



# 2nd Workshop: Visual Arts Committee Summary Workshop Report

**CONNECT ME | CREATE ME | PROMOTE ME**



**WORKSHOPS IN PREPARATION FOR THE 12TH FESTIVAL OF PACIFIC ARTS**

May 17, 2014  
Dulce Nombre de Maria Cathedral-Basilica National Museum  
Hagåtña, Guam

Written and presented by

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**Summary Workshop Report**

**Connect Me | Create Me | Promote Me**  
**2<sup>nd</sup> Workshop: Visual Arts Committee**

**May 17, 2014**  
**Dulce Nombre de Maria Cathedral-Basilica National Museum**  
**Hagåtña, Guam**



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## Introduction

A three-hour workshop in preparation of the 12th Festival of Pacific Arts (FestPac) was held on 17 May 2014 at the Dulce Nombre de Maria Cathedral-Basilica National Museum, located in Hagåtña, Guam. Participants from the local arts community of Guam attended the workshop, which consisted of presentations by Pacific arts scholar Dr. Judy Flores, and artist panels on Film and 2D/3D art. The workshop was the second in a series of educational workshops entitled, **Connect Me | CreateMe | Promote Me**, targeted to Guam's local arts community in preparation for FestPac, which Guam is hosting in 2016.

The goal of the workshop was to report on the progress of planning for the festival on Guam and improve their knowledge on how they can better prepare their works for a professional display. 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 a history of 20th century visual arts on Guam and two separate but concurrent breakout sessions were led by Visual Arts Committee chair Ron Castro, and film artist Raph Unpingco.

**Participants:** About 35 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  
Ron Castro, FestPac Guam Visual Arts Committee Chair  
Raph Unpingco, FestPac Film Arts Subcommittee Chair

### Breakout Session Panelists:

2D art: Ron J. Castro  
Dawn Reyes  
Ric R. Castro

3D art: Lewis Rifkowitz  
Monaeka Flores  
Velma Yamashita

Film Arts: Raph Unpingco  
Don Muna  
Simeon Palomo  
Tom Tanner



## Welcome

**Rita Nauta**, Guampedia Managing Director, gave brief remarks to welcome and thank the attendees for their participation in this workshop. She informed the group of the workshop programme and FestPac 2016 theme, "*Håfa Iyo-ta, Håfa Guinahå-ta, Håfa Ta Påtte ~ Dinanña' Sunidu Siha Giya Pasifiku*" ("What we own, what we have, what we share ~ United Voice of the Pacific").

She then acknowledged the workshop organizers, the Guam Council on the Arts and Humanities Agency (CAHA), Guam Visitors Bureau (GVB), Guam Preservation Trust (GPT) and the Guampedia Foundation.

**Monica Guzman**, FestPac Programming Chair and CAHA Board Chair gave some words of welcome and a brief update on the progress of planning for the festival.

She began by explaining that the FestPac press conference held earlier in the week marked the beginning of the local community outreach. The Marketing Committee, led by GVB, will focus on local outreach in 2014 and expand and do external outreach through 2015.

Guzman then stated that there are five different committees that are key to the successful planning of the festival: programming (overall coordination and planning); logistics (transportation and feeding of festival participants); financing (fundraising and corporate sponsorship); volunteers (coordination of volunteers); and ceremonies (for the opening and closing ceremonies, the traditional welcome and ecumenical service). She mentioned that Dr. Judy Flores and Chamorro dance master Frank Rabon are taking the lead in the ceremonies committee.

Guzman explained that the FestPac committee and its members are appointed by law, with members from the Guam Legislature, the Governor's Office, GVB, CAHA and the Department of Chamorro Affairs, and has been meeting since 2012. They have a website, [www.guamfestpac2016.com](http://www.guamfestpac2016.com), which has been very active fielding overseas inquiries. CAHA is the lead agency for the festival and is charged with putting together the Guam delegation. They want to include Chamorro artists living in the mainland United States and they are in the process of working out those logistical issues. The committee has already determined the cap of FestPac delegates to be 500 members for the Guam delegation. Guzman pointed out that normally, each country gets 150 delegates, but Guam as festival host, may have a larger number.

Guzman also thanked GVB for funding this workshop series, and Guampedia for documenting and archiving each workshop session. She reminded participants that these workshop summary reports can be found at the Guampedia website. Guzman also thanked Monsignor James Benavente and Evangeline Lujan of the Cathedral-Basilica National Museum for allowing the workshop to take place in its museum gallery. She also acknowledged the "unsung heroes" of CAHA who also have been working hard with various CAHA initiatives.

Guzman announced that the next workshop will be held on July 26, 2014, and will focus on seafaring. It will be a canoe symposium which is a follow-up to a 2009 workshop discussing Chamorro names for the parts of the canoe; another component of the workshop will be to discuss language and Chamorro cultural values.

