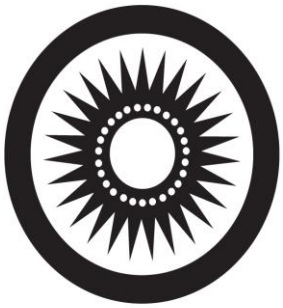
FESTIVAL OF THE PACIFIC ARTS
HOST COUNTRY FESTIVAL MANUAL



Council of Pacific Arts and Culture

We, the Indigenous peoples of the Pacific,
assert our cultural identity, rights and dignity, and
support the recognition of Indigenous and all peoples of the region.

We do so, mindful of our
Spiritual and environmental origins, through our dynamic arts forms and rich cultural history and traditions.

We value the wisdom of our elders, the dynamism of our youth, the creativity of all our Peoples, women and men.

We view culture as integral to the continued well being of our peoples
and to the social, economic and political development of our region.

Contents Page

Section 1: Festival Overview **9**
1. Roles and Responsibilities of key agencies *9*
1.1 SPC *10*
1.2 Council of Pacific Arts and Culture (CPAC) *10*
1.3 Host Country Government *10*
1.4 Festival of Pacific Arts Organising Committee (FOPAOC) *11*

Section 2: Festival of Pacific Arts Planning and Development **12**
2.1 Festival Sections *12*
2.1.1 Artistic *12*
2.1.2 Administration *13*
2.1.3 Government Coordination *13*
2.1.4 Media, Marketing and Sponsorship *13*
2.1.5 Venues and Facilities *13*
2.1.6 Support Services *13*
2.1.7 Residential *13*
2.2 Festival of Pacific Arts timelines *14*
2.3 Designing the Festival: 6 – 4 years ahead of the Festival *15*
2.3.1 Planning and Development: 4-3 years ahead of the Festival *17*
2.3.2 Planning and Development: 3 -2 years ahead of the Festival *19*
2.3.3 Planning and Development: 2 years ahead of the Festival *20*
2.3.4 Planning and Delegation: 18-12 months ahead of the Festival *21*
2.3.5 Planning and Development: 12-6 months ahead of the Festival *22*
2.3.6 Festival Operations: 6 months ahead of the Festival till the end of the Festival *23*

Section 3: Festival Time: Venue based management **24**
3.1 Main Operation Centre *25*
3.2 Venues *26*

Section 4: Post Festival: Reporting and Festival Legacy **26**
4.1Festival Legacy *26*
4.2 Festival Publication and Festival DVD *27*
4.3 Knowledge Transfer program *27*

Appendix 1 Host Country Manual Template **28**
1. Festival Overview *30*
2. Developing the FOPAOC *31*
3. Festival of Pacific Arts Organising Committee (FOPAOC) *31*
4. The Festival Director and Section Directors *31*
5. Festival Design, Planning and Logistics *32*
6. Timelines *32*
7. Planning and Development - Festival Sections *33*
8. Festival Time: Venue Based Management *34*
9. Festival Legacy *35*
10. Festival Publication and Festival DVD *35*
11. Knowledge Transfer program *36*

Appendix 2 Guidelines for Establishing the Festival of Pacific Arts Organising Committee (FOPAOC) 37
1 Developing the legal structure *37*
2 The role of FOPAOC *38*
3 The layers of the FOPAOC *39*
4 The FOPAOC Board *43*
5 The role of the FOPAOC Board *43*
6 Composition of the Board *43*
7 Role of the Chair *43*
8 Role of Vice Chair *44*

9 Role of the Secretary *44*
10 Role of the Treasurer *44*
11 Terms of Reference for Organising Committee members *44*

Appendix 3 Past Festivals FOPAOC Structures **45**

Appendix 4 Administration Section Guidelines **48**
1 Administration -The Festival Secretariat *50*
2 Main Operation Centre (Festival Secretariat) *50*
3 Communications *51*
3.1 Communication for Internal Operations *51*
3.2 Reporting to stakeholders *51*
4 Procurement and management of Equipment and Facilities *52*
5 Host Country Manual/ Policies and Procedures Manual *53*

Appendix 5 Finance **54**
1 Financial planning/ budget *54*
2 Potential revenue *54*
3 Expenditure *55*
4 Budget development guidelines and templates *55*

Appendix 6 Legal Aspects of the Festival **59**
1. Host Country Guarantees *59*
2. Cultural Property Guidelines *59*
3. Protection for performers, artists and community rights *60*
4. Insurance and liability *60*

Appendix 7 Human Resource **61**
1. Introduction *61*
2. Roles and Responsibilities *61*
3. Duty times and locations *61*
4. Cultural protocols *61*
5. Briefings and Reports *61*
6. Policies and procedures for dealing with outside organisations *61*

Appendix 8 Delegation Services **62**
1. National Delegations *62*
2. VIP Delegations *62*
3. Head of State *62*
4. Head of Delegation *63*
5. Traditional leaders *63*
6. Fringe and Non-Country Delegations/ Participation *63*
7. Festival Buyers and Trade program *63*
8. Researchers and students program *63*
9. Key delegation support staff *64*
9.1Liaison officers *64*
9.2Drivers *64*

Appendix 9 Head of Delegation Dossier **65**
1. Introduction *66*
2. Timelines *66*
3. FOPAOC services and relations *70*
4. Accreditation *70*
5. Accreditation timeline *70*
6. Registration material *71*
7. Submission of accreditation data *71*
8. Card production and distribution *72*
9. Administration support – Festival Secretariat *72*
10. Delegation Communications *72*
11. Delegations *72*

12. Head of Delegation *72*
13. Delegation Outline *73*
14. Pre festival visit *73*
15. Arts and Cultural Activities Entries process *73*
16. Arts services and equipment *73*
17. Ceremonies *73*
18. Weather information *74*
19. Festival program *74*
20. Residential *74*
21. Catering *74*
22. Delegation Accommodation *74*
23. Check in process *74*
24. Guest passes *75*
25. Festival Accommodation operations *75*
26. HOD briefings *75*

Appendix 10 The Festival Director **76**

Appendix 11 Artistic Section Guidelines **78**
1. The Artistic Director *78*
2. Artistic Section team *79*
3. Programming *80*
4. Artistic/ Creative programming *80*
5. Ceremonies *80*
6. Programming team *81*
7. Protocol *82*
8. Workshops, meetings and symposiums *83*
9. Production team *83*
10. Sound and Lighting *84*
11. Lighting *84*
12. Sound *84*
13. Stages *85*
14. Stage equipment and back line *86*
15. Artists specifications *87*
16. Facilities for Artists *88*
17. The Artistic team at Venues *88*

Appendix 12 Festival Logos and Themes **91**

Appendix 13 Government Services Festival Coordination **93**

Appendix 14 Media, Marketing and Sponsorship **98**

Appendix 15 FOPA 2012 Sponsorship Policy Template **101**

Appendix 16 Sample Sponsorship contracts/letters of agreement guidelines **103**

Appendix 17 Merchandise **104**
1. Vendors, Exhibitors, Stall and crafts, Food and Beverage outlets. *104*
2. Festival Merchandise *104*
3. Brand protection *104*

Appendix 18 Festival of Pacific Art 2012 - Merchandise Guidelines **105**
1. Design and Development of Official FOPA merchandise *105*
2. Trademark and protection for the Official Festival Merchandise *106*
3. Use of Official Festival logo in Official Festival Merchandise *106*
4. Production/ Manufacture of the Official Festival merchandise *106*
5. Appointing the Official Festival Merchandise manufacturer *106*
6. Retailing and distribution of the Festival merchandise *107*
7. Internal retailing and distribution *107*
8. Merchandise partners *107*

9. Official Festival Merchandise partners 107
10. The Merchandise Retailer 107
11. Official Festival Merchandise Reconciliation and Royalty Settlement 108
12. Vendors Exhibitors, Stall and crafts, Food and Beverage outlets. 108
13. Example of a Product and services list 108
14. Main Festival village Products and Services 108
15. Venue services 109
16. Selection considerations 109
17. Vendors, Exhibitors and Service Providers Fee 109
18. Promotion 109
19. Infrastructure 110
20. Supporting Documentation 110
21. Related Material 110
22. Governance 110

Appendix 19 Merchandise Policy Solomon Islands 2012 112

Appendix 20 Vendor's exhibitors and Food and Beverage Stallholders Draft Application Template 114

1. Applications 115
2. Site Allocation 115
3. Registration 115
4. Accommodation and Meals 115
5. Vehicle Access and Parking 115
6. Set up, Trading & Breakdown 115
7. Power 116
8. Telephone and Internet 116
9. Product List and Sales 116
10. Waste 116
11. Security 116
12. Insurance 116
13. Terms & Conditions 116
14. Occupational Health and Safety 116
15. On Site Demonstrations 117
16. In case of Emergency 117
17. Release and Indemnities 117
18. Damage to Property 117
19. Payment 117
20. Cancellation 117
21. General 118
22. Event. 118

Appendix 21 Media and Broadcasting 121

1. Delegation media 123
2. Media management, accreditation, Media agreements and permits 123
3. Photography and filming in venues 123
4. Media services and facilities 123
5. Enforcement of media rights in legislation 123
6. Broadcasting 124
7. Broadcast and copyright ownership 124
8. Production 124
9. Documenting of the event 125
10. IPR, Traditional Knowledge, Rights and agreements 125
11. Venue Management 126

Appendix 22 Support Services 127

1. Accreditation 127
2. Types of accreditation 127

3. *Rights* 127
4. *Timelines* 128
5. *Considerations for the host country* 129
6. *Seating* 129
7. *Venue limitations* 129
8. *Accreditation Process* 129
9. *Application for Accreditation Forms* 129
10. *Instruction Booklet* 129
11. *Glossary* 130

Appendix 23 Catering 131
1. *Catering systems* 131
2. *Task areas* 131
3. *Service areas* 132

Appendix 24 Health and Safety 133
1. *Medical* 133
2. *Health and Safety guidelines* 133
3. *Risk Management Plan* 134

Appendix 25 Transport 136

Appendix 26 Venues and Facilities 138
1. *Arts venues and facilities* 138
2. *Rehearsal venues* 139
3. *Venue and zones codes* 139
4. *Performance and Exhibition venues* 139
5. *Accommodation* 139
6. *Delegation members* 139
7. *Venue Works* 140
8. *Venue Use* 140
9. *Venue Responsibilities* 140
10. *Tendering Process* 140
11. *Venue Schedule* 141
12. *Utilities* 141
13. *Festival Village* 141

Appendix 27 Residential/ Accomodation 143
1. *Delegation Accomodation* 144
2. *Delegation health and safety* 145
3. *Pre-Festival accommodation* 145
4. *Disabled participants* 145
5. *VIP accommodation* 145
6. *Audience/ Participant accommodation* 145

Appendix 28 Venue Based Management 147
1. *Venues* 147
2. *Artistic Venues* 147
3. *Non Artistic Venues* 147
4. *Residential* 147

Appendix 29 Tools for keeping it all together 150
1. *Programming Templates* 150
2. *Programming guidelines and templates* 150
3. *Program Planners and Production sheets* 150
4. *Timing Guide* 150
5. *Festival Stage Schedules* 150
6. *Delegation programming and tracking* 150
7. *Audio, Sound and Lighting Specifications template* 150
8. *Workshop and symposium templates, model questionnaire and planning sheet* 150

Purpose of the Festival of Pacific Arts Manual

The Festival of Pacific Arts Manual (FOPA Manual) is a guideline developed by the Secretariat of the Pacific Community through the Human Development Program, Adviser Culture. SPC's role is to provide support, guidance and technical advice to the host country that has been awarded the Festival of Pacific Arts, and to facilitate participation by member countries. It does so in line with expectations of the Council of Pacific Arts and Culture, which is the body that oversees the Festival.

The main purpose of the Manual is to assist the Host Country plan, develop and successfully manage the 'event'. Because Festival preparations take place over a 6-year period, the 4 sections of the manual lay out the different stages of planning and development:

Section 1: Festival Overview: History and Background of the Festival of Pacific Arts
Section 2: Pre Festival: Design, Planning and Development: 6 – 4years ahead of the Festival
Section 3: Festival: Implementation and Operations 6 months ahead and during the Festival
Section 4: Post Festival: The Festival Legacy, Reporting, Dissolution, and Knowledge Transfer

Section 1 provides an overview of the history of the Festival of Pacific Arts, its guiding principles, ethics and values and briefly describes the role of some of the key agencies involved in the Festival of Pacific Arts.

Sections 2-4 provide details of host country responsibilities and activities to ensure a successful Festival.

The manual also contains 29 Appendices, which include standard templates, detailed guidelines for committees, checklists, and job descriptions to help the Host Country successfully design, plan, develop and carry out the Festival of Pacific Arts. The appendices are listed in order for easy reference and provide simple guidance to each task.

Appendix 1 is the Host Country Manual template including Guidelines for setting up the FOPAOC and its Board, examples of Past Festival Organisational Structures

Appendices 2 to 27 are separated into all the key areas addressed by the Planning and Development Section Areas with guidelines and templates to aid in the planning and development of the Festival

Appendix 28 is the Guidelines for utilising the Venue Based Management Structure for Festival Operations.

Appendix 29 has templates of forms that are used for the Festival

The FOPA manual was developed utilising the SPC Host Country Organising Guide of 2003 as a basis and drawing on other sources including and in particular the Pacific Games Charter and Pacific Games reports and resources, the Pacific Games Chef de Mission Manual, the London 2012 Chef de Mission Manual, and the Commonwealth Games Candidate City Manual.

The FOPA manual also draws on other Festival models such as the Dreaming Festival and the Boomerang Festival, the Pasifika Festival, as well as the Festival of Pacific Arts reports from Palau 2004, American Samoa 2008 and Solomon Islands 2012. It further uses the guiding principles of Managing Events by ArtsLink Queensland, the Albert Tourism Events Guidelines, and Green Festivals.org.

Recommendation

One of the recommended tasks for the Host Country is to develop its own internal manual to suit its own economic, social and cultural make up. This is to ensure that during the Design, Planning and Development stage, plans are established for local teams and committees, with detailed processes and procedures for each area of the Festival that are suited to local conditions.

The processes, procedures and plans developed during the Pre-Festival phase should through the Host Country Manual, be effectively communicated to the Implementation and Operations teams in a document that is logical, practical and that can be used by all teams to successfully implement the plans of the Organising Committee. Preparations of the Festival take place over a good many years, and sometimes with different teams, and it is essential to keep a record of what has been planned, by whom and how it will be executed, and that information is passed on from stage to stage of the Festival preparations. Developing the internal manual also ensures institutional memory and can provide a useful guide for other festivals developed and carried out in the future.

A template to develop a Host Country Manual is listed in Appendix 1

Section 1: Festival Overview

The Festival of Pacific Arts is a unique and important event that celebrates the diversity and beauty of Pacific cultures. It plays an important role in preserving, revitalizing, valuing and promoting cultural and artistic practices, knowledge and expressions of Pacific peoples. It is the only event that brings together the indigenous and other communities of all 26 nations of the Pacific regardless of their political status.

