seminars; demonstrative exhibits, displays and games; on-the-spot translations of words and phrases. This will be a space where every day a phrase will be posted and people will be encouraged to write the phrase down in their language.

The **history** subcommittee is chaired by Kelly Marsh-Taitano and will feature perspectives, politics, social, cultural, governmental indigenous histories; exhibits and displays; film and video documentaries.

Participant Peter Onedera interjected that the vision for the literary arts subcommittee is that all the world is a stage. They are looking at the youth of GCC and UOG and their facilities and theaters, but they also would like to go everywhere else from Gef Pago to Ritidian, to present Chamorro oral presentations all over the island.

The **traditional arts** subcommittee is headed by Monica Guzman and will feature **carving** (George Francisco) in stone, bone and wood; **tools and instruments** (Frank Lizama) such as those used in blacksmithing and musical instruments; **fishing and hunting traditions** (John Calvo);

canoes and navigation (Ignacio Camacho and Sandra Okada); **culinary arts** (Peter Duenas and Joe Okada); **healing arts** (Ursula Herrera and Moneka De Oro); **weaving** (Frank San Nicolas); and **body ornamentation**.

The vision for the traditional arts subcommittee is with the eight different disciplines, to pair up fishing and canoes, and culinary and healing. Then, take all the carvers, weavers, crafters and their tools to one venue for two days to conduct workshops among themselves. This two-day cultural exchange will be an opportunity for artists to share their techniques and styles. They will also have opportunities to display their wares.

There will also be a “Pacific Unity Project” where each country will be given a block of wood and throughout the two weeks they will carve something on this blank canvas. At the closing ceremony after working out the details, everyone will bring their carving and it will be placed onto a *latte* shaped frame for the ceremony.

The subcommittee on **workshops, seminars and forums** is chaired by Art De Oro and Rosa Palomo. Their vision is to conduct a workshop and have participants write a children’s book in their native language; additionally, they would like to do a “school outreach” and have different schools “adopt” and learn about a FestPac island.

Guzman stated that there are still several things that need to be done. For the programming committee, they still need to finalize plans and budgets for approval by the FestPac coordinating committee; identify venues and logistic needs; cross reference all plans; present to the Council of Pacific Arts and Culture by May 2014; and engage the community through networks and outreach.

CAHA still needs to call out and organize the 2016 Guam Delegation of 500 participants by May 2014; publish the established standards for selection and participation as well as posting them on the FestPac website; include the Chamorro diaspora, i.e., come up with a formula to determine the number of slots available for off-island Chamorros to participate in FestPac—maybe of the 500 slots, designate 80 to the diaspora. CAHA also needs to coordinate the formation of the Micronesian Council of Art, Culture and Tourism. CAHA has been meeting with the organizers of the Micronesian Island Fair to develop a charter and founding principles, hopefully by this year. This council will help in particular countries that have not been able to send participants to FestPac. For example, the people from the FSM have never been to the festival, or maybe only sent two or three delegates; CNMI has not been able to participate in many years; the committee is hoping to get the maximum number of delegates for them—imagine if Guam could get full participation from Micronesia, that will be so incredible; hopefully logistics will take care of that.

A participant asked if they are expecting a delegation of 150 from the Federation of Associated States (FAS). Guzman replied that yes, they want to include them all. Chuuk, for example, wants to possibly bring people on supply boats. United Airlines will do charter flights. Guzman pointed out that travel has always been difficult for Micronesian islanders to get to FestPac, but now, the difficulty is reversed—the only direct flights to Guam are from Hawaii and Australia. The most cost-effective way for participants to get to Guam is if United helps with charter flights.

Guzman then announced that CAHA’s workshop series, “Connect Me, Create Me, Promote Me,” with the Guampedia Foundation, GVB and Guam Preservation Trust, will be about capacity-building.

- **February 15: What is FestPac?** (the present workshop)
- **May 3: Visual Arts Workshop** (this will focus on things like exhibiting or displaying pieces for the festival, including framing or matting techniques, etc.)
- **July 26: Canoe and Navigation** (this will be a follow up for a workshop held in 2011 on the lexicon of the different parts of the canoe and other Chamorro terms)
- **September 6: Literary Arts** (a workshop on the presentation of the different disciplines)

These workshops will be advertised and publicized.

Guzman ended by encouraging the participants to continue to emphasize, remember and practice the foundation of our Chamorro culture and our language. “A little bit of *inafa’maolek*, in the spirit of cooperation, respect and support, let us ensure that in all our planning meetings and gatherings, that the spirit of *inafa’maolek* prevails throughout, in honor and respect to our ancestors and our Chamorro heritage.”

A participant asked about souvenirs and how that is being organized. Guzman responded that that is part of merchandizing and marketing, so GVB will take care of that. She advised the participants to bring up their ideas with Arriola.

A participant asked what is being discussed regarding the location of the festival village. Guzman replied she personally wants to see it within the Mangilao educational zone (Guam Community College, George Washington High School and University of Guam); the canoes will be at Ypao and the canoe house (*guma sakman*) in Hagåtña, and the various satellite venues for the performing arts. Hopefully, the committee will make a decision soon about the venue; the decision has been held up while details of the space/facilities needed for the accommodations are finalized. They are trying to possibly have the Ukudu work village as a potential venue, but before they make a decision on that, they want to do a site visit and need to coordinate schedules.