Guzman also announced that the Literary Arts committee will be led by Selina Onedera. In addition, she mentioned the first official fundraiser for FestPac will be held on May 27, 2014 at the Sheraton in Tamuning. This will be the first of many between now and 2016.

Guzman closed by announcing the opening of the CAHA grant cycle and the June 30th deadline. The grant application workshop was scheduled for May 24th. Interested individuals may download the grant application from the CAHA website, which Guzman noted has a new look.

**Ron Castro**, Visual Arts Committee chair, spoke to the participants, thanking them for their talent and their participation. He mentioned the gallery space of the Cathedral Museum is about 7,000 square feet and they will take advantage of all the space made available to them for displaying artworks for the festival. In addition to the Cathedral Museum, there is the CAHA gallery, as well as the Guam Museum gallery that will be used for FestPac. Castro pointed out that Guam artists are lucky to have access to a lot of resources that will help them with the festival; workshops like this are really helpful by bringing together experts to help answer questions artists may have.

Nauta then pointed out that Guampedia is also a resource that artists can use and that Dr. Flores has several entries that focus on the history of art on Guam.

## Presentation One

### *“Guam Visual Arts – Historical Overview 20th Century and Forward”*

Judy Flores, PhD

Pacific Arts Scholar and Artist

Dr. Judy Flores’ presentation focused on how visual arts on Guam has changed over the years, reflecting the collective historical experiences of the Chamorro people. She began by mentioning how Spanish colonization (1668-1898) obliterated a lot of the native arts and crafts, pointing out that the traditions that survived were not considered “threatening,” such as weaving, fishing and hunting. Canoe-building and navigation, however, were considered a threat to the Spanish, so much so that the only canoe style left was the small one that was used just within the reef. However, the Spanish did introduce some cultural crafts to the Chamorro people, including rope-making, house-building, ovens, etc., things that currently are presented at the Gef Pago Cultural Park.

The Spanish also influenced the making of gold jewelry – *plateros* or goldsmiths were brought to Guam and Chamorros were able to learn this trade. Flores then presented an image of a gold bamboo-style bracelet, which has become a Guam icon. Other gold items included jewelry featuring the Guam seal, which helped date the piece as 20th century because the Guam seal was designed in the 1930s.

In the early 20th century there were very few paintings. Growing up in Inarajan, Flores noted that very few people created art, but the pieces that were made often reflected their creators. Artists painted on plywood with regular house paint, with some pieces being very ornate with perfect lettering. One such painter included Francisco Feja, who depicted religious motifs on wood. Flores mentioned that Mr. Feja has been credited with the image depicted on the Guam seal from a drawing he gave to a naval governor’s wife. Sitting on the shores of the Inarajan River, he did a quick sketch of the view. Feja was a gardener for the Governor’s Palace. The wife of the navy governor admired the painting and he gave it to her. That image apparently went into the design of the Guam seal and she got credited for it, but Feja’s family maintains he did the original.

Another interesting art form are coconut husk carvings. Flores showed an image of a carved coconut face and added that when she was growing up, she saw lots of coconut carvings of birds. The piece she showed as an example of coconut art was done in the 1970s by Enrique Benavente. Flores also pointed out wood carving traditions, such as work done by Juan Naputi, a shoemaker, who carved a type of wooden sole for fabric slippers known as *chankletas*.

Flores posited that Chamorro milestones in history gave people a feeling of self-determination and a greater ability to be proud of who they are. For example, movements towards more self-government such as the passing of the Organic Act of 1950 which granted US citizenship and legislative powers, and eventually an elected governor emerged from movements that had been going on since the first naval governors when the Guam Congress had no power. The lifting of the military security clearance in 1962 allowed more business opportunities, investment, more tourism, more jobs and income, off-island education and travel. A lot of people who left for education came back. Of course, she pointed out, these movements had been happening on a small scale before, but on a much larger scale in the 1960s and ‘70s.

With global influence advocating for minority rights, teachers, particularly those hired from US Peace Corps, fed ideas of self-determination and Chamorro identity to the local community. By the 1970s and 1980s, local Chamorro activists like Robert Underwood, Laura Souder and members of the Organization of People for Indigenous Rights (OPI-R), etc., began to influence people even more, empowering them to start saying, "I am Chamorro. I existed before the Spanish," and to ask, "How can I reconnect with my past?" Chamorros, therefore, began to look for ways to connect to an ancient Chamorro heritage. Again, this can be seen in local art.

Artists like David Sablan painted depictions of what early Chamorro idealistic life would be like, including images of people, *latte* stones, and animals, especially fruitbats. Alejandro Lizama began depicting "*taotao tano*" figures, resembling the cave drawings like those in Inarajan. Flores pointed out as an aside that what is today known as Gadao's cave in Inarajan traditionally was called *literio* – a Spanish word meaning, "a place of writing." She continued, these local artists were influenced by archeological digs that started to happen because of all the hotels being built in the 1970s. There was an early program offered at the University of Guam to train locals to be archeologists to work on excavations. Al Lizama, Will Hernandez, and Dave Sablan were students of this program and were influenced very heavily by archeological investigations in the Marianas.