For the host country, the Festival fosters different levels of participation, bringing individuals and communities together, working with government, the corporate sector, and the diplomatic community and the arts and culture sector. Many segments of the nation participate whether as delegates, audience, volunteers, contractors, committee members or sponsors. For the host nation this is a great responsibility but it is also a great social, cultural and economic opportunity. The Festival provides an opportunity to celebrate its culture and its people, and to enhance national pride and identity. Importantly the Festival provides the nation with the opportunity to build infrastructure, develop programs and activities that will revitalize, and highlight the importance of the arts and culture sector.

The host country is not alone. It works with SPC and the Council of Pacific Arts and Culture.

1. Roles and Responsibilities of key agencies

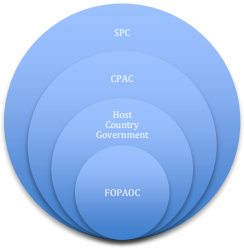


Figure 1: Key agencies are interlinked and provide support to FOPAOC

1.1 SPC

The Cultural Affairs Programme was established at the SPC in 1996. In 2006 the Human Development Programme was established, and took over responsibility for culture work, which comes under the responsibility of the Adviser Culture.

The Key Roles of SPC:

a. Serve as the Secretariat to the Council of Pacific Arts and Culture.
b. Develop and strengthen the Council of Pacific Arts and Culture.
c. Work with the Council of Pacific Arts and Culture to identify clear priorities for the cultural development of the region
d. Assist with the organisation of the Festival of Pacific Arts.
e. Provide technical and logistical assistance to the host country of the Festival of Pacific Arts.
f. Facilitate communication between the host country and the participating countries
g. Help create linkages with supporting organisations

1.2 Council of Pacific Arts and Culture (CPAC)

The Council of Pacific Arts was established by the Secretariat of the Pacific Community in 1972 to oversee the Festival of Pacific Arts. Its role was initially to provide support and advise the Festival host country and to develop policy and programs to ensure the continuity of the Festival. The Council has broadened its role and now also acts as the lead consulting agency for considering policy issues, and determining objectives and strategies for cultural development of the region.

Key Role and objectives of CPAC:

a. Assist in the development of national cultural policies in the region;
b. Determine, inform and advise on cultural policy in the Pacific regionally and internationally;
c. Develop, and monitor the implementation of the Regional Cultural strategy that ensures culture is integral to the social, economic and political development of the region for the benefit of present and future generations;
d. Protect and promote traditional knowledge through support of monitoring the Implementation of the Model law on Traditional Knowledge and Expressions of Culture and the Model Law on Traditional Biological Knowledge;
e. Support the protection and promotion of tangible and intangible cultural heritage, Including languages;
f. Facilitate the development of creative/cultural industries, and contemporary artistic expression in the region;
g. Establish a platform for improved management of the Festival of Pacific Arts

1.3 Host Country Government

The Festival of Pacific Arts is a government-to-government initiative, which is often led by the Prime Minister's Office and/or Foreign Affairs as well as the Ministry in charge of Culture. Their first role is to assist in the bid to host FOPA, which generally begins 8 years ahead of the Festival.

Figure 2: Outlines the key stages that the host country will undergo before it hosts the Festival of Pacific Arts

Currently the bidding process is partly competitive and so a formal Bid Committee is not often set up. A task force appointed by government or the relevant cultural agency presents their proposal to host the Festival at the Council of Pacific Arts eight years in advance.

As the Festival continues to evolve, more formal structures will be put in place by the Council of Pacific Arts and Culture to award the festival, and monitor and evaluate the host county's progress towards the Festival. Until then, the 'task force' or equivalent is responsible for the preparing and submitting their proposal, and works with their government and national agencies to secure the right to host the FOPA in their country. See Appendix 30 for the FOPA Bidding Process

Once the host country has secured the Festival then the government appoints a specific Ministry or national agency to oversee the design, planning, development and implementation of the Festival.

Key Role of the Host Country government:

a. Appoint the Board of the FOPAOC to oversee Stage 1: Design of the Festival
b. Appoint the Festival Director to link Stage 1 with Stage 2: Planning and Developing the Festival
c. Appoint the Section Directors or Committee Chairs to work with the Festival Director to oversee Stage 2: Planning and Developing the Festival
d. Government to government liaison with participating countries
e. Ensuring funding and Resources for the Festival
f. Providing Infrastructure and support services
g. Providing Security
h. Developing legislative, regulatory and enforcement measures for the Festival

1.4 Festival of Pacific Arts Organising Committee (FOPAOC)

The host country government sets up and appoints their FOPAOC. For most countries the Festival will be a government-to-government initiative and therefore it is important for government to take a leading role in the support and implementation of the Festival and to have a mechanism to keep the range of government ministries informed of the requirements and progress of the Festival.

The Host Country determines the composition and structure of the FOPAOC, and because the Festival is a national event, the FOPAOC should have representation from government, public, private, civil society and particularly technical expertise from the arts and cultural community.

The FOPAOC is generally developed over 6-4 years ahead of the Festival and will be in place until Festival Operations 6 months ahead of the Festival where a more operational team will take over.

See Appendix 2 for Guidelines for Establishing the FOPAOC. These guidelines recommend a structure that has been adapted from the 2003 South Pacific Games, while also considering the structures of past Festivals of Pacific Arts.

Recommendation:
This structure is recommended as it takes into consideration, that like the Pacific Games, the Festival of Pacific Arts depend on 'volunteers' for their work force. This structure also recommends spreading the workload, responsibility and accountability across 7 Sections that have clear roles and responsibilities. This structure also focuses on clear communication, processes and procedures and distinguishing the various stages for the Festival from Design, to Planning and Development, to Implementation and finally to the dissolution of the Festival.

The recommended structure is led by a Board who is appointed by government. The FOPAOC Board in this structure is small and consists of key individuals who are highly respected, influential with government and have extensive experience with events of this magnitude. Their role will be to oversee, support and guide the 7 Planning and Development Sections. Their key role is governance.

Detailed guidelines for establishing the FOPAOC Board can be found in Appendix 2

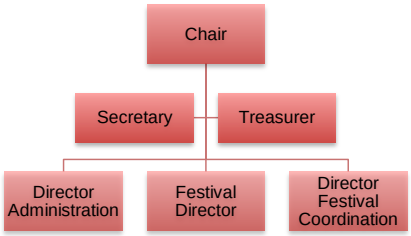


Figure 3: Festival of Pacific Arts Organising Committee Board

As the Festival develops Directors or Chairs are appointed by the Board to lead the 7 Planning and Development Sections. The 7 Festival Sections are outlined in more detail below. Section 4 of this manual is a recommended timeline to consider when Designing, Planning, and Developing the Festival.

Section 2: Festival of Pacific Arts Planning and Development

2.1 Festival Sections

In past Festival the roles and responsibilities of the entire Festival have fallen on three key Directors: the Festival Director, Artistic Director and Administration Director. It is recommended that this workload be further divided into 7 key planning and development sections, which spreads the responsibilities and planning into focused technical areas that have specific roles. This division also aids in identifying individuals with specific skill sets to undertake the planning and development in these sections. It also lends itself to distributing these planning and development areas to specific organisations/ sectors of the community. For example the Artistic planning can be done with the Ministry of Culture, National Arts Council, and arts organisations, the Festival Coordination can be led by a government ministry as well as the city town council, Marketing and Sponsorship by the corporate sector, etc.

2.1.1 Artistic

Programming - which includes all arts and cultural activities, ceremonies and protocol, workshops, symposiums and meetings.

Production - which includes all the technical and infrastructural support needed to stage the activities such as staging, sound, lighting, equipment, gallery and exhibition materials and equipment, technical crews, curators, etc.

2.1.2 Administration

Finance - develop budgets, manages receipt and disbursement of funds, manages acquittal and reports, Festival Procurement which includes the acquisition and disposal of Festival equipment, materials, etc.
Legal - legal matters for the Festival including contracts, branding, IPR, trademark, copyright, insurance.
Secretariat - the administration needs of the festival and ensures effective internal and external communications, timely and correct recording and reporting for the Festival.
Delegation services - liaison point between the delegations and all sections of the Festival.
Human resource - manages all staff, volunteers, task force members of the Festival and ensures the development and adherence to all processes and procedures developed for the Festival.

2.1.3 Government Coordination

Government and VIP Protocol – coordination, support and contact point for all host country government and VIP protocol, including Delegation VIPs.
Government facilities and personnel – ensuring the availability of government owned venues, facilities and the coordination of all government personnel deployed to support the festival
Government support services – coordination and provision of government services such as Customs, Immigration, Quarantine, Transport authority, Army, navy, police, etc. needed to ensure the health, safety and support for the Festival
Host City Representative – office of the mayor of the city to ensure the coordination of all municipal services and facilities and to provide support for ensuring that the host city works together with the FOPAOC for the city image/ look

2.1.4 Media, Marketing and Sponsorship

Sponsorship and Fundraising – corporate sponsorship, fundraising events, donors, grants and investments
Public Relations and Promotion – nationally and internationally
Media Management – Media coordination and management, IPR, TK and Copyright issues and enforcement, documenting the Festival, broadcasting and all support to media
Merchandising – design, development and distribution of all Festival merchandise, Festival vendors, outlets and management at all venues

2.1.5 Venues and Facilities

Venue Management – selection, development, upgrading, construction of all venues, set up and procurement, management and maintenance
Venue Security – selection, training and management of venue security during build up and Festival time.

2.1.6 Support Services

Accreditation – coordination of accreditation for delegations, media, VIP and FOPAOC
Medical – medical services for the Festival and liaison between public and private medical services
Security – Festival security, venues, delegations, public/ spectator safety, crowd control
Transport – Delegation and VIP transport, coordination of public transport, parking
Technology – Phones, Internet, equipment, communications
Volunteers – coordination, training, management of all volunteers

2.1.7 Residential

Accommodation – development, maintenance of accommodation areas including procurement of furniture, equipment and other infrastructure, hotels partnerships for VIP and public accommodation
Building and Grounds – upgrading and construction

Catering – Delegation, VIP, Media and FOPAOC catering
HOD info and admin center – development and management of HOD administration services
Residential support services – security, medical, technology

Each of these sections is led by Section Directors or Committee Chairs who report to the Festival Director. They will then have either a task force made up of paid staff and contractors, and/ or volunteers sectioned into various sub committees to take care of the planning and development that they are responsible for. In some country's government have also seconded personnel into these taskforces/ committees to aid in the planning and development.

Guidelines for developing each of these sections can be found in Appendices 2 to 28.

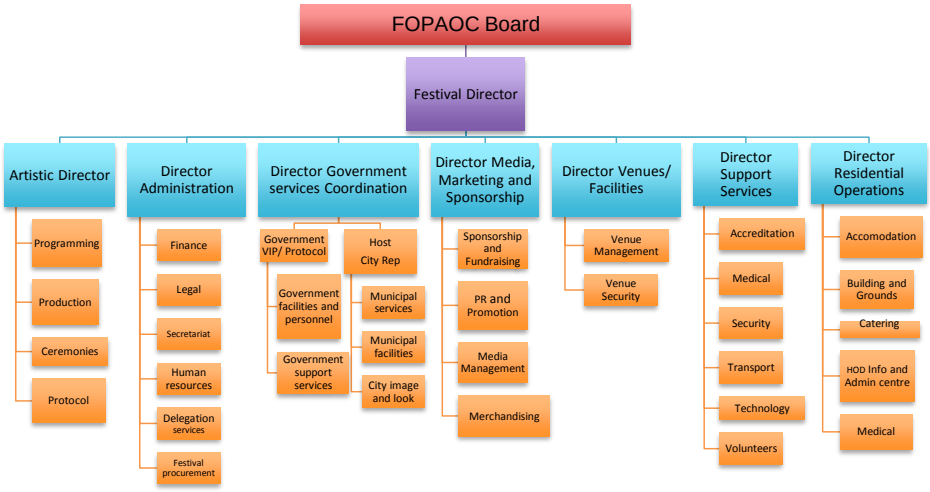


Figure 4: Festival of Pacific Arts Organising Committee divided into 7 Planning and Development Sections

2.2 Festival of Pacific Arts timelines

The following sections will provide brief outlines of the key milestones for the Festival of Pacific Arts Organising Committee from its establishment through to the Operational Phase, which begins 6 months ahead of the Festival, and then post Festival activities and responsibilities.

There are four key phases for the Festival.

Figure 5: The four phases for the Festival of Pacific Arts

The Design, Planning and Development process for FOPAOC should begin at least 6-4 years ahead of the Festival. The time frame is dependent on the host country's ability to mobilise its resources effectively and efficiently, and ensuring that the initial commitments from government and the private sector, that helped to secure the bid, are actually realised.

Once the Festival has been awarded to the host country the appointed FOPAOC will be in place to design, plan and develop the Festival until about 6 months before the Festival when it moves into its final phase, Festival Operations.

The 'skeleton' design and planning process would already have been done for the Bid process and so this phase will take the design and planning process to the next stage.

Photo

2.3 Designing the Festival: 6 – 4 years ahead of the Festival

In the Design phase, which should begin 6 to 4 years ahead of the Festival, the key areas of focus are developing the overall direction of the Festival and developing a tangible understanding of the host country's capacity, challenges and risks associated with hosting the Festival. This phase will include Vision, Concept, Logo, theme and branding, Evaluating the value and benefits, Economical and Operational feasibility. It is worthy to note that some host countries may have already addressed these areas in the Bidding Proposals to the CPAC.