Another participant asked if the committee is trying to build any structures specifically for FestPac. Guzman answered that Speaker Won Pat has had several meetings to discuss using permanent structures for the village but that they are trying to figure out the budget for that.

A participant asked about the inclusion of the Northern Mariana Islands in the planning and delegation for FestPac. Guzman replied that CNMI is a separate entity and will have their own delegation.

Nauta added that the committee and participants have to have greater dialogue with the island youth and younger generations. She introduced two individuals to provide their perspectives from the last FestPac in the Solomon Islands.

Tropical artist Simeon Palomo expressed when he went to the Solomons through the literary arts, it was the first time for him. He really enjoyed the people, and was amazed at how nice everyone was. Every time the delegation rode the bus people waved to them—this is something he hopes Guam can recreate. He suggested it would help if everyone took the time to watch the six CDs produced featuring FestPac in the Solomon Islands. The hospitality of the islanders was what struck him most.

Sarah Guzman, accompanying her mother Monica, said she took pictures with her mother's camera. She met most of the delegations, and has managed to stay in contact with a number of participants she met. She expressed that it was fun living in the dorms and got to be close with different people; they made fried rice every morning. She also said it was really tiring, with lots of walking. Sarah Guzman also suggested that articles be written for school newspapers promoting FestPac. Students also need volunteer hours, so this would be a good opportunity to get students to participate. She also reminded the participants of the power of social networking through the internet, Instagram and Twitter. In fact, she used one of the hashtags for all the pictures she took and kept track of everything—this was an effective way for her to spread the word on what she was doing and seeing at FestPac.

Peter Onedera commented that earlier he mentioned that Maria Yatar was the first tattoo artist from Guam to participate in FestPac and how she had long lines at her booth. Simeon Palomo, who did floral arts for the first time, too, created a sensation. Although Palomo will not say it, Onedera saw for himself how Palomo created a following, and continues to network and develop friendships through his work.

Closing

Nauta reiterated that she wants the FestPac delegations to feel the Chamorro spirit of *inafa'maolek* while they are here. Workshop evaluation forms were then passed out. As participants completed their forms, Guzman asked if anyone else had a sense or vision of what else should be done now in preparation for FestPac? The responses/comments follow below:

- Discussions of how we are in our community and how we can represent that to our visitors.
- It would be nice to see a “village” of Chamorro *latte* houses; this could later be a venue for tourism, like Gef Pago.
- Have opportunities for greater community participation, for artists to be able to showcase their talents freely. Guzman noted that delegates will have that flexibility to go out and explore the island and other events. The two Sundays during the festival will be days of rest.
- CAHA will send out a call for artists which will be open to anyone—this will allow a greater number of people to participate who are not part of this committee or delegation.
- Hosting countries/delegates within the different villages—the Mayors’ Council is discussing “adopting” a country, to host their delegation.
- The importance of cultural sensitivity. If the villages are going to host delegates, then the entire island needs to be apprised of the need for cultural sensitivity for things like body odor, mode of dress, etc. These cultural differences may stand out and open delegates up for mocking and ridicule from some of our island residents. We need to educate the entire island community, we need to prepare our island, beyond our visiting delegations. Guzman noted that this awareness/education is a task of the marketing committee.
- Have the Guam/CNMI delegations sing a song to represent the unity of the Chamorro people of the Mariana Islands.
- Presentation of gift cards or coupons to FestPac attendees/participants for discounts and gifts, with the cooperation of island businesses.
- Give delegates food vouchers or coupons to vary their food options or to go to local restaurants.
- Make the huts constructed for FestPac permanent structures that the community can use to display or sell arts and crafts and charge tourists to visit. This would require a big area, owned by GovGuam, but possibly would create something similar to Hawaii’s Polynesian Cultural Center.
- Hosting delegates privately in homes—anything can be arranged. For example, in the Solomon Islands, the US Ambassador hosted Guam, Hawaii, American Samoa, but there was a liaison and a protocol to follow. If the delegates know people in the host country, they can probably be invited to stay with them.
- Use places already established and bring them back to life rather than building new structures for the festival. Also, restore indigenous sites.
- Providing delegates or visitors with some kind of identification or lanyard with credential so they are recognized as delegates.
- Guam-inspired uniforms—this includes comfortable island attire that represents our island, such as the *mestiza*. The Guam delegation does have an official uniform for volunteers, administration, etc., so visitors know who they can go to if they have questions. This is being arranged by the marketing committee.
- Use technology as much as possible to communicate, publicize and share the events of the festival.
- By mid-2015, continue to educate the population and increase cultural sensitivity through presentations featuring a particular nation or country in the media; hospitality, though,

should start at the airport. This will be covered by the logistics committee, including liaisons, arrivals and medical issues.

- Having UOG students volunteer as liaisons.
- Provide affordable transportation; do not allow taxis, for example, to hike up their prices. Unlike some of the other island countries, Guam does have ways to accommodate transportation needs. Perhaps working with the Chamber of Commerce to encourage Guam businesses to offer fair prices for their goods and services is an option.
- Biosecurity issues need to be addressed. This includes shots and immunization for visitors to Guam, protection from environmental pests. The committee is working with the federal government and customs to give them the right information to share with the delegates/countries.



12TH FESTIVAL OF PACIFIC ARTS

"What we own, what we have, what we share ~ United Voice of the Pacific"

"Håfa Iyo-ta, Håfa Guinahá-ta, Håfa Ta Pátte ~ Dinanña' Sunidu Siha Giya Pasifiku"

GUAM 2016