By the 1980s apprentices for traditional arts were encouraged. The National Endowment for the Arts had just started to provide funding and Flores took over the apprenticeship program. The initial apprenticeships were done by Jack Lujan (blacksmithing); Segundo Blas (canoe carving), working with Rob Limtiaco; and Lucia Torres (weaving). Traditional arts were being identified, promoted and passed on through these apprenticeships. Today, CAHA continues to encourage these apprenticeships as a formal way to recognize and pass on Chamorro traditional arts.

In this period and the 1990s, Flores pointed out, we see symbols of heritage emerging – the *taotao tano*' or *gadao* figures, sling stones, *sinahi* and *Spondylus* bead jewelry. Artists like Ric Castro showed an evolution in his paintings from graphic to abstract, with depictions of *taotao tano*' figures included in his works. These figures and other symbols people familiar with the culture can recognize became part of the iconography of the Chamorro people. Artists were using icons from culture to express new art and make new connections to the past.

Flores states that these symbols continue to show up in local art, for example, the *taotao tano*' symbols used by Micronesian Goldsmiths, and other commercial representations that are now made from other materials. She also pointed out artists are taking traditional arts and fashioning them in different ways, for example, taking traditional woven baskets and re-shaping them to form *latte*. This is seen even further by artists like Philip Sablan who uses weaving to create sculptures of traditional icons like canoes, coinciding with the revival of canoe traditions in the Marianas. The *sakman*, *Saina*, and the canoe house constructed for one of the Guam Micronesian Island Fairs (GMIF) shows how people have reconnected with the island's canoe culture.

Flores pointed out that we also see this reconnection through the contemporary reevaluation of ancient valuables, such as *Spondylus*, which was used as a kind of money or exchange item that was passed down through generations. In fact, it is very rare to find *Spondylus* jewelry in graves because it was passed down and seldom buried with the person. In examples from the GMIF village, Flores showed how some people went all out in creating and wearing *Spondylus* and *sinahi* (quarter moon-shaped pieces of clam shell), which also are rarely found in ancient graves,

and functioned as an exchange valuable in ancient times. These innovative uses of these materials help to connect us to the past.

Looking forward, Flores spoke about the importance of the apprentice programs, like Greg Pangelinan passing on his art of bone and shell carvings to his son, or how artists like Frank Lizama, who learned his skills from Jack Lujan, is passing on the tools he made from GMIF 2013. The apprenticeship programs are what will allow us to carry on our traditional arts into the future.

Rita Nauta then closed the presentation by commenting that Dr. Flores as an historian and artist is a testament to the significant role artists play in perpetuating and passing on our culture and history.

## **Workshop Break**



# Concurrent Breakout Sessions

## Session 1. 2D and 3D Session

**2D Panelists: Ron Castro, Dawn Reyes, Ric Castro**

**3D Panelists: Lewis Rifkowitz, Velma Yamashita and Monaeka Flores**

**Agana Cathedral-Basilica National Museum: Evangeline Lujan**

The session began with a walking tour of the display space and some of the pieces exhibited in the Dulce Nombre de Maria Cathedral-Basilica National Museum. The tour was led by Evangeline Lujan from the Archdiocese of Agana. Though not in its final state, Lujan described some of the unique objects, including artworks and artifacts, that are part of the museum's collections.

Leading the panel, Ron Castro explained that the organizers decided to combine the 2D and 3D sessions because in addition to the panelists, there were other recognized artists among the participants, including Yeon Sook Park and Jill Benavente. He had wanted to give the participants an idea of what is needed to prepare for the upcoming festival, but since a lot of the artists are already experienced in setting up their works for display, he wanted this session to be a chance to go over the different experiences they all have had. Castro himself has been a part of three festivals and has documented what facilities each host country has used and the different resources available to them. The Cathedral Museum's exhibit is a good example of how the participants might be able to set up their artwork during the festival.

Castro pointed out that during the 1992 FestPac in the Cook Islands, they had one museum – a two-story building with insufficient lighting. There was a maritime museum with sails in the middle of the gallery. During this festival, the Guam delegation had the second floor and included art from Mark Dell'Isola as well as the CAHA masters. The FestPac village was where all the main activities took place, and the traditional artists were situated in the village area. Castro recounted that there were days during the week when they literally were flooded – there was not a dry place in the area. Fortunately, Guam does not have to worry about that happening in their proposed gallery spaces.