Activity	Details	Considerations
FOPAOC Board appointed	Government appoints FOPAOC Board Design organisational structure: Sections, departments, task forces and define the hierarchical structure	Legal framework Legal and regulatory needs Identify authorities of the event Agreements with government and support service agencies

Establish vision	Describe the Festival vision and how this will be integrated throughout the Festival	How does this vision fit into governments vision of the host country's long term planning Festival legacy
Establish the Festival concept	Propose dates to host Festival Propose program Festival Venue Design and Concepts for example Tent City such as the Woodford Festival or Boomerang Festival in Australia, Traditional architecture (FOPA 2012), Centralised permanent structures (FOPA Cook Is), etc.	When selecting dates consider weather, school holidays, tides, and other scheduled major events When developing the program refer to past festival programs.
Develop Festival logo and theme	It is important to develop the logo and the theme early as it is needed for all the Marketing, Media and Sponsorship campaigns that need to begin at least 4 years ahead of the Festival.	The Festival logo has been developed by other countries through national competitions or through a tender call to local artists. See Appendix 12 for Past Festival logos and themes
Community Consultation	Ownership, support and cultural protocol assistance Consult with elders, youth Consult with arts organisations, artists, cultural producers	Community engagement plan Consider various types of consultation: cultural mapping, community meetings, and interviews.
Mapping: Venues, Facilities	Venues used for arts, culture Potential venues already in place Venues for development Outline Festival location and venues	Detail reasons behind the selection of venues and locations Determine availability for the Festival Consider what permanent and temporary structures need to be developed, upgraded and the consider the investment required
Mapping: Residential	Delegation accommodation VIP accommodation CPAC and FOPAOC accommodation Media accommodation Festival Guests accommodation General public accommodation options, packages	Working with the national tourism agency to develop special packages Working with schools, universities and colleges for accommodation
Mapping: Support systems	Map out infrastructure, and support systems in place for: Accreditation Catering Transport Medical, Health and Safety Programming and Production technical needs, equipment, suppliers, etc	Identify systems in place for infrastructure. What equipment and infrastructure has already been developed? For example if the Pacific Games was held in your country, there will be software and equipment, trained personnel for accreditation
Mapping: Human Resource	Develop a Human resource map for each section and each proposed venue Identify skills currently available in country from the public and private sector, organisations/ companies/ contractors Develop Human Resource Manual which outlines the personnel roles responsibilities,	A detailed Skills mapping will identify what human resource is available nationally. This will include scoping for individuals who will serve on committees, those who could become staff and identifying the sources of volunteers. See Appendix 7 for Human Resource Guidelines

	Code of Conduct, etc.	
Mapping: Funding and investment	Identify different finance options including sources of funding and investment from the public and private sector locally and internationally	Consider possible assistance in kind from agencies and organisations such as airlines, banks, hotels, etc. and/ or mutually beneficial partnerships
Risk Assessment and Feasibility Study	Risk Assessment of Festival Situational Analysis Evaluating the Benefits and Value of the Festival Economic feasibility Operational feasibility Environmental impact assessment particularly for new venues	Information collected from the host country mapping will help to develop the Risk Assessment and provide an understanding of the potential problems and risks of hosting the Festival, as well as the benefits for the nation. Consider also external factors such as political stability, natural disasters, etc. See Health and Safety Guidelines Appendix 24 for a brief outline of Risk Assessments
Preparation for submissions to Cabinet	Evaluation of the Value of the Festival Situational Analysis and Risk Assessment Budget Needs statement and submissions to Cabinet	Outline the commitment needed from government and secure guarantees for: Funding Venues and Infrastructure Support services including Immigration, Customs and Quarantine, Police, Army, Navy, Aviation, Road and Transport, Public Utilities

2.3.1 Planning and Development: 4-3 years ahead of the Festival

During this phase the focus is on planning and developing the Festival programming and production. During this phase the FOPAOC Section Directors will also begin to develop their committees and task forces and will each develop more detailed, task orientated and section specific timelines and tasks. The focus for this phase is for:

- Planning and Development Section Directors to finalise their task forces/ committees
- Section Work plans and timelines
- Finalising the Festival program and productions needs
- Finalising all infrastructure, support services and logistics for the Festival

Activity	Details	Considerations
Festival Coordination and Support Services begin development	National and local government should at this stage be active in assisting in the planning and development of the Festival particularly in terms of the support services that come under their mandate such as Immigration, Quarantine, etc.	Visa waivers or special cultural entry visas for delegations and VIPS Information on Customs and quarantine regulations to be developed and distributed early Training for army, police and other services to be developed

		Public health, transport and road systems to be upgraded Public amenities and host city upgrades and image
Government appoints Planning and Development Section Directors	The Board has begun to identify the technical expertise needed for the various sections of the Festival and have made their recommendations for Sections Directors/ Committee Chairs to government.	Since the Festival is a government-mandated event, it is recommended that all sections are established through Cabinet submission where TORs for each Section Directors are submitted and approved by Cabinet.
Launch Festival of Pacific Arts Organising Committee	At this stage the FOPAOC comprises of the Board, including the Festival Director, and the Section Directors. Public launch of FOPAOC	TOR should be developed and the Board will begin to dispatch the appointment letters for the full Organising Committee. Orientation for the entire FOPAOC which should at this stage include communicating the 'Design' of the Festival and detailing the current plans in place for the Festival through the first draft of the HOST COUNTRY MANUAL
Festival culture and arts content outlined	Detail the key special events, art form activities, and cultural programs Preliminary outline of the symposiums, workshops and meetings that will take place.	Review past Festival programs
Finalise legal framework for IPR, TK and Copyright for the Festival	Oversee development of Cultural legislation Make submission to government to engage legal team to undertake cultural intellectual property measures for the Festival	Follow the link for IPR, TK, Copyright issues for the Solomon Islands Festival of Pacific Arts 2012 http://www.wipo.int/freepublications/en/tk/1016/wipo_pub_1016.pdf.
Complete preliminary venues and infrastructure plan	Preliminary plan for venues and infrastructure for all Artistic venues, Non-artistic venues and residential	Consider long-term development for the arts and cultural community. The Festival provides the possibility to have specific venues and infrastructure built for the cultural industry. The Pacific Games has enabled stadiums, swimming pools and other important infrastructure to be built for the host country. Consider involving local artists and arts organisations that have had international experience, in the venue development, as it is these groups of people who will use the venues after the festival.
Finalise Media, Marketing and Sponsorship Strategy	Launch website Launch preliminary Festival program	At this stage the website should include general information about host country, Festival logo, theme and logistical information. All festival communications

		must be done well in advance as the FOPAOC needs to consider time for translation and ample time for countries to be able to plan and budget for their participation
SPC advisory	Work with SPC to secure consultants to do first technical assessments	Areas of possible assistance: Venues and Infrastructure Assessment Intellectual Property Issues for the Festival Technical Visit

Photo: Venue development for the Solomon Islands Festival of Pacific Arts 2012

2.3.2 Planning and Development: 3 -2 years ahead of the Festival

At this stage most of the Section plans, and budgets are in place and the focus for this phase is the physical development of the Festival such as venues, infrastructure, support services and putting in place for procedures and protocols for each Section.

Activity	Details	Considerations
Develop a Risk Management plan	Risk Management Plan developed and regularly updated	Continue to assess the human resource, venue and infrastructure capabilities, and other factors that may affect the Festival Consider also external factors such as economic, political stability, natural disasters, etc.

Continue developing Host Country Manual	At this stage the FOPAOC will have a second draft of the Host Country Manual which will be updated regularly and detailed as task forces become established	
Establish Festival Secretariat	Initially this may include only one or two staff but as the Festival develops, more staff and volunteers will be added to the task force and more equipment will be needed.	Consider a venue that is central and visible to create a presence in the host city
Complete Marketing and Sponsorship Strategy	Marketing and Sponsorship Strategy Website and promotions plan Sponsorship campaign Donor applications Merchandise Program	Begin to develop strategies for marketing and financing the festival. The festival logo, its use and the materials developed will begin to take shape.
Develop Finance guidelines	These guidelines should be developed in consultation with the Ministry of Finance or other equivalent national financial agency to ensure their disbursement and reporting procedures are detailed and form part of the policy and procedures.	The purpose of the guidelines and protocols is to ensure efficient processes and financial accountability. These guidelines should be put in place in the very early stages of the Festival particularly before donor and sponsorship money is invested.

Photo: Sponsors, American Samoa, Festival of Pacific Arts 2008

2.3.3 Planning and Development: 2 years ahead of the Festival

At this stage most of the Festival planning and developing is done and the FOPAOC focuses on:

- Completing venues, infrastructure and facilities
- Identifying and training task force, volunteers
- Finalising upgrades, and establishment of support services
- Delegation planning and communications

Activity	Details	Considerations
SPC Technical Visit	In order to provide support to the Festival and to access their progress and preparations, SPC send out technical advisors in advance of the Festival	At this stage the host country should present its Venues, Infrastructure and support services plans as well as the Risk Assessment and Risk Management plan. Consider also utilising this visit as a training/ workshop opportunity for

		committee members, volunteers and task force that have been identified.
Continue developing the Host Country Manual	At this stage the Festival Manual is developing and should include: Section guidelines: Artistic, Logistics and Support services, Administration, Marketing and Sponsorship, Venues, Residential Programming and Production Guidelines Venue management and Operations policies and guidelines, roles and responsibilities and reporting process	Host County Manual and Guidelines
Head of Delegation Dossier	First draft of Head of Delegation Dossier to be submitted to Cultural Focal Points at Council of Pacific Arts and Culture Meeting	Consider putting this in a folder/ file format so that additional information can be sent to the HOD and they can simple print, punch and add it into the folder. Consider also a cd/ dvd with a video or photos of venues and infrastructure to aid in their planning. See Appendix 9 for HOD Dossier
Festival Communications and PR in place	Regular Festival bulletins for Cultural Focal points and delegations Public bulletins should be posted on the Festival Website, sent out on CultureTalk and other communication portals	See Appendix 4 for Communications See Appendix 14 for Media, Marketing and Sponsorship Guidelines

2.3.4 Planning and Delegation: 18-12 months ahead of the Festival

At this stage all the final logistical, programming, production and support service development will depend on the level of delegation participation and therefore the focus is to get the information from delegations about their delegation numbers, including VIPs, officials, support crew, media and other Festival guests that will impact on final planning and development.

Activity	Details	Considerations
Country invitations	Send out PM's letter of invitation to member countries	This invitation is usually directed to the PM's office or Foreign Affairs. Consider also sending a copy to the Cultural Focal Points so that they are aware it has been sent and can aid in ensuring it is given priority by their governments.
Delegation participation	Information regarding delegations and their participation begins to come into the Festival Secretariat	Timelines set for receipt of: Country Participation Form Delegation Registration and Accreditation forms Artist and Delegate event registration Contractual procedures for artists

		See Appendix 29 for templates of forms

2.3.5 Planning and Development: 12-6 months ahead of the Festival

At this stage the planning and development is complete and the focus is the transition from planning and development, to Festival Operations. Some of the planning committees will begin to phase out and move into venue task forces or form part of the Main Operations Center. The Section Directors will begin to finalise their Section guidelines, protocols and procedures manuals with their teams and begin the transition into their assigned venues and ensuring everything is in place for the Festival.

Activity	Details	Considerations
Detailed program	At least 12 months ahead of the festival a detailed program should be released to all delegations which include: Arts and cultural activities Thematic areas for Symposiums and Workshop	The final program with a detailed schedule, venues, etc. will be released closer to the festival once all the information regarding participation from delegations have been finalised.
Festival Venue Management and Operations Manual	At least 1 year ahead of the Festival the Festival Venue Management and Operations Manual is complete. See Section 3 of this Manual for an outline of the Venue Based Management system	The planning process should be complete and the Festival goes into operational mode. Venue Managers are in place as well as key personnel and volunteers
Main Operations Centre	Establish Main Operations Centre	The Organising Committee is now assigned to different venues or sections.
Operational guidelines completed for each committee and task force	Transport System policy and procedures in place Catering System and policy and procedures in place Support services established and policy and procedures in place Customs, immigration and biosecurity policy and procedures in place	HOD dossier should be updated to also have detailed information about these components.
Ceremony and Protocol in place	Finalise Ceremonies Develop Protocol guidelines	Liaise with Cultural Focal Points about protocols to be followed for their countries so that these can also be added into the Protocol guidelines to aid FOPAOC when dealing with delegations, VIPs, etc.

Marketing and Sponsorship	Merchandising Forms Vendors Application	Consider starting the merchandise campaign at least 6 months ahead of the Festival to begin creating hype for the Festival. Consider also involving selected vendors in lead up events, promotions and 'best outlet' competitions and other initiatives to get retailers involved in assisting in the city clean up and image. See Appendix 17 for Merchandise

2.3.6 Festival Operations: 6 months ahead of the Festival till the end of the Festival

The Festival is now in its operational stage. The Main Operations Centre/ Festival Secretariat is now full time and each of the venues have begun to do test events and to function as an independent unit reporting to the Main Operation Centre. Section planning and development committees have dissolved and staff and volunteers have moved to their assigned venues. Venue managers are in place and Section Directors are based at the Main Operations Centre.

Activity	Details	Considerations
2nd Technical Visit	The 2nd visit usually includes a Media/ Broadcast advisor as well as the Cultural Advisor and the focus of this visit is to assess Venues, Infrastructure, Support services and also the Legal infrastructure in place to address TK, IPR and Copyright issues for the Festival.	All venues, infrastructure, support services and a majority of the task force should be in place and available to brief this visiting team
Venue development	Venue preparation, fit out and décor, personnel	Consider involving artists, arts organisations, schools, youth groups and community in the décor process of each venue to create community ownership
Final Program	Final program to all member countries with details of delegations schedules and allocations should be in place at least 6 months ahead of the Festival	Some countries may not have confirmed their participation so it is advisable to slot them into the program rather than have to make last minute additions, etc.
Financial disbursements	Allocation of operational budgets to Festival Committees and taskforces	
Support services in place	Transport Accommodation Catering Immigration, Customs, quarantine	See Appendix 22
Accreditation processing begins		See Appendix 22 for Accreditation

Move into Operational phase	Final personnel training Venue checks Program printed Website updated Sponsors branding in place Merchandise in outlets Vendors selected and visibly promoting the Festival Communities engaged and lead up activities begin Final delegation communications and logistics	Consider running a test event at each of the venues, such as the host country delegation launch

Photo

Section 3: Festival Time: Venue based management

The Festival of Pacific Arts is a considerable undertaking with over 2000 participants, local, regional and international patrons, media, VIP delegations and over 2 weeks, and therefore the operations and logistics of the Festival needs to be concrete.

Ultimately it is the host country that will determine how they organize the Festival and the organizational structures that they put in place to effectively implement the Festival Planning and a lot of this is dependent on the level of resources available to the host country. For events that rely heavily on volunteers the Venue Based Management Structure has proven successful particularly with major events such as the Pacific Games.

Recommendation
It is recommended that the Venue based management structure be utilized for the Operational phase of the Festival. This structure focuses all the activity, decision-making and day to day operations with Venue Managers and their team. All the planning and development, which was done in 7 Sections, has been done by the FOPAOC and the implementation is handed over to each of the Festival venues. The Section Directors are allocated a venue, which they oversee and provide guidance and support to the Venue Manager.

The FOPAOC Board has now taken a back seat in terms of decision-making but will now predominantly focus their time and efforts as Festival hosts. The Chair and Vice Chair will generally be spending their time hosting VIP delegations and are the face of the Festival alongside the Festival Director. Generally in past festivals they have also been involved in the CPAC meetings and focus their efforts on the long term legacy of the Festival.

The Section Directors continue to work alongside the Festival Director and are based at the MOC to offer guidance, leadership and support to the Venue Based Management team.

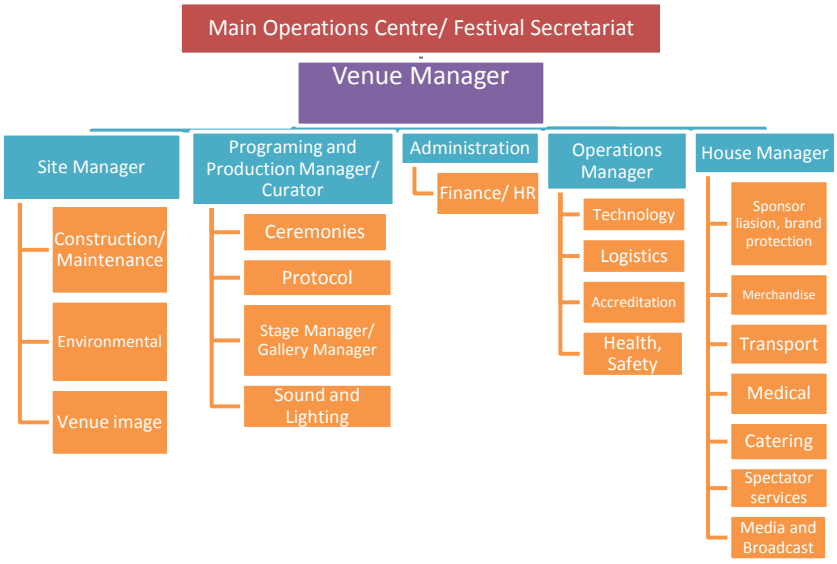


Figure 6: Venue Based Management Structure

3.1 Main Operation Centre

The Main Operation Centre (MOC), which can also be referred to as the Festival Secretariat, becomes the hub of operational decision-making and troubleshooting during the Festival. This is where the Festival Director and Section Directors meet on a daily basis with Venue Managers to trouble shoot and make on the spot decisions whenever issues arise throughout the Festival.

The Secretary and Treasurer may at this stage be preparing the reports and evaluation documents for the Festival, as by this stage the majority of the funding has already been spent or allocated.

3.2 Venues

Each venue at the Festival operates as a silo with a team of trained staff and volunteers, led by the Venue Manager. Each venue will have a specific team and this is dependent on the programs and activities that have been assigned to the Venue. The complexity and size of the team depends on the size of the venue and the numbers of programs and events held at the venue. For example one of the largest venues will be the Festival Village, which operates daily from early morning to late in the evening. This venue has multiple activities, stages, demonstration and display areas and combines all Festival art forms and genres and because of these reasons this venue will possibly have a large team that works in several shifts.

Smaller venues such as the Visual Arts Gallery will have a smaller team focused only on the Visual Arts. After this venue has been set up only a small management/ sales team will need to be onsite. However again this is dependent on the host country and how they will operate their Gallery.

Regular briefings of all Venue Managers will take place with the Section Directors to ensure that all areas of the Festival are functioning effectively and efficiently. The Section Directors key focus is to provide support, to troubleshoot any major issues that can't be solved at the Venue level, to prepare their Section reports and prepare for the Dissolution of the Festival.

See Appendix 28 for more details on Venue Based Management

Section 4: Post Festival: Reporting and Festival Legacy

4.1 Festival Legacy

The Festival Legacy is about what is left behind once the Festival of Pacific Arts is over. The Festival Legacy is something that should be planned and thought through in the early stages of development. With so much support, investment and focus on the arts and culture it is important to ensure that the Festival and all that it leaves behind has a lasting impact and strengthening of the arts and cultural sector.

There have been situations in other major regional events, as well as the Festival of Pacific Arts where large stadiums, galleries, museums, auditoriums etc. have been built but after the Festival or after the Games these venues are not maintained due to lack of funding, and access for artists, sports people is restricted etc. Therefore plans and a 'hand over' process must be put in place with local arts and cultural communities, agencies and organisations who can become the custodians for these venues and working with government or other relevant agencies to ensure that the venues are utilised for the arts and cultural community.

Photo: The Sir Geoffrey Henry, National Cultural Centre, which was built for the Cook Island Festival of Pacific Arts in 1982

4.2 Festival Publication and Festival DVD

The Festival publication is the historical record of the Festival. These publications whether in the form of books, CD-ROMs, or audio-visual materials capture the Festival, its programs and activities and serve as a public record of the host countries achievements. With language, arts and cultural skills diminishing these records may serve as important material that can ensure the survival and or revival of lost practices and knowledge systems.

It is important to ensure that this publication is accurate and takes into consideration cultural identity, protocols and practices. It is therefore encouraged that the host country liaises with Cultural Focal points and Head of Delegations during and after the Festival while the publication is being development.

4.3 Knowledge Transfer program

With each Festival information, databases with artist's contacts and details, templates, equipment, software, human resources, etc. are developed. The FOPAOC should provide a process for support and knowledge transfer to the next Festival. This can be in the form of a CD, publications, visits, etc. The importance of this component is sharing knowledge and capacity building for the region.

Appendix 1 Host Country Manual Template

Each host country is different in its approach to designing, planning, developing and implementing the Festival and this can be dependent on the nation's political, economic, social and cultural structures.

The Host Country Manual Template provides a simple guideline for the Host Country to create a 'communication' tool between the FOPAOC and their implementing and operational task force. Essentially it is the Board and the Section Directors of the FOPAOC who have designed and planned the Festival, and the Host Country Manual will be the practical guide to ensure that these designs and plans are effectively communicated to staff, volunteers and the entire team who will be responsible for ensuring that the Festival operates efficiently and effectively.

From research of past Festivals of Pacific Arts some of the key problems have been:

- The communication between those that have planned the Festival and the transfer of information, plans, processes and procedures to the operational task force during the Festival
- Lack of clear processes and procedures and understanding of decision-making protocols to be able to effectively troubleshoot and deal with crisis situations.

The aim of this manual is to provide a 'fill in the blank' template so that the committees, taskforces, etc. that are planning and developing the Festival can effectively communicate their designs and plans to the operational team that will take over during the Festival.

The drafting of your Host Country Manual should begin as early as 6 years in advance when the Design, Planning and Development process begins however the time frame is dependent on the host country. The design and planning of the Festival can take many years and there will be many meetings, discussions, planning sessions with government authorities, etc. and this can occur with a multiple of different people leading these sessions. Therefore the Manual will be a living document that will develop as the planning gets more detailed until about 6 months before the Festival when it moves into Phase 3: Festival Operations.

The 'skeleton' design and planning process would already have been done for the Bid process and so these can be used to develop the first draft of the FOPA Manual.

The host country should develop their manual by also utilising the contents, guidelines and templates of the SPC FOPA Manual.

FESTIVAL OF THE PACIFIC ARTS

HOST COUNTRY FESTIVAL MANUAL

TEMPLATE

Council of Pacific Arts and Culture

FESTIVAL LOGO

The key focus for the Host Country Manual should be to:

Establish detailed processes and procedures for each area of the Festival to convey what has been developed during the Design, Planning and Development stage, and
That these processes, procedures and plans are developed into a document that is logical, practical and that will be used by all teams to successfully implement the plans of the FOPAOC

This can be established in Four Key Sections:

Section 1: For the Organising Committee: this section should focus on helping the FOPAOC address high level planning issues. It should help you to:

Define what your vision and mission for your FOPA, and what the key things you want to achieve are.

Provide guidelines on the structure of your FOPAOC

Section 2: Guides for the various Festival Section and the specific Directors/ Coordinators and their Committees and task forces

These guides are for the people who will be doing the actual work for the festival on the ground. We have divided this into 7 key Functional Sections – Administration, Artistic, Government Services Coordination, Media, Marketing and Sponsorship, Support Services, Residential, Venues and Facilities

These section is divided into these functional sections so that they can be pulled out and given to the Section Directors and major team leaders.

The Roles and responsibilities of the Directors and sub-committee/ ask forces chairs should be well defined and tools and templates for their sections added.

Section 3: Tools and Templates

Section 4: Festival Legacy and Knowledge Transfer

This section is to assist the FOPAOC and all the Section Directors and committees, to input into planning the Festival Legacy and what will be left behind for the host country. This section also focuses on planning for Knowledge Transfer and helping SPC and CPAC to evolve the FOPA by passing on experiences, templates, etc.

Section 1: FOPAOC

1. Festival Overview

Detail in this section on overview of the Festival that you envisage you will be hosting. Utilising the key objectives that the CPAC has for the Festival of Pacific Arts, you can develop your Festival Vision, Mission and Objectives by considering these questions:

How will your Festival of Pacific Arts celebrate the diversity and beauty of Pacific culture? Portray the culture of your nation?

How will the programs and activities of the Festival contribute to the revitalisation, valuing and promotion of many practices, knowledge systems and ideologies of Pacific peoples, of your own people and communities?

How will your Artistic, and your Marketing, Media and Sponsorship team:

- Through programming, bring together the indigenous communities of all 26 nations of the Pacific and connect them with communities in your own nation
- Foster different levels of participation and brings individuals and communities together with government, the corporate and diplomatic community and the arts and cultural sector.
- Engage and include participation from sponsors, audience, volunteers, contractors, committee members and delegates.

Why will your government contribute and be committed to the Festival? And how will it contribute to the social, cultural and economic opportunity for the host nation?

How will the Festival benefit your cultural sector? And how will it provide the nation with the important opportunity to build infrastructure, develop programs and activities that will revitalise, and highlight the importance of the arts and culture sector?

Getting a clear understanding of the purpose of hosting the FOPA and what your intentions and objectives are for the Festival will help to focus all other planning areas and development of the Festival.

Read the FOPA Manual as it has been designed to provide suggestions, give information and recommendations from SPC.

Once you have done this you can begin to determine your ultimate goals, values and objectives and formulate your Vision Statement and Mission Statement.

See 2.3 in the SPC FOPA Manual suggestions on the timelines for developing the Vision and Mission.

2. Developing the FOPAOC

The Festival is a government-to-government initiative, which is often led by the Prime Minister's Office (or its equivalent), the Ministry of Foreign Affairs as well as the Ministry in charge of Culture. Once the Festival has been secured the government generally appoints a specific Ministry or national agency to oversee the planning, development and implementation of the Festival.

Detail who these agencies are in the Host Country. Detail what their role is in the Festival and what their responsibilities are to the FOPAOC. Detail the key contact people and the protocols for dealing with these agencies.

Other key agencies that are involved are the SPC and the Council of Pacific Arts, which is already detailed in Sections 1.1 of the SPC FOPA Manual. It is important to map out all these agencies and their roles and responsibilities and also the processes and protocols for dealing with representatives of these agencies.

3. Festival of Pacific Arts Organising Committee (FOPAOC)

See FOPA Festival Manual Section 1.1 and Appendix 1.4 for guidelines on developing the FOPAOC and presenting the structure in your Host Country Manual.

This is an important component to include so that all who are involved in the Festival understand the structure, the roles, responsibilities and reporting process of the different sections, committees, taskforces and individuals.

4. The Festival Director and Section Directors

Selecting the leaders of the Festival are important, as it is through their effective and efficient management and their experience with dealing with such large events, that will see either the success or

failure of the Festival. See FOPA Manual Appendix 2.5.1 for Guidelines for the Festival Director and Section Directors.

5. Festival Design, Planning and Logistics

There are several keys that need to be addressed by the Festival. As addressed earlier, the FOPAOC will begin with the Board and as the Festival develops each function will require a Director/ Sub Committee Chair. The key functions of the Festival are:

Overall Festival management – which is done by the Chair, the Board which we have recommended to include the Festival Director, the Administration Director and the Director for Government Services Coordination.
Financial management
Fundraising and Sponsorship
Media and Promotion
Programming – arts and cultural events and activities, ceremonies, meetings, workshops, symposiums and other participants and public entertainment and activities
Production – Technical production for all arts and cultural activities
Support Services/ Logistics – Security, Media, Traffic, Catering, Transport, etc.
Human Resource – management, training and supervision of all committee members, staff, volunteers, seconded civil servants
Evaluation and Reporting

Use this section to map out all these areas of the Festival and how these functions will be handled. In the SPC FOPA Manual we have recommended that these functions be divided and managed by 7 Section Directors. See Section 2 of the SPC FOPA Manual.

One of the other key areas of ensuring the success of your Festival is to understand your participants – the national delegations, and also your potential audience. Depending on the size and hosting capacity of the host country the FOPAOC may decide to limit the audience only to Festival participants and the local community. Other nations may chose to develop special cultural tourism packages, research and student packages, etc. to bring in and encourage an international audience as well as local communities. This decision will affect how all your planning and logistics are mapped out.

Use this section to detail your target audience and to detail information about your participants.

See SPC FOPA Manual Appendix 2.4 for some background on participants and potential audiences.

At this point you will have your FOPAOC set up, your vision and mission developed and have defined your audience. Now the Festival Planning and Development begins.

6. Timelines

In the SPC FOPA Manual we have mapped out a timeline suggesting a step-by-step approach to the development of your Festival. These timelines provide an outline of the key milestones for the Festival of Pacific Arts Organising Committee from its establishment through to the Operational Phase; 6 months ahead of the Festival, and then final milestones and reporting deadlines post Festival.

Utilise this time line to map out your own work plan and set key dates and milestones to develop the Festival. Detail in your timeline:
Activity - what are the key activities
Details - details of this activity and the key tasks
Considerations – use this column to list out some notes or considerations for your teams so that they understand things that may affect their activities or that they should be aware of for example are there

any government regulations you need to consider, key contacts for advise and support, past reports or other guidelines on this areas, any cultural protocols etc.
Date you plan to commence activity
Date for completion
You may also have another column for Internal Action and External Action since each activity will need action internally, within the Organising Committee and may also need Action Externally to partners, delegations, contractors, etc.

Your timelines should be mapped out in several different phases that have key objectives and specified milestones and outcomes that you will achieve. See also SPC FOPA Manual beginning Section 2.2 for timelines recommendations to the FOPAOC, which will aid in developing your own timelines such as suggested in the Table below.

Table 1: This template timeline gives two activity examples to help you develop your timelines.

Activity	Details	Start Date	Finish Date	Internal Action	External Action	Person responsible	Notes
Set up FOPAOC	Executive Board to design and develop Organisational Structure	Jan 2010	Mar 2010	Design organisational structure: Sections, departments, task forces and define the hierarchical structure Identify areas where government coordination and support is needed	Consult and Sign agreements with government and support service agencies Consult with Cultural Focal Point if not on Executive Board and SPC	Minister of Culture	Legal and regulatory requirements and relevant issues such as tax, etc. needed Identify authorities of the event
Establish vision	Describe the Festival vision and how this will be integrated throughout the Festival	March 2010	April 2010	Study the SPC FOPA Manual and Map out various vision statements	Public consultations	Chair FOPAOC and Cultural Focal Point	How does this vision fit into governments vision of the host country's long term planning Festival legacy

Section 2: Festival Section Directors/ Coordinators and their Committees and task forces

7. Planning and Development - Festival Sections

This section should focus on setting out process, procedures, roles and responsibilities for the various Section Directors/ Coordinators who will be responsible for planning and executing their areas for the Festival. As discussed early we recommended 7 Festival Sections.

Each of these Sections should operate as a stand alone 'department' with the appropriate personnel, equipment and resources. See Section of the FOPA Manual for an outline on the 7 Sections and Appendix 2-8 to assist you in creating your own guidelines for each Festival Section.