For the festival in New Caledonia, the Secretariat of the Pacific Community's (SPC, which created FestPac) headquarters had a beautiful gallery area to exhibit works. Castro showed some examples of displayed baskets, remarking on how ideal the set up, pedestals, and graphics were. The gallery was well lit with natural light, but was closed in the evenings and had no track lighting. Most of the displays were of 3D artwork. Castro raved about the awesome detail and skills of the artists there, and the creativity used with their icons and wood materials. He stated he was excited that visitors will see some wonderful stuff when they come to FestPac here on Guam. Castro pointed out that there were other artworks displayed in the hotel lobbies and the nautical museum, as well as the entrance to the SPC gallery.

Castro then explained that there was entertainment during every opening, with traditional dance group performances and chants.

In the Solomon Islands in 2012, planners built a gallery specifically for the festival, which became the national museum and was essentially a giant building divided in two. With high walls, a lot of artists just brought canvases and tacked them to the walls without stretchers. These were big pieces, and since they were not at eye level, they were hard to look at and appreciate. Also, visitors were not allowed to take photographs in the gallery (although Castro managed to sneak in a few). The space was 40 feet by 100 feet long and most of the displays were of 2D artwork. There was no track lighting, only whatever fluorescent lighting that was available on beams, and nothing to highlight objects. Castro noted that the Cathedral Museum eventually will be converting their lights to LED; also, currently there are too many lights at the Cathedral Museum.

In another slide, Castro pointed out how artist Joe Guerrero set up his display in the middle of a walkway. 2D pieces were placed on the wall, and 3D pieces were placed along the center. There was no protection for his pieces, so he had to stand over the display continually to make sure people did not walk away with the items. A participant mentioned they had to improvise [to display and protect their work].

According to Castro, there were two people in charge of the museum, with one individual typing up titles of the artwork. The space was basically divided into sections that were reserved for a particular country, and whatever stuff they could fit in that corner they would set up and the artist would have a go at it. For Castro, it was interesting to watch people set up their works, but he also had to run around the village looking for things to be able to put his display together.

At the Solomon Islands festival, each country had their own hut in the village. On the first day, the huts and crafters were overwhelmed with 10,000 people going through every hut. The next day, security roped off some areas so that the crafters would have space to be able to talk about their artwork. There were tables to display arts and crafts and a 3-foot space to rope off people. This was needed because people wanted to touch things, and even began picking up the machetes, which Castro said was very scary.

Going around to each of the different huts and seeing displays of carvings and artwork of the Solomon Islands, Castro said the craftsmanship was just beautiful. The Solomon Islanders worked in all the different media, but they are famous for inlay with mother of pearl shells. Castro described a group called the Pacific Voyagers, who displayed a 60-foot canoe, and there were different canoes from each of the different countries. Each country was assigned a hut and given a post to carve, so that at the end of two weeks, for the last three days of the festival the poles were erected together. The craftsmanship of the carvings was just incredible. After the festival, the individual poles were donated to the Solomon Islands. The display portion of the village remained open, the lakeside stage was more permanent and each of the twelve tribes in the Solomon Islands had a unique, permanent hut.

As far as displaying body ornamentation and jewelry, Castro said there were about 50 more tables where everyone displayed their works to sell to visitors.

Castro pointed out that because the Solomons are not in a typhoon zone, their trees are huge, and one of their big exports is lumber. He showed a sample of a large shell form carved from wood. The Solomon Islanders are also famous for carving canoes, and indeed, a four-foot canoe was given to Guam. In all, Castro was impressed by the resources and things that artists use in their work, from wood logs to stone, pointing out the stone work is as incredible as the woodwork. Castro also noted that some artists were using forks and spoon handles to work with the stone or wood – they were very resourceful. When one of Guam’s carvers brought out his Dremel tool, they were impressed and asked where he got it; he generously left some of his tools behind.

Castro showed another photo with people coming into the display areas, doing performances, waiting for the grand opening, and musicians performing along the wall. He showed Philip Sablan’s display using black sand and white shell, and another set up of basket weaving where the weavers had brought their own glass cases.

A participant asked how big the space was that would be used for 2016? Castro answered 7,000 feet. As far as sizes of pieces to be displayed, they cannot be bigger than the walls of the Cathedral Museum space. The Isla Gallery would also be available for FestPac. The biggest problem, though, Castro pointed out, was that the final venue for the festival has not been decided. However, the Guam Museum should be open by then and there will be about 3,500 square feet of space that will be rotated.

Castro recounted that in the Solomon Islands they had a separate four-story building just for photography. This was because the Solomons has a lot of history: indigenous people, uprisings and Guadalcanal. There

was a whole floor dedicated to black and white photography. Guam, of course, had Simeon Palomo's display of floral photography, and Victor Consaga's work. These were not mounted or framed, and just tacked into a wall partition. Castro stated that whatever we have in here [on display] we will want it to look world class.

A participant asked if the different countries were going to erect their own displays? Castro answered that that has not been decided yet. The committee has to move forward and find places where their works can be exhibited. There is just one venue for Guam, one area where the pieces from all the countries will be mixed. It will depend on how many pieces are submitted from the other countries. Castro pointed out that New Caledonia had the best exhibit area; each country/artist had to submit their entry, indicate what medium, two years in advance. When their work was accepted by the organizing committee, they had to send their work to be installed. Castro stated he would like to a similar call out for artworks and have an off-island panel to judge the pieces.

Castro also brought up that the Guam mayors are excited about being a part of this festival so there can be satellite villages and stages. With 27 different countries, there will be one stage area within the festival village for daily performances, and a theater for evening performances. The performances will be about two to three hours. This will be the nicer stage – maybe the one at the University of Guam field house. Then in the daytime, performers will go to a different village each day around the island and perform there. If someone misses a performance at one place they can go and watch it at another venue.

For people interested in photographing specific events they can look at the program and then pick and choose, and follow the delegations. For Castro in the Solomon Islands, he wanted to follow the Guam delegation and the things they were doing and send images of those; by day two they were able to photograph and send images from the other countries' delegations. They sent all the images and video to Guam, but the Solomon Islands organizers also wanted to post these not their website. Much of the editing was done on site, the files made smaller to be able to send out enough material for a 30-minute episode. They featured the national museum and the photography building, while everything else they featured was at the villages.

Castro recounted that New Caledonia dedicated a little room and artists painted right on the wall; there were also incredible carvers, and a one-piece 16-foot canoe, complete with all the paddlers, carved from the same piece of wood. He did not know how long it took to make this canoe – it was not stained but was fresh, and it was also inlaid. There may have been three carvers involved, but he had no idea how long it took, but considering the way the masters were carving the totem poles (which took 2 weeks) maybe it took about a year. There were also displays of antique paddles in the main hall.

Castro pointed out for the Cathedral Museum, perhaps the downstairs area can be used for tall displays. This area had been originally designed to be a coffee shop. Because the walls of the upstairs gallery can be reconfigured, there are more exciting possibilities.

A participant asked how large the display space was at the Solomon Islands? Castro replied it was about 5,000 square feet, about 2,500 square feet on each side.

Castro added the only time he had to take photos was with the artist and if they did not mind having their picture taken. There were a lot of places where artwork was displayed, that he was not able to photograph except as a member of the media. He pointed out that a lot of countries are very cautious about protecting their traditional arts as they do not want them to be copied. He has seen photographs of artwork later being used as postcards without the artists' permissions – and the same with body ornamentation. So out of respect, he said, you have to ask if they will allow you to photograph them. Castro added he probably would not allow photography inside the gallery itself.

A participant asked how many venues would be used for art displays? Castro answered three venues. He pointed out that those providing body ornamentation would need to provide information of the dimensions for the display cases. The visual arts committee did budget money for display grids, but at the time, they did not know they would have access to the Cathedral Museum facility. For the satellite venues they will probably use the grids, or put up portable walls for additional artwork.

A participant suggested that one building or two be used for ornamentation. Castro replied that they would need vatrines for that; there is money in the budget for display cases – plexiglass, preferably sealed and lockable – and pedestals (portable, *latte*-shaped) that are easy to store. He pointed out that boxes – rectangular and square – take up a lot of space and scratch easily; they would also need vatrine glass to cover them.

Castro also pointed out that the grids can be moved around, and will be sturdy enough for 3D art. They are purchasing about 500 (2' x7') grids. A 3,000 square foot gallery space can possibly use about 80 grids.

Monaeka Flores showed some slides with different examples of local exhibit displays and cases. Cases were borrowed from the Guam Museum, DFS, and pedestals from Isla. She demonstrated how artworks and functional pieces could be set up in innovative ways to make the pieces more interesting to view.

Castro added that grids are not ideal for everybody, but artists have to use what's available. They are thinking of using grids at the satellite venues, including the children's exhibit and *manamko'* exhibit. Sometimes the set up does not do justice for a particular piece, but they also want to take into consideration that they do not want people to knock things over, yet allow people to be up close and personal.

Flores pointed out that security should be included in the budget and maybe insurance; in her examples, wooden boxes with glass covers were made and lights placed inside to light up the pieces; she suggested using light from behind if the piece is wood, as well as using L-hooks for attaching 3D art onto the wall.

Castro stated that artists would have to supply their own accent lighting. Track lighting may be available, though, depending on the venue. Artists need to think of the light source for their displays.

Flores added that it seems that while these kinds of set ups are simple and organic, that maybe that is the way to go in some cases here on Guam. As examples, she showed a long pedestal made from three smaller ones; floating shelves that Isla has; a heap shed from Home Depot, installations using plywood and cement blocks.

Castro said that artists should think of ways of installing to make their pieces stand out. He reiterated that since the walls of the Cathedral Museum are movable, depending on how heavy the artwork is, they have several options.