Each section should also develop their own timelines, which will be more action and detail specific to their areas.

Table 2: This template timeline gives two activity examples to help you develop your own Section timelines. The example below is for the Artistic Section.

(Festival Date: July 15th)

Festival Date: Updated June 1st				
Task	Start Date	Deadline	Person	Status
Program				
Collate arts entries and enter information into various art form genre programs and schedules	Early Feb	First week of June	Manager Programs	All entries collated, information entered. First draft of Final Program ready.
Stages				
Temporary performing arts stages to be ordered from StagePacific	Early March	Delivery First week of June	Production Manager	3 - 10 x 10m main stage ordered delivery June 15th by PFL Shipping
Advertise for contractors for stage build up	Early March	Close late April	HR	Done
Finalise contractors to build stages	Early May	Build up last week of June	Artistic Director	StagePacific sending their own team

8. Festival Time: Venue Based Management

As outlined in the SPC FOPA Manual one of the ways to give focus to the Operational stage of the Festival is to utilize the Venue based management structure. In this structure there is a Main Operation Centre (MOC), which can also be referred to as the Festival Secretariat, where the decision makers are based, and all other operations are focused in each Venue.

Each Venue operates as a silo with its own venue manager, team of contractors, staff and volunteers, programs and activities, and protocols and procedures. Each venue is specialized and specific to its programming role.

Section 1: This section of your Manual should then detail each venue and its:

Role and its responsibility in terms of the Festival program for example a music venue, visual arts gallery, or as a support venue for example catering hall, media centre, etc.

Detail what happens for each Festival Section in that venue

Administration - what will be stationed in that venue, what services will operate, which administration personnel will be on staff at that venue, the policies, procedures and protocols for that venue including all HR and cultural protocols that need to be considered
Artistic – detail the programs that are to take place at that venue and what the production guidelines are, equipment allocated, etc.
Support Services – detail what support services will operate at that venue, will there be accreditation services, catering, medical services, banks, etc. what transport is allocated for that venue – shuttles, specific cars, etc.
Government Coordination – will there be VIP ceremonies, protocols, etc. expected at that venue and what government services will be needed to facilitate these events and activities – for example Security, Immigration. At specific venues other government services may be needed such as a Quarantine and Customs officer will need to be present at the Canoe Venue when the Canoes arrive
Residential – is it an auxiliary venue and therefore Residential areas will be stationed near that venue
Venues and facilities - Detail the organizational structure for each venue and the roles, authorities, and responsibilities of each person assigned to that venue and the facilities allocated to that venue and who is responsible for it

Detail the reporting procedures and protocols for each venue. These reports are important, as they will feed into the main FOPAOC report.

Section 2: This Section of the Host Country Manual will be the most detailed component of the Manual, as it will contain all the Operational processes and procedures for every venue of the Festival. See Appendix 2- 8 of the SPC FOPA Manual for guidelines on each Festival Section, as well as Appendix 9 for more details on Venue Based Management.

Section 3: Tools and Templates
List out any templates, checklists, production sheets etc. that you have developed for your festival

Section 4: Post Festival: Reporting and Festival Legacy

The Festival Legacy is something that should be planned and thought through in the early stages of development. With so much support, investment and focus on the arts and culture it is important to ensure that the Festival and all that it leaves behind is for the development of the arts and cultural sector.

9. Festival Legacy

Detail what will happen to each venue and how arts and cultural activity will be perpetuated, particularly in those venues that were specifically built or upgraded for the Festival.

Detail what will happen to Festival assets – equipment, material, temporary structures, etc. that have been acquired for the Festival. Consider whether these will be donated to arts organisations, sold or passed onto arts venues.

A clear 'hand over' process is essential to identify and ensure that local arts and cultural communities, agencies and organisations who could become responsible and effective custodians who will ensure access and continued development for the arts and cultural community.

10. Festival Publication and Festival DVD

The Festival publication is the long-lasting public face of the Festival. These publications whether in the form of books, CD-ROMs, or audio-visual materials capture the Festival, its programs and activities and serve as a public record of the host countries achievements.

Detail in this section how this publication will be developed. A detailed plan should be put in place to ensure that key milestones are captured right from when the Festival was awarded through to the final day of dissolution of the Festival. Photos, videos, testimonies from the Board, Committee members, staff, volunteers, artists, delegation officials and the public are important to capture all the experiences of the Festival.

11.Knowledge Transfer program

With each Festival information, templates, equipment, software, human resources, etc. are developed. Detail in this section the FOPAOC process for and knowledge transfers to the next Festival.

Appendix 2 Guidelines for Establishing the Festival of Pacific Arts Organising Committee (FOPAOC)

For most countries the Festival will be a government-to-government initiative and therefore it is important for government to take a leading role in the support and implementation of the Festival and this starts with the host country government or equivalent entity setting up and appointing their FOPAOC.

The main objective of the FOPAOC is to develop and establish a solid framework for hosting the Festival. As the Festival is evolving and involves many nations, cultures and expectations, the framework needs to be flexible enough to deal with change and to deal with issues such as political instability, natural disasters and other external factors. The core responsibility for the Festival falls on the Festival of Pacific Arts Organising Committee (FOPAOC). There will also be certain functions that may be outsourced to outside service provider's and/ or government departments and bodies such as catering, transport, accreditation, security, quarantine, etc.

These guidelines make recommendations on how to establish and develop the FOPAOC, however it is ultimately the Host Country that determines its composition and structure.

Once the festival has been awarded to the host country, the first major role of government of the host country will be to develop the organisational structure of FOPAOC and establish its Board. There are three aspects to establishing the organisational structure for the Festival of Pacific Arts:

Legal – bringing together stakeholders under a legal structure
Operational/ Functional – creating sections with assigned tasks and functions
Coordination/ Management – all the sections are coordinated and managed to successfully stage the Festival

1 Developing the legal structure

Task	Details	Considerations
Determine the supporting legal entity	The legal entity determines who legally owns and who is legally responsible for the event. For most host countries, this will be developed and decided by the Ministry responsible for Culture and/ or a special committee/ task force appointed by government	The FOPAOC may fall under an existing entity such as an Arts Council, Cultural Commission The FOPAOC may be created as a new and separate entity that operates only for the life of the Festival
Determine the Organisational Structure	Develop the framework for all individuals and partners involved in organising the Festival	Generally because government plays a major role in the Festival a public legal structure is developed that includes public private and civil sector entities.
Develop FOPAOC Statutes/ Decree/ Acts	These laws/ rules will outline: Conditions for participation i.e. the roles of government, public and private sector, the role of art organisations, etc. Decision making, accountability and reporting processes and procedures Identifies and established the partners	Consider how to involve: Arts and cultural community Local, regional and national government and public authorities Economic partners/ private sector Civil society, professional organisations, unions

	The identification, selection and hiring of Section Directors or Committee Chairs • Appointment of private sector members • Appointment of public sector members • Conditions/ Remuneration/ Benefits	
Set up FOPAOC Board	The FOPAOC Board: Design of the Festival Makes strategic decisions Approves the program Passes the budget Authorises major contracts Identifies and appoints the Section Directors or Committee Chairs and makes these recommendations to government Direct link and advocates to government Contact between all agencies particularly with the SPC and the CPAC. Provides leadership and guidance	Consider representation from each of the groups listed above to include: Chair Vice Chair Secretary Treasurer Government representatives Mayor of the host city
Develop and set up the remaining layers of FOPAOC beginning with the Section Directors or Committee Chairs	The Section Directors and its Section planning and development committees and task forces are responsible for: The overall planning, development and implementation of the Festival Managing all funds transparently All operational decision making Reporting to FOPAOC Board Ensuring the ethics, principles and values of the Festival are upheld Overseeing operations of the Festival	All the main functions of the event which are divided in Section are led by a Director or Chair: Festival Director Artistic Director (Programming and Production) Director Venues and Facilities Director Festival Coordination Director Administration Director Support Services Director Marketing and Sponsorship

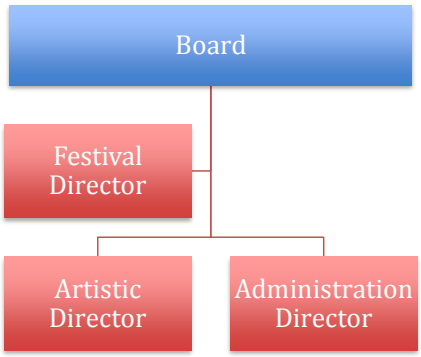
2 The role of FOPAOC

The FOPAOC is appointed by the Host Country government and has three primary roles:

Phase 1: Pre-Festival – Designing, Planning and Development

a. Phase 2: Festival Time – Implementation, Advisory, monitoring and governance
b. Phase 3: Post Festival – Reporting and Dissolution

The host country government will set up and appoint their FOPAOC. The Host Country ultimately determines the structure and it is necessary to develop a clear structure to ensure that the event runs smoothly. In past Festivals the workload has often fallen on three key Section Directors: Festival Director, the Administrative Director and Artistic Director. See Appendix 1.2 for Past Festival FOPAOC Structures. Generally in these past Festivals the FOPAOC has been set up with a relatively large Board and two functional sections led by the Artistic and Administration Director:



With the Festival increasing in terms of programs, participants, and the growing interest from international and regional arts and cultural organisations, placing such a large workload on only 3 key people create greater risk.

In order to allow for this growth and to enable key people with specific technical skills, knowledge and networks, it is recommended that the structure be expanded at the planning and development section level rather than at Board level. The Board should always remain concise and focused on governance.

It is therefore recommended to increase personnel at the 'work force' level. This can be achieved by setting up the planning and development task forces/ committees with 7 Sections which are inter related but have specific objectives and outputs:

- Artistic/ Creative (Programming and Production)
- Administration (finance, administration/ secretariat/ human resources/ delegations)
- Festival Coordination (liaison with government, NGOs, municipal government, etc.)
- Venues and Facilities
- Support services
- Media, Marketing and Sponsorship
- Residential

The Festival Director is then appointed to be the link between the Board and the planning and development committees. The Festival Director will oversee the delivery of the festival and will work with the Section Directors, who lead their specific technical areas. Host countries may prefer to use the term Committees and Committee Chairs, rather than Sections and Sections Directors.

Ultimately the host country will decide on their Organisational Structure but due to the size of the Festival and the fact that most host countries will rely on a 'volunteer' task force, this recommended structure is focused on dividing the work load and responsibility into key functional and technical sections so that the workload is spread evenly and the communication processes are clear.

3 The layers of the FOPAOC

The FOPAOC is structured into four layers that have specific roles:

Tier 1: FOPAOC Board: Design of the Festival, Governance and government liaison
Tier 2: Festival Director: Link between the Board and the Planning and Development taskforce, coordination and management of Section Directors
Tier 3: Section Directors/ Committee Chairs: Planning and Development
Tier 4: Task force/ Committees: Technical expertise

The table below sets out the key layers of an FOPAOC:

Tier	Appointment	Representation	Role
FOPAOC Board	By government	Chair, Secretary, Treasurer, 2-3 members. These Board members should represent the Head of State/Government, Culture Dept., the agency responsible for national finance such as the Minister responsible for Finance and one or two prominent figures who have good standing and are respected. A gender balance is strongly advised.	The FOPAOC Board oversees, supports and guides the Board of Directors and takes their plans and proposals to government for endorsement and support. Their key role is governance.
Festival Director	By government with recommendation from the Board	The Festival Director is similar to a CEO or Managing Director. This person will have overall responsibility for all stages of the Festival from planning, development, implementation and operations to the final reporting and dissolution of the Festival. A brief job description for the Festival Director is outlined in Appendix 2.5.1 of the Festival Manual	The key role is to manage all stages of the Festival.
Planning and Development Section Directors/ Committee Chairs	By government with recommendation from the Board and the Festival Director	Ideally the FOPAOC will have 7 key Sections headed by a Director/ Chair who will have the various skill sets to lead the planning and development of each section which are inter related but have specific objectives and outputs. These sections are: • Artistic/ Creative (Programming and Production • Administration (finance, administration/ secretariat/ human resources/ delegations) • Festival Coordination (liaison with government, NGOs, municipal government, etc.) • Venues and Facilities • Support services • Media, Marketing and Sponsorship • Residential Detailed guidelines for each Section is outlined from Appendix 1.1 to 1.9 of the Festival Manual	The key role of the Section Directors is to lead the planning and development of the Festival and report to the Board.
Planning and Development Section task	Board with recommendation from Section Directors	This layer represents the stage where all layers of the FOPAOC are in place with its full task force or committees. How this is structured is largely dependent	The various levels of the Organising Committee provide the technical expertise and advise to their Section Directors

force/ Committees		on the host country and whether they will have a paid task force to execute the Festival or rely on committees/ teams of volunteers to undertake the planning and development of the Festival. An example of the fully established organisational chart is listed below in Figure 4.	to enable them to effectively plan and develop the Festival.

In the first phase of the Festival, which is the Design phase, the FOPAOC will operate initially with a Board in place and possibly 3 Section Directors. The Festival Director who is responsible to the board for the overall management of the Festival. The Director Administration who is responsible for Finance and Legal, and Director Festival Coordination, who are responsible for coordinating government services, may also sit on the Board.

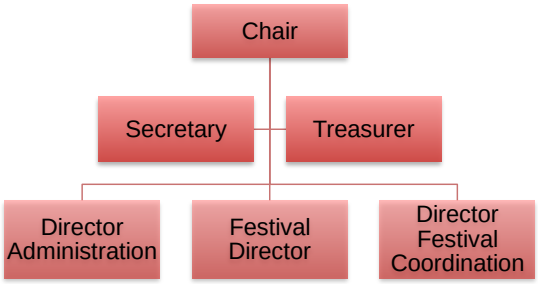


Figure 1: FOPAOC Board

In the second phase of the Festival, The Planning and Development phase the Section Directors are appointed and the Festival Director takes the lead role in moving the FOPAOC from the Design phase to Planning and Development.

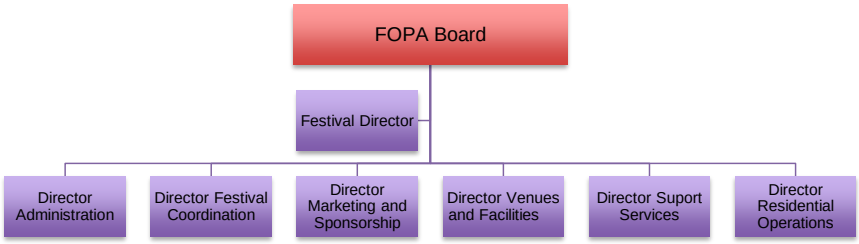


Figure 2: FOPAOC Section Directors

As the Festival approaches, a full FOPAOC will be in place with a full time Secretariat, all Section Directors and their task forces and committees. There should be a mixture of experienced arts and cultural administrators, events managers, producers and representatives of key stakeholders including government, municipal council, corporate agencies, chamber of commerce, and private sector organisations.