A participant asked, if someone wanted to put up a floating shelf, are there any restrictions? Castro answered he was not sure about the 4x8 sections, but if anything, the walls can be touched up and puttied after the exhibit if any drilling or nailing during the installation causes damage.

Flores suggested if the FestPac committee was going to do an open call to the rest of region for art pieces that would go up against a selection panel, particularly those that would be curated for the Guam installation, then we need to think about information like labeling or artists' bios and other signage details.

Castro added when there was a call for art, the artists had to submit on the form all their space requirements, what medium was used, and the square footage needed for display. In Guam's case, we can

say “there is this much space available so keep your work within these parameters.” There have been no calls locally yet for FestPac. The Visual Arts committee will be responsible for that.

A participant asked, besides grids and pedestals are there any other types of things that could be recommended for displaying artworks? Castro replied that some artists like Jill Benavente take advantage of natural wood pieces to display her jewelry. If an artist has their own display, that is preferable.

A participant asked about the budget needs for fishing and hunting pieces. Castro interjected that that issue would go under Monica Guzman’s committee.

A participant asked if it would be possible to pay the Visual Arts committee for any grids used for display if their group uses them? Castro answered that the grids and other supplies will be given to CAHA and a few other places after the festival. The participant then asked if it would be possible to add more grids to the order? Castro replied that the original request for grids was made because at the time of planning, there was possibly just one gallery or exhibit area, like a giant tent with walls. Now that there are galleries to accommodate the artists, the grids will likely be used at the satellite venues.

A participant asked about the feasibility of having visual displays for history; she was thinking about how some of those could be displayed on easels possibly made of local materials, such as bamboo? Castro replied that there is a lot of bamboo on Guam, we just have to come up with the design. With the different kinds of bamboo, they could ask for recommendations. The participant then mentioned that they were also looking for ways to connect history and art or literature so that these presentations complement each other.

Another participant mentioned having some glass display cases they could contribute for FestPac.

Castro stated that pottery and sculpture being brought in from off-island should not be in fragile containers. These should be secured, and cases should be provided for everyone, even possibly using department store display cases. Another issue is framing – materials used for presentation purposes, types of mattes, etc. – Castro suggested artists spend that extra dollar to get the archival materials, as it is sad to see a painting that took a long time to create start to deteriorate by the time it arrives for the festival.

A participant asked how many places on Guam are able to do framing? Castro answered maybe about two or three; there is one at Andersen, and there is Hafa Adai Frames. The participant asked if those few places would be overwhelmed if, say, 500 people are bringing their works in for framing? Also, would they need to matte their work before they come to the festival? Castro replied that we would not be doing the framing for them, but would recommend available sources. They would also recommend they at least get their pieces matted before they get displayed at the festival. He said he realizes a lot of participants will not want to pre-ship their work. The ones with canvases, if there was a way to add to it, some kind of framing to make it more attractive, that is something we could offer here or send them to a source.

The participant then mentioned that in a gallery, usually all the pedestals look the same, there is no weird framing and people do not just tack things on the wall. Castro stated that that is where the committee’s recommendations come in. In the Solomon Islands, for example, there was no frame shop, so they had to make do with what they had. It was then suggested that there be someone to build bamboo frames since there is an abundance of bamboo already.

Castro added that when they were talking about building the village huts they were thinking of shipping breadfruit trees from the other islands to Guam. Other resources for art materials include Dharma Trading Co., which has a lot of dyes, and Blick’s. Ric Castro suggested that artists choosing to create pieces over five feet should use canvas – make the frames from materials at Home Depot, preorder the canvas in large rolls so they can gesso and prep them here. He also suggested that acrylics are good to work with on

Guam – more so than oil which takes a long time to dry and six months to cure. Acrylics are easier to work with and readily available.

A participant asked if they could hang pieces from the ceiling, and if so, what is the load capacity? Another asked about drilling into the walls. Castro replied that walls can be made and suspended and then works can be suspended on those walls. Flores then suggested that drilling should be done into the wall's studs.

Castro pointed out that there will be temporary towers for lighting and maybe these, too, could be used to suspend pieces.

A participant mentioned seeing in the slideshow lots of pictures of 2D and 3D sculpture, but asked where are the traditional pieces to be displayed and what kinds are there? Castro answered that he was not sure, the committee would decide that. Large *guafak* and other woven items might possibly be displayed on walls or on pedestals.

## Session 2. Film Session

**Panelists: Simeon Palomo, Raph Unpingco, Don Muna, Kel Muna and Tom Tanner**

The breakout session began with a report by Simeon Palomo on the film component at FestPac 2012 in the Solomon Islands. Simeon had been asked by Monica Guzman, chair of the CAHA board, to head up Guam's participation for this art genre. He reached out to the Guam community to see what films were available that could be shown and which category they would fit into – regular, short, children's and documentaries. He wanted to show films about Guam history in particular.

Palomo was able to collect six films from Guam to show at the festival and get them into the proper format, which in this case was a flash drive.