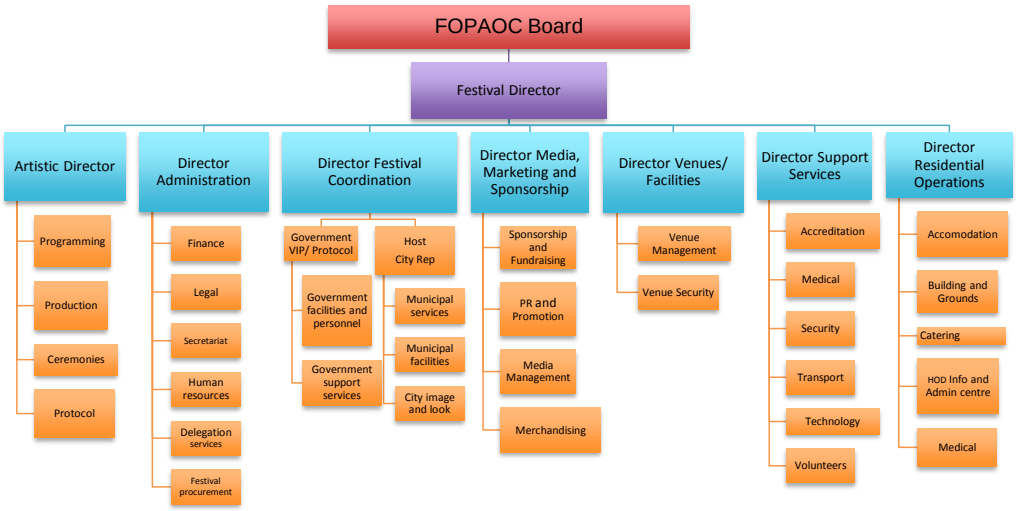


Figure 3: FOPAOC Planning and Development task force/ committees

With the Operational Phase of the Festival, which begins about 6 months ahead of the Festival comes a change in the structure and section responsibilities change. Operations move under the Main Operations Centre (this can also be the Festival Secretariat) and to Venues. The Section Directors involved with venues that they have been appointed to, but continue to have meetings to ensure their Section Plans are being implemented effectively. See Appendix 9 for Venue Based Management Structure.

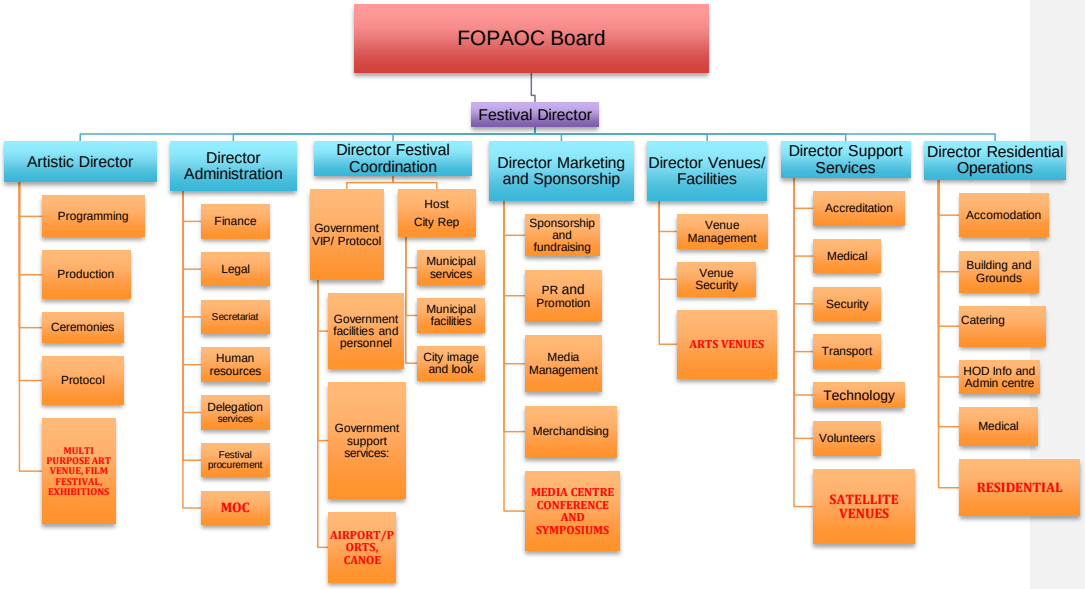


Figure 4: The planning and development for the Festival is complete and FOPAOC now focuses on handing over to the Operational Teams and taking their roles in the various venues. These venues are indicated in red.

4 The FOPAOC Board

The FOPA Board is appointed by government as the legal entity responsible and accountable for the effective and efficient delivery of the Festival of Pacific Arts. The FOPAOC Board is the first tier that will be set up by government. This will then develop with another layer who are the Section Directors or Committee Chairs. The Festival Director who sits on the FOPAOC Board is the link between the Board and the Section Directors who will focus on the Planning and Development of the Festival. The Festival Director would ideally be an arts/ cultural professional who has international experience and a strong events experience. At this stage this may be the only full time paid personnel. The Director Administration could be from the private sector with a strong administration and finance background. The Director Festival Coordination is ideally from government, who has operational experience and can work with a high level of authority, coordinating with government, local government and the host city.

5 The role of the FOPAOC Board

The FOPAOC Board oversees, supports and guides the Planning and Development Section Directors and takes their plans and proposals to government for endorsement and support. Their key role is governance.

Design of the Festival
Makes strategic decisions
Approves the program
Passes the budget
Authorises major contracts
Identifies and appoints the Section Directors or Committee Chairs
Direct link and advocates to government
Provides leadership and guidance

One of the key recommendations is that the FOPAOC not be too large and cumbersome. Although the board composition may evolve it is preferable that the board not be too large, particularly initially as this can make meetings cumbersome, slow down decision-making and prove to be expensive. On the other hand, it is important to note that the Festival in some countries is an all-of-government initiative requiring involvement from a range of Ministries so it is important to have a mechanism to keep the range of government ministries informed of the requirements and progress of the Festival.

6 Composition of the Board

Consider representation from each of the groups listed above to include Chair, Vice Chair, Secretary, Treasurer, plus 2-3 members which should represent the Head of State/Government, Culture Department, Mayor of the host city, the agency responsible for national finance such as the Minister responsible for Finance. A gender balance is strongly advised. Representation on the board and the various Sections task forces/ sub committees should also come from a mix of:

Arts and cultural community
Local, regional and national government and public authorities
Economic partners/ private sector
Civil society, professional organisations, unions

7 Role of the Chair

The Chair is often someone that is highly respected in the community, known for his/ her ethics, integrity, leadership skills and ability to manage crisis situations. For the Festival of Pacific Arts, this person may not necessarily be someone from Culture, but should be someone who has a long-term commitment and patronage of the arts and indigenous culture. Ideally this person has had extensive international experience with events whether it is with sports, culture or in business. The key role of the Chair for the FOPAOC will be to support and advise the FOPAOC in the:

- Design, planning and development of the Festival
- Policy and decision making
- Ensure compliance and respect of CPAC and SPC guidelines for the FOPA
- Provide direction and focus in meetings
- Ensure all information and reports are being accurately kept and dispersed
- Ensuring that all planning and development is inline with the Mission and Vision set
- Provide guidance and mentoring to all Section Directors

8 Role of Vice Chair

Will take on the duties of Chair when he/ she is not available. The Vice Chair may be someone with equal standing in the community to the Chair, but is often someone with a different skill set. In many past Festivals the Vice-Chair has been the government representative for the Prime Minister or Foreign Affairs.

9 Role of the Secretary

The Secretary may be the Administration Director or a representative of the Administration Directors Section. The Secretary may also be someone within the Ministry of Culture or related agency that has had a strong link to the CPAC or SPC. This person will be tasked with ensuring communication between the Board, the wider FOPAOC and with key stakeholders particularly SPC and CPAC.

The Secretary will also ensure that all records of the meetings are accurate and that meeting notification, agendas and minutes are distributed to Board members in good time.

10 Role of the Treasurer

The Treasurer is for the Festival of Pacific Arts often from the Ministry of Finance or Treasury, whichever the relevant agency for the host country. Since a major part of the financing will come from government, it is often the case that this position is necessary to have direct links to government. This helps to ensure transparence, accountability but often ensures that the disbursement of funds from government to the FOPAOC is done efficiently. The Treasurer will ensure all financial management; protocols and processes are maintained and effectively reported.

11 Terms of Reference for Organising Committee members

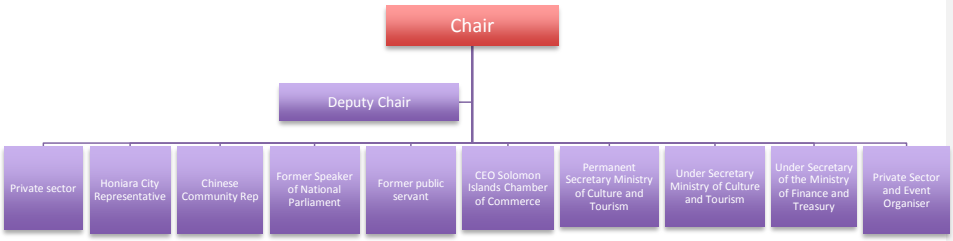
A detailed TOR should be developed for each FOPAOC member. It is dependent on the host country as to whether Organising Committee members are remunerated with an honorarium for this work. In order to ensure commitment from the best people and because of the level of commitment, a reasonable sitting allowance is recommended. The TOR should include:

Introduction of the Festival
Role of the Board
Board meetings
Cultural protocol, ethics and principles
Conditions/ Remuneration/ Benefits
Termination of Appointment

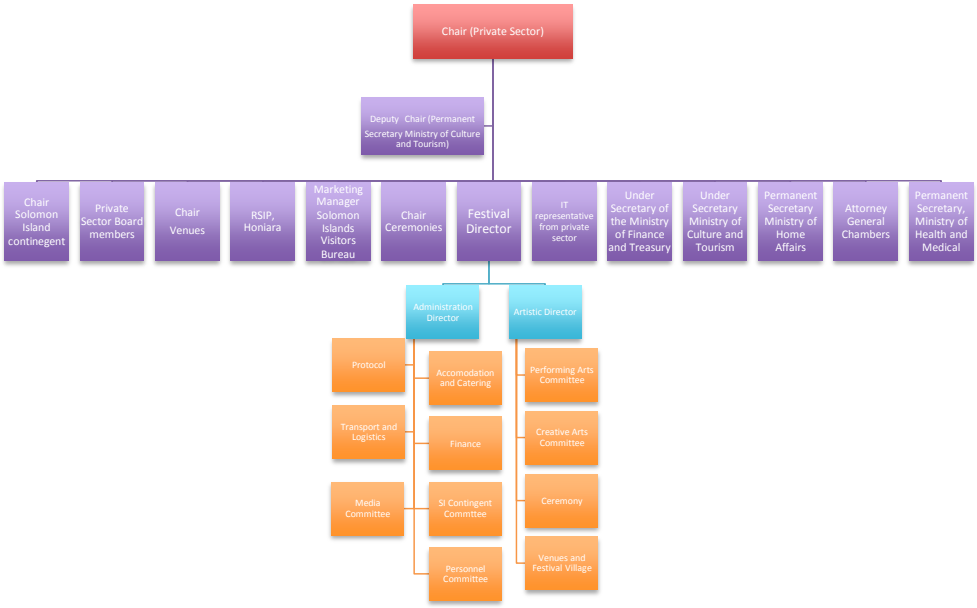
Appendix 3 Past Festivals FOPAOC Structures

11th Festival of Pacific Arts, Solomon Islands FOPA National Organising Committee (FOPANOC)

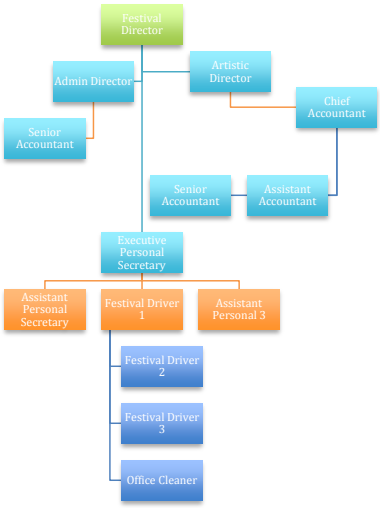
The FOPANOC was officially launched in July 2009 with 10 members of the Festival Executive Board of Directors and an implementation group of 11 technical committees, which would be coordinated by a Festival Secretariat.



This Board ended their term in 2011 and the second FOPANOC was set up and approved by Cabinet in January 2012.



All 11 technical committees report to either the Artistic of Administration Director. A Chair leads each committee. The Festival Director, the Administration Director and the Artistic Director led the Festival Secretariat, which is shown, in the chart below.



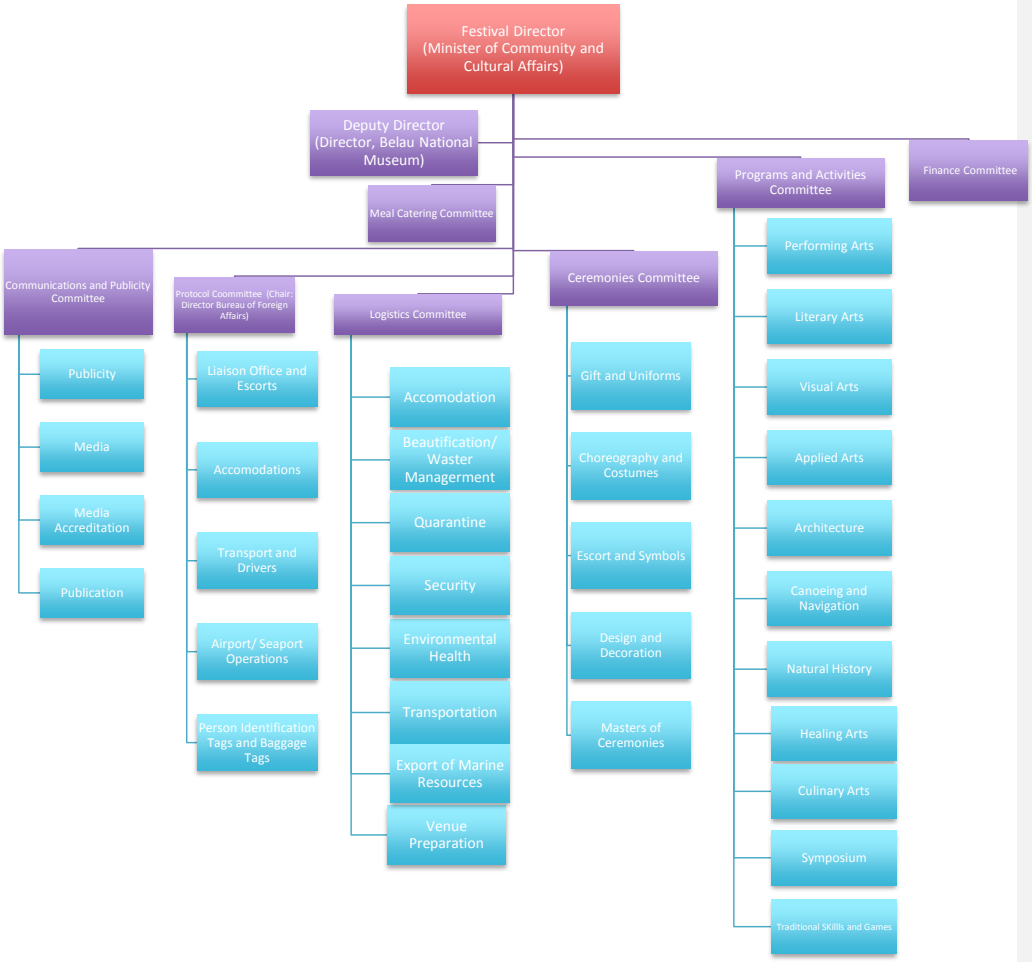
The 9th Festival of Pacific Arts, Palau FOPA National Organising Committee (FOPANOC)

By a Presidential directive the FOPAOC for the 9th Festival of Pacific Arts in Palau, was formed in December 2001. The first members of the FOPAOC comprised of the Belau Organising Committee, who were the team that presented their proposal to host at the 8th Festival of Pacific Arts, as well as members of the Palau Council of Arts and Festivals Association.

In early 2004 the Festival Secretariat was set up and the Head of the Secretariat employed. The Festival Secretariat was initially supported by the Belau National Museum until the Koror State Government allocated an office space.

The FOPAOC was also supported by the Republic of Palau Government, Rubekul Belau (Traditional Women of Palau) and the Association of Governors who also acted as advisors for the FOPOAOC.

The Festival Director and Deputy Director led the FOPAOC. The FOPAOC was divided into 7 main committees which each had several sub-committees working in their own fields and areas of expertise. This structure is outlined in the chart below:



It is important to note that in all committees there was representation from government, the public and private sector, arts and cultural community. For example:

Committee on Protocol included the Director for the Bureau of Foreign Affairs; Supervisor, Bureau of Immigration; Minster, Ministry of State; Director, Bureau of International and Trade Assistance.

Appendix 4 Administration Section Guidelines

The key role of the Administration Section during Phase 1: Design, Planning and Development is to lay the foundations for all the administration, finance, legal and human resource needs for the Festival. The Administration section is the key link between the FOPAOC and all the planning sub committees, task forces, partners and stakeholders.

As each section develops their programs, events and activities the Administration Division will provide the support to communicate these plans and put in place the legal, financial and human resources to facilitate the Operations Phase of the Festival. The key roles will be:

a) FOPAOC administration, communications, minute taking and support
b) Link between all the committees, task forces, staff and volunteers.
c) Reporting, Collecting, managing and filing all records of the Festival
d) Convening meetings, cabinet briefings, etc.
e) Financial resource planning, management of receipt and disbursement of funding
f) Human Resource planning, recruitment and training
g) Legal framework development, legislation, trademarks, contracts and insurance
h) Festival procurement
i) Festival build up and monitoring of contractors and consultants
j) Information focal point for delegations, stakeholders, partners and the public

The key tasks for the Administration Section will divided up into five specialist sub-committees/ taskforces or if resources permit paid staff departments:

Administration which includes Communications and the Festival Secretariat, which is the hub for all the administration, needs of the festival and ensures effective internal and external communications, timely and correct recording and reporting for the Festival.

Finance, which develops budgets, manages the receipt and disbursement of funds and ensures proper acquittal and reporting procedures are in place. This team will also look after all Festival Procurement, which is the acquisition and disposal of Festival equipment, materials, etc.

Legal which looks after all legal matters for the Festival including contracts, branding, IPR, trademark, copyright and insurance.

Delegation services which is the liaison point between the delegations and all sections of the Festival that provide the necessary services to delegations to ensure that they are able to undertake their role as participants, and are kept safe and taken care of throughout the festival. The liaison officers will work with this team to ensure all communication between the necessary services and delegations are effective.

Human resource manages all staff, volunteers, and task force members of the Festival and ensures the development and adherence to all processes and procedures developed for the Festival.

The two charts below outline the reporting hierarchy during the Design, Planning and Development phase and show how the various sections link and relate to each other.

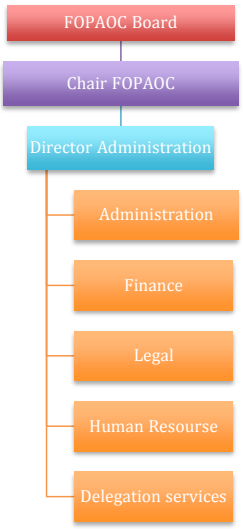


Figure 1: FOPAOC Organisational Structure

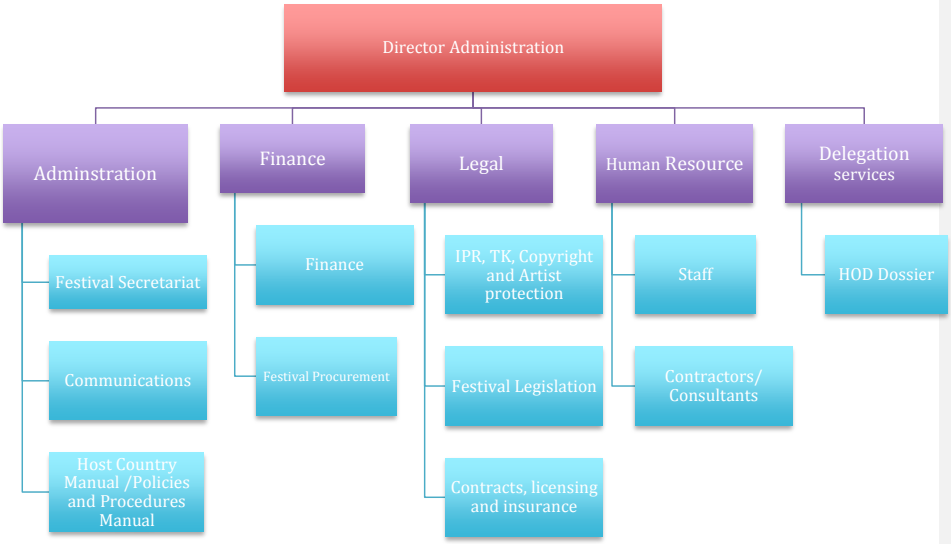


Figure 2: Administration Section Structure

1 Administration -The Festival Secretariat

The key role of the Festival Secretariat will be to:

Role	Key Tasks and Activities
Report and information dissemination	• Manage the reporting and information dissemination for the FOPAOC. • Develop and circulate memos for committees, task forces • Ensure the Festival Secretariat is informed of all Festival activities and events • Ensuring processes are in place to facilitate the flow of up-to-date and correct information • Compiling reports
Communication hub	Develop protocols and processes to effectively manage incoming calls, emails and face to face enquiries • Respond to phone calls and emails, develop protocols for collecting, displaying and communicating information
Secretariat Services	• Provide Secretariat services to the FOPAOC which includes typing, photocopying, designing and managing the filing system, and managing the provision and access to equipment and facilities Provide administrators for committees to undertake Minutes and note taking for each committee Printing and photocopying support Manage files and documents

2 Main Operation Centre (Festival Secretariat)

The key role of the MOC/ Festival Secretariat during Festival time is:

Role	Key Tasks and Activities
Communication hub	Manage incoming calls, emails and face to face enquiries Respond to phone calls and emails, develop protocols for collecting, displaying and communicating information Program changes and updates Festival logistic notices and memos • Displaying and communicating information on all Festival activities and events • Festival hotline • Information focal point for delegations • Information focal points for stakeholders, partners and the public • Collecting, displaying and communicating program changes • Troubleshooting memos from MOC
Report and information dissemination	• Manage the reporting and information dissemination for the FOPAOC. • Collecting, managing and filing all records of the Festival
Venues	• Link between venues to MOC and vice versa. • Develop and circulate memos for committees, task forces
Secretariat Services	• Provide Secretariat services to HODs, Venue teams and FOPAOC which includes typing, photocopying, designing and managing the filing system, and managing the provision and access to equipment and facilities

	• Administration center • Financial control

During the Festival the Administration Director will be based at the MOC/ Festival Secretariat and oversees and monitors administration at each venue.

At each venue, the Venue Administrator will look after:
Finance management administration, and program support for each venue:

- Arts and cultural venues
- Festival Village
- Media Centre
- Residential
- HOD

3 Communications

The Communication team is responsible for all communications for the Festival. This will include internal communications, which are of an operational nature, communications with stakeholders, which will be reporting to SPC, etc., and communication with delegations and the public. Communication to the public is led by the Marketing and Sponsorship Committee but in direct collaboration with the Communications team so that the Festival themes, principles and ethics are communicated correctly and accurately across all Festival Sections.

The Communications team/ sub-committee is responsible for:

3.1Communication for Internal Operations

Internal communications: Organising Committee and Festival Committees, task forces, staff and volunteers
Communications with delegations, VIPs and other Festival participants
The Festival Secretariat: Link between internal and external parties
Streaming information to media and broadcasting

3.2Reporting to stakeholders

Communication and reporting to SPC
Communication and reporting to the Council of Pacific Arts
Reports, publications, and other official communication documents
Post Festival Official publication and report

The key outputs for this team will be:

Output	Details	Considerations
Communications Plan with a detailed timeline for delivery	The Communications Plan should guide the Communications Committee in the preparation and delivery of all their communication materials and the delivery of all other outputs	Consider consultation with other committees as this plan will form the foundation of effective operations of all teams
Community engagement program	The Community engagement programme will detail how to engage local and international community	This should be set up in the years leading up to the Festival to promote and engage communities nationally, regionally and internationally.

Communications Policy and Procedures Manual	Details for every committee, task force and individual and the necessary guidelines on communicating with each other and with the public. Festival Committee Communications both internal and external - which includes phone, fax, email, letters and memos Festival Committee reporting and briefing procedures which should provide firm set of principles, practice and instructions to guide festival committee members and staff. Pre festival and Festival Delegation Communication HOD Dossier Festival Program brief and country Performing and Creative Arts participation forms Festival Communication Communications with Delegations and HOD briefings The Festival Secretariat and Dealing with queries for the Festival	This is essential to ensure that everyone is receiving the same information which is accurate and in line with the decisions, policies and procedures of the Organising Committee.
Communications and Marketing strategy	They will work with the Marketing and Sponsorship Committee to develop a strategy, which focuses on external communication and effectively promoting the Festival to its target audiences.	The Communications Committee details what information needs to be delivered, while the Marketing and Sponsorship Committee details the strategies for getting these messages out to delegations, stakeholders and the public. Alternatively these can be done as separate documents.

Each of these outputs should:

a) support the aims of the Council of Pacific Arts and the Organising Committee
b) promote the Festival of Pacific Arts
c) establish and ensure clear communication between the FOPAOC Board, FOPAOC and all partners and stakeholders
d) ensure access to accurate and up to date information FOPA
e) ensure effective reporting and communication between the Council of Pacific Arts, donors and SPC
f) establish and ensure efficient use of communication and information technology (IT)

4 Procurement and management of Equipment and Facilities

The equipment needs for each Festival Section will be collated by this team who are then responsible for the actual procurement of equipment, management of delivery, set up, maintenance, inventory and management and will be the team who are actually responsible for the final stocktake and disposal of all equipment.

5 Host Country Manual/ Policies and Procedures Manual

As the Administration Section collates reports, updates, plans from each of the Sections, the Host Country Manual is developed which is then eventually handed over to the implementation team 6 months ahead of the Festival. This is one of the key outputs of the Administration Director whose responsibility it is to ensure the Manual is completed, published and disseminated to all necessary personnel. The Festival Director and all the Section Directors will be a part of the final, edit process to ensure that all their Sections are correctly represented and all the necessary policies and procedures are recorded. This document will then also assist the Administration Section to write its report.

Appendix 5 Finance

The Finance sub-committee is responsible for overall financial management of the Festival, including developing the budget, handling accounts, financial reporting, and insurance. The Finance Committee is accountable to the Administrative Director and will often form sub committees or employ staff to assist in the management and accountability of funds.

The Finance sub-committee should develop detailed guidelines and protocols that should include:

Financial decision making process
Protocols for grant making, sponsorship and funding
Management and responsibility for fund distribution
Management and responsibility for payments
Management and responsibility for generated revenue
Process for reporting
Budget templates for each committee/ task force and process for submitting budgets for approval

1 Financial planning/ budget

The financial plan/ budget developed needs to support the operations of the Festival.

Ideally before undertaking a bid for the Festival, the body responsible should ensure that the host country government makes a commitment to being the major funder for the Festival. In particular it is important that they provide a guarantee on ensuring the financing of all major capital infrastructure investment required to deliver the Festival and to cover any potential shortfall.

Other things to consider when getting the support of government is to assist in any price control before and during the Festival, and assessing what taxes will need to be considered and what their impacts will be for the Festival

It is important to also consider what taxes will be put on delegations for example when they sell their products, art worked, crafts, etc. as well as any duty and any other relevant taxes on their equipment, materials, supplies, when it is brought into the country.

2 Potential revenue

As part of the budget development look at the possible revenue streams:

a) Government
b) Local sponsorship
c) Regional and international donors, grant agencies
d) Broadcast rights
e) Official suppliers
f) Ticket sales
g) Donations and investments
h) Merchandise
i) Charter flight and travel packages
j) Subsidies from local agencies such as banks, public authorities, etc.
k) Commissions:
    i. Accommodation – hotels
    ii. Official supplier commission – rental cars, tour buses, etc.
    iii. Catering – commission on food and beverage sales in restaurants, cafes' that surround the Festival venues, vendors booth at venues
    iv. Media accommodation - commission on sale of rooms, food and beverage and other services in the

v. Commission on guest meals

l) Revenue on other special events such as tickets for Opening and Closing ceremonies

3 Expenditure

When developing the budget it is important to include:
An overview of capital investments for all arts and cultural venues, accommodation and other Festival infrastructure
Cash flow detailing the expected cash flow and all the areas that need financing from planning, to Festival build up and set down.
Plan for distribution of assets and the running and maintenance costs of festival infrastructure such as Arts galleries, theatres, museums that may have been built during the Festival.

The budget lines for expenditure should include:

a) Capital investments
b) Festival planning and build up to the actual implementation period.
c) Festival implementation and the daily operating costs of all Festival venues

These budgets will be developed by each section director and submitted to the Festival Director and the Administration Director who will then develop and present a full Festival budget to the board.