The Solomons built a theater in a thatched hut with benches, as they did not have any existing theaters. There were so many films submitted by the many delegations that there was no time for discussions. The Guam films were well received, though, and Palomo was able to get some feedback from people who saw them. Palomo said that many people did not know that Guam had a native population (thinking the island was "just one big military base") and that the Chamorro people had struggled with the US federal government for more self governance over the years.

The films shown about Guam at FestPac 2012 were:

- *Freskon Mannok* by PIC filmmaker workshop
- *Plants and Animals, Fino Haya* by Fermina Sablan, GCC; *Lina'la Lusong* by 2011 PIC filmmaker workshop
- *The Insular Empire* by Vanessa Warheit
- *I Tinituhon* by Rita Nauta and Baltazar Aguon, Guampedia

From that report the group began to discuss what criteria needed to be set for FestPac 2016 on Guam. The questions brought up were:

- Should we stick with the same four categories? (Feature, short, animated, documentary)
- What format?
- Lengths?
- Where will they be shown on Guam?

The possibility of a Pacific Islands in Communication (PIC) workshop before FestPac 2016 was discussed, as led by Monica Guzman, who is also a member of the PIC board of directors. The participants voiced their desire for such a workshop as funded by PIC, some saying, however, that the talent to give the workshop was already on island. Contracting on island talent would be cheaper and allow for a more productive workshop as the presenters would already be familiar with filmmaking issues on Guam.

Guzman said the group should give her a proposal for a PIC-funded workshop and that she would act on it as it is important for Guam to be well prepared for FestPac 2016.

Raph Unpingco led the next part of the discussion, opening by saying it would be good to consider showing some of the films at the hotels, besides the theaters, as that could work well. He suggested Guam stick with the standard four categories of film – short films, feature length films, animated films and documentaries. He also reminded the group that filmmakers will represent the island and need to represent well, and show their best work.

Unpingco said now is the time to come up with ideas because the festival is only two years away and from his experience it takes at least two years to make a film. A filmmaker has to have a concept, write it out with a script, put a cast together and at the same time, get funding to produce the film. Unpingco said that documentaries are the easiest to complete, as the idea is already there – he would like to see more of

those. He also encouraged the group to think big – think of a grand idea then chop away at it to hone in on the idea, consider the film’s length and of course, the costs. He reminded the group that they have got to keep the category and the length in mind at all times.

As for funding Unpingco said to be sure and apply for funding before you start working on the film as oftentimes, funders will not support an ongoing project. He has found the hardest part of filmmaking to be finding funders. Filmmakers have to convince funders, too, that they want their names to be on this film. After all they will be paying for it – costumes, sets, food and time. They need to be convinced that you will put their money to good use.

A participant asked Unpingco how he envisions the film festival. He responded by saying it should be dynamic. “Sharing is the whole point of film making,” Unpingco said. “We are sharing our culture and our history. But there is plenty of room for all of our stories to be told. We can all do what we want as it is all still new.”

Another participant asked how we should manage the film festival at FestPac. He thought it should be in a central area that is easily accessible. Guzman asked if we should have an actual film festival within FestPac. Should we have the GIFF (Guam International Film Festival) during FestPac?

After some discussion with Don and Kel Muna, the GIFF organizers, it was determined that their audience is different from FestPac and that it would not work. GIFF has an LGBTQ category as well as an international films category. FestPac is focused on Pacific traditional culture.

Unpingco added that we also need to consider the rain, as FestPac is set for May 22-June 4 (near the start of Guam’s rainy season). He also asked that the group consider taking FestPac films to the future and ask people to upload their submissions to YouTube and then use the comments and the thumbs up feature to help pre-screen the films to be shown during FestPac.

Guzman asked the group of filmmakers what do they have underway right now that will be finished by FestPac 2016. Don Muna said that he and Kel Muna did have a film that will be coming out in July. Unpingco added that the others he knows of are the *Nihi* series for children, the *Guampedia Hasso'* film, and Ian and Celeste Perez’s *Amot Hunters* series. There may be others, too, but they are still “in the cave,” meaning, that the artists are not ready to talk about them yet.

Don Muna said the reason he and Kel make films is because it is exciting work and because no one else is doing it. However, it becomes a hard road to mold. He said big projects can take years and it is difficult to find financial backing. But they go on with it because there is much to be said that has not been said.

Muna talked about the difficulty in sculpting Guam’s identity through film. He and Kel get approached about projects to do with Chamorro identity but said it is hard for them to take these on as they are a generation away – they do not speak Chamorro. But, he said, they are scraping by for now and learning as they go. With new developments like the Guam Museum and numerous art events such as Fest Pac 2016, things are happening in film. Filmmakers need to organize, empower themselves and find monetary support.

Guzman brought up the one-percent (1%) for the arts program which by law sets aside 1% of construction costs on public buildings and those that get local tax breaks for artwork for that particular building. She wondered if the category of film could be incorporated. CAHA has only looked at 2D and 3D artworks for buildings, but maybe monitors could be added to public areas and original films could be shown. Others coming down the pike are Guam Community College buildings, the Regional Medical City and Okkodo High School. The group responded positively.

Guzman asked Sherrie Barcinas, CAHA staff, to look into the possibility, particularly with the upcoming expansion of the Guam International Airport.

Nauta brought up the fact that filmmakers have a big challenge – finding funding for their own time. Existing grants do not allow the filmmaker's time to be paid. She asked if that could be changed some how. Guzman said she was just thinking of the 1% for the arts program. The government could say "I'll give you \$5,000, for example. You give me the right to show your short film at the airport." Don Muna said that would be the easiest way.

Guzman explained how the 1% for the arts could work for filmmakers – CAHA would create a memorandum of agreement between the owner of the facility and CAHA. A selection committee – five members – would be chosen. Then there would be a call out to artists with six weeks to respond. The first submittal would be resumes and proof of ability to execute. Then the committee narrow down the field. Those selected are asked to submit concepts. Then there is a second round of review, and finally the selection is made. Once the grant is awarded the filmmaker would have so many months to produce the work. The participants thought this would work fine.

Guzman brought up another idea that she is interested in getting PIC to support. She wants PIC to support a media pool, basically camera crews, to film FestPac on Guam. In the Solomons FestPac, SPC had just such a pool and they produced a 30-minute show every night of the festival. She asked the filmmakers if they could arrange that.

Don and Kel said they might be too busy running the film portion of FestPac but others were interested. Ian said there is tons of talent on Guam, but lots of burn out. He wondered if creating a film co-op would be a good idea. There you could have a data base of people with particular skills that everyone could draw from. He said there are many talented writers, for example, but they are not confident in themselves and so don't come forward.

Nauta, Unpingco, Don Muna and Guzman brainstormed on other ideas to come up with funding for filmmaking. Muna suggested that a company or nonprofit organization could be given a grant to make a film for a particular event, building, etc. That group would subcontract the work to writers, editors, cameramen, etc., to get the job done.

Muna said he and Kel are continuously looking for funders but that you just have to do it – keep looking and striving to convince others that you can get it done.

Tom Tanner said it would be good to keep standards high on things such as audio and tight timelines. He said there are a lot of sharp kids around who are not showing their work to anyone. Maybe if we had a mentoring program, he said, we could get them to gain confidence.

Tanner brought up the idea of starting a film commission on Guam to build the industry. Muna commented that filmmakers on Guam can stand out technically. He and Tanner talked about confronting the resistance to hire on-island from people coming here from other places. If you are good, you are good, Tanner commented.

These events like the Guam International Film Festival and FestPac gives filmmakers great opportunities to strive for and pair up with those wanting to learn.

A participant asked if anyone had tried crowd sourcing – online programs whereby you describe your project and ask people to donate what they can for the project. He said he has heard it has worked for some people.

Guzman asked about the possibility of starting a “follow an artist” program that CAHA could fund. She asked the filmmakers to submit a proposal. Muna suggested that it could be for writers, editors, camera crew, sound engineers and researchers.

Unpingco wrapped up the session by saying this discussion is all good, but there are two things filmmakers need to make their priority: Maintain professionalism and be true to yourself and your culture – “We need to maintain our professionalism, we are building this industry so let’s leave the negativity in Hollywood. We are all about sharing. We don’t charge to come to art shows. As for paperwork – we are showing to an international community, so you need to make sure you get your waivers.”

Nauta made a call out to the participants to continue this discussion at Unpingco’s next Visual Arts Film Committee meeting, to assist him in the planning efforts for Guam’s Film FestPac experience.

A participant expressed how much he learned from the discussion, and that he attended because he wants to be a part of the opening and closing ceremonies. He noted how he needed snippets from past FestPacs to understand the event, and it is obvious that Guam has the talent and know how, it is the funding that is needed. He further noted that it is important for all of us to dream, there is no stopping us. He has friends that are grant writers, and he is willing to ask them to help.

## **Closing**

As of the day of the workshop (May 17) there are 736 days before FestPac Guam 2016 begins. Nauta encouraged the film makers to make a work back schedule. She said to set the date of May 22, 2016, as the date that everything must be done because it will be the opening day of FestPac, and then work backwards listing all the tasks that need to be done between the conceptualization and project completion.

Nauta also reminded the participants that their work should reflect the FestPac theme for 2016 – “What we own, what we have and what we share.” It is important to do research, and there are resources...and some of the most convenient ones are on-line. Besides that, she said, that FestPac is about sharing and learning...we have so many stories to share and it is most important that you follow your passion.

Finally, Guzman suggested that the film arts industry should try to get together at least once a year to communicate with each other and continue the conversation.



## 12<sup>TH</sup> 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