4 Budget development guidelines and templates

At the minimum your budget should include:

Artistic

Ceremonies and Protocol	Opening Ceremony Arrival of the Canoes Ceremony Pageant of countries Flag handover ceremony for next Festival Welcome ceremonies VIP gifts and protocols
Programming and Production	Artistic planning sessions and meetings Production equipment, personnel and contractors Community engagement protocol ceremonies Educational programs

Administration

Executive office: FOPAOC, Festival Director, and 5 Section Directors Festival Secretariat and Administrative services	Administrative costs including office rental, fit out and operating costs Administration systems: finance, human resource, project management Hardware, software, computers, photocopiers, printers Furniture, equipment, telephone, utilities, etc. Reports Post Festival - Settlement of accounts, reports, audits, publications Language services Events and meetings Observation travel to other Festivals
Communications	Festival Secretariat venue communications and operations centers Costs for Information points

	Information technology and Telecommunications: Infrastructure, Landline, Wireless, Radio Frequency, Public address systems, TV and cabling, Other technologies including the internet
Legal	Legal services Licensing royalties Insurance Operational safety costs Workplace safety advisory/ monitoring services
HR - Festival task force Work force: paid, volunteers, contractors, recruitment process, requirements, uniforms, work areas	Consider the entire cycle of workers from Pre festival planning to actual festival operation time which begins about 1 year ahead Consider each venue process from planning committees to venue specific operations Indicate for each area the number of staff, duration of employment and compensation. Costs for human resource administrative function should be included under administration a) Permanent staff – more than one year b) Temporary staff – less than one year c) Volunteers d) Consultants – provide specific advise, tasks or projects e) Contractors – service providers such as Construction, cleaning, catering, etc.

Government coordination

Government and municipal services and management	Host Country preparation Airport Roads Visitor accommodation Waterways and beach areas Parks, etc.

Media, Marketing and Sponsorship

Marketing and Sponsorship	Publication of Festival program and reports Décor program for host city, venues and facilities Marketing and Sponsorship program Merchandising Ticketing Community relations Media relations Corporate and government relations Website Broadcasting, Media and Documentation both during (photographic, video, media exposure, audience

Venues and Facilities

Artistic Venue build up	Exhibition and performance venues
Non-Artistic Venues build up	Media, Work force office/ centres, Host Broadcasting at each venue Temporary facilities VIP lounges HOD administration centers

Venue logistics and operations: delivery, set up, installation, maintenance and set down	Cleaning, waste management, laundry services: overall budget as well as a venue by venue breakdown Furniture and Fixtures and equipment for each venue Rentals costs for venues that need to be hired Utilities: electricity, water
Production/ Operations at each venue	Health and Safety: Crowd control: bag search and security, ticketing checking and ushering, audience service and information. Technical requirements for each venues: sound, staging and lighting for each venue Media center

Support Services

Medical services	Hospital facilities Medical transport Venue first aid Delegation care at accommodation and performance/ exhibition venues
Catering	Delegation VIP Hospitality – VIPs, Sponsors, government, etc. Staff and volunteer catering Spectator Media For staff, volunteers, media, etc. it should be considered what services will be provided and what level of subsidy is provided by FOPAOC. This should be clearly detailed when liaising with these persons to avoid any undue expectations.
Security	Equipment and facilities Contracted security Support to police and local authorities Planning, training and management
Transport	Delegation travel VIP travel Work force, committee members Media Corporate/ sponsors, donors Public

Residential

Delegation and VIP accommodation villages	Venue and infrastructure planning Build up Procurement of furniture, equipment, bedding, etc. Contractors Set down

Follow these links for examples of Festival budgets:

http://arts.gov.au/sites/default/files/regional/festivals-australia/round-34/r34-festival-budget.xls

http://www.hamilton.ca/NR/rdonlyres/AE0FC916-E450-49D5-AC94-5603CC55EF2E/78772/BUDGETtemplate_1812.xls

Appendix 6 Legal Aspects of the Festival

This section briefly lists the key components of the Festival that will require legal input and support. This guideline was developed with reference to the 'Developing broadcasting and media protocols for the Festival of Pacific Arts 2012: Report on meetings with Regional Media Centre, Secretariat of the Pacific Community, Suva' written by Terri Janke, as well as guidelines from the Pacific Games Charter, Commonwealth Games Candidate City Manual, and from reports of the Festival of Pacific Arts in Palau, American Samoa and the Solomon Islands.

One the most important components for the Host Country will be to develop a framework that establishes how FOPAOC will work with the national, regional and local authorities, and to put in place mechanism to ensure their obligations as the Host Country.

Some of the key areas for the Festival that will require legal consultation, and consideration were detailed by Terri Janke in the report on Developing media and broadcasting rights which are:

- Copyright
- Performer's rights
- Moral rights
- Indigenous communal moral rights
- Contracts
- Cultural integrity – defamation, racial vilification
- Trade practices and passing off
- Trade marks and FOPA trade mark policy
- Environmental legislation in the Pacific Region

These following sections briefly address some of these key issues.

1. Host Country Guarantees

Host Countries should acquire the following guarantees:

- Agreement of support, from all authorities (national and local) concerned with the hosting of the Festival.
- Guarantee from government that no other event will take place immediately prior to the Festival and during the Festival, as this may divert resources, national focus, etc.
- Declaration from government that all necessary legal and legislative measures will be taken to facilitate protection of the CPAC mark and the FOPA mark
- Declaration from government that the Organising Committee is empowered to represent the government in coordinating, promoting and implementing the Festival and detailing names of the key people who have the authority to sign agreements, contracts and documents for the FOPA.

2. Cultural Property Guidelines

Host Countries also need to develop a Cultural Property Guideline, which will include:

- Declaration from government that all necessary legal measures will be taken to facilitate and address potential IPR, TK and Copyright issues
- Management Protocols/ Protocols for Copyright, TK and IPR
- Risk analysis of potential IPR concerns and a risk management plan
- Legal framework of intellectual property tools
- Protocols, procedures and policies for dealing with IPR, TK and Copyright for the FOPAOC, All committees, staff and volunteers
- Signage advising

- Trademark strategy and legislation

3. Protection for performers, artists and community rights

Host countries also need to address:

- Permits, licenses and insurance
- Releases for performers
- Documenting artists at the Festival

Following the links below to recent studies and publications on IPR, TK and Copyright issues in the Pacific which can help to formulate your host country Cultural Property Guidelines:

IPR, TK, Copyright Issues for the FOPA in Solomon Islands 2012 following this link
http://www.wipo.int/export/sites/www/freepublications/en/tk/1016/wipo_pub_1016.pdf

http://www.wipo.int/export/sites/www/freepublications/en/tk/tk_fpa/tk_fpa_2012.pdf

The ACP Secretariat site also has a list of key links:
http://www.acpcultures.eu/?page=centre_de_ressources&lang=uk&no_theme=9.
Samples of artist's agreements and release forms can be found:

http://www.artslaw.com.au/sample-agreements/sample-agreement/performers-release/

4. Insurance and liability

This section is dependent of the extent of insurance and protection needed by the Festival. Legislation differs from country to country but this section outlines the type of insurance that is needed for most large-scale events.

a) Property insurance
b) Public liability insurance
c) Legal advise and representation for delegations

Appendix 7 Human Resources

The human resources or personnel committee of the Festival is key to ensuring that the event runs smoothly with well selected, trained and informed committee members, staff and volunteers. A Section Director who reports to the Festival Director will head these teams.

A detailed Human Resources manual should be prepared by FOPAOC and this will go to all Directors, Managers and their task force team leaders. The manual will be used to aid them in building their task force and mapping out all the skills needed for the different areas of the Festival. The Manual is also essential to detail the processes, guidelines, protocols and expectations of staff, volunteers, consultants and contractors. The HR Manual should detail the:

1. Introduction

Detail in this section the expectation of the Human Resource Committee/ task force. Introduce the FOPAOC Organising Committee and map out the structure including names and contact details

2. Roles and Responsibilities

a) Human Resource Map
b) Individual contract/ agreement
c) Roles and Responsibility of designated station i.e. Artistic, Administration, etc.
d) Performance indicators

3. Duty times and locations

a) Hours of duty
b) Reporting protocols
c) Refreshment times and venues
d) Office locations
e) Venue and Infrastructure – maps should be included and details of the different zones

4. Cultural protocols

a) Mode of dress
b) Festival ethics and principles
c) Festival cultural protocols and policies
d) Delegation cultural protocols

5. Briefings and Reports

a) Briefing locations
b) Procedures and policies for accidents and Injuries –all injuries and/or near misses to be reported prior to stand down

6. Policies and procedures for dealing with outside organisations

a) How to deal with specialist/ consultant deployment
b) Protocols of working with other agencies including government and support services

Appendix 8 Delegation Services

The Delegations Services section focuses on ensuring all Delegations are well supported managed and have all the necessary information to ensure their participation in the festival is successful. Initially during the planning stage this committee will focus on:

Communications with HOD
HOD Dossier
Disseminating information from Delegations to the relevant Directors, committees, and task forces

During the Festival much of this is managed by the liaison officers that are appointed to each delegation and are responsible for liaising with Residential, Support services and the Festival Director for delegation needs and requirements ahead of the Festival

The Council of Pacific Arts and Culture has agreed that the host country has the prerogative to set the maximum number of participants in each delegation. This limit may be set two years in advance. Setting a limit enables the host country to ensure it can provide accommodation, food, etc. for all participants. Allowing host countries to set a limit has several benefits: it enables smaller countries to host the Festival, helps maintain the quality of performances and the standard of living conditions for delegates, and ensures adequate resources will be available for the Festival. Participating countries are required to respect the host country's limits on the number of participants; alternatively, countries may take responsibility for finding accommodation and financing meals and transport for excess delegation members.

1. National Delegations

The government of each invited country is required to determine which cultural groups will represent the invited country, bearing in mind the philosophy of the Council of Pacific Arts and the Festival. The government of each invited country also determines which VIPs will lead the national delegations to the Festival. However it is the host countries prerogative to set reasonable limits to delegations numbers and VIPs that they will host. Countries may then be given the option to fund additional VIPs.

Generally delegations include:
Traditional/ community artists and performers
Professional artists and performers
Cultural leaders
Arts organisation representatives
Delegation media
Delegation staff including medical, catering
Production crew

2. VIP Delegations

There are multiple groups of leaders within a single delegation and these include:

3. Head of State

The Head of the State from each country (or the representative of the Head of State, is a senior elected government official such as the Minister of Culture. Host country responsibilities to the Head of State include:

Accommodation and catering
Car with a driver
Head of State program
Security

Some Heads of State may wish to travel with their spouses and staff. It is the decision of the host country as to whether they are able to assist in accommodating staff, spouses or other family members.

4. Head of Delegation

The Head of Delegation should not be the Head of State or their representative, but rather someone in a senior position who will manage and coordinate the delegation while at the Festival. Host country responsibilities include:
Accommodation and catering
Car with a driver
Phone, internet and other administration needs and support
Security

5. Traditional leaders

To ensure that proper protocol is followed, delegations must inform the Organising Committee of any delegates who have both an official and traditional title. Host country responsibilities include:
Accommodation and catering
Car with a driver
Traditional leaders program
Security

6. Fringe and Non-Country Delegations/ Participation

Some host countries have facilitated the inclusion of non-country delegations that often are regional arts and cultural groups and organisations, individual artists and cultural managers, and sometimes other indigenous nations that are not SPC members. The Council of Pacific Arts should be consulted on these inclusions to ensure participation is not contradictory to the Festival ethics and principles.

Their access to accommodation, catering and venues are at the discretion of the host country, however these delegations should not be housed with national delegations. Consultation with the Council of Pacific Arts is necessary.

7. Festival Buyers and Trade program

The festival has recently begun to see festival buyers; gallery owners, curators and other cultural industry stakeholders come to the Festival to scout for talent, new work, performances, etc. In order to monitor these activities and ensure that these visitors are respectful of the national delegations, it may be advisable to facilitate a special program.

These individuals' and/ or groups should apply to the Festival Organising Committee for accreditation and access. This will enable the Festival Organising Committee to liaise with Heads of Delegation to facilitate this process to ensure artists are protected and to ensure that real opportunities for artists are facilitated and fulfilled.

8. Researchers and students program

The festival also has a great number of research, academics and students who come to the festival to learn, share and to gather information. In order to protect artists and cultural custodians, it is again advisable to facilitate a special program and ensure their participation is registered with the Festival Organising Committee.

9. Key delegation support staff

9.1Liaison officers

The liaison officer's role is to:
Act as a facilitator between the Organising Committee and the delegation.
Meet and greet their delegation or VIP on arrival
Provide support to their appointed Representative of State
Provide support to their appointed delegation.

Each delegation should be allocated one to five liaison officers, depending on the size of the delegation and whether events or accommodations are decentralised. Training and development is necessary ahead of the Festival to ensure liaison officers understand their roles and responsibilities. Apart from understanding their roles as coordinators, it is important that they undergo specific training for the delegation that they have been appointed to. Training should address cultural protocols, language, delegation officials, hierarchy and their roles and responsibilities.

9.2 Drivers

Drivers transport each Representative of State, Heads of Delegations, and the delegates themselves. Consideration may be given to housing drivers and liaison officers in a central area close to the Secretariat, or alternatively having them accommodated and fed with their delegations.

Appendix 9 Head of Delegation Dossier

Purpose of the HOD Dossier

In order to prepare delegations and to keep them up to date with important information it is recommended that the host country prepare a Head of Delegation dossier or manual. The key point for this dossier is to communicate as much information as possible to the delegations to aid in their pre festival preparation, and during the Festival to assist in the day-to-day coordination and dissemination of information.

It is possible to develop several sections to the dossier to allow for the FOPAOC to add information into these sections, as the Festival develops. The suggested sections could reflect the following section areas:

- Artistic/ Creative (Programming and Production)
- Administration (Accreditation, VIP liaison, HOD secretariat services)
- Festival Coordination (Customs and Quarantine, immigration)
- Venues and Facilities
- Support services (Catering, Transport, etc.)
- Marketing and Sponsorship (Information on branding, sponsors, media, etc.)
- Residential (Accommodation)

Section 2 through to Section 7, gives more details on how to develop these Sections for the HOD Dossier and it is essentially dependent on the Host Country when this information is released and when information is needed from the HOD.

The host country should consider putting all the information in a folder/ file format so that updates, forms, etc. can be sent to the HOD and they can simply print, punch and add it into the folder.

The first draft of this Dossier should be available at the Council of Pacific Arts and Culture meeting two years ahead of the Festival. Many delegations may not yet have a Head of Delegation appointed so this initial draft will be given to the Country Focal point who will then pass onto the Head of Delegation.

2 years of the Festival – 1st draft for the Council of Pacific Arts Meeting
1 year ahead of the Festival – 2nd draft with first Festival application forms
8 months ahead of the Festival -3rd draft with all Festival application forms
6 months ahead of the Festival – 4th draft with technical requirements
1 month ahead of the Festival – 5th draft with final arrival and logistic details

The key information, timelines, etc. will differ depending on the host nation, but detailed below is a template to aid the FOPAOC in developing their own HOD Dossier. The template details the timelines given above, and an outline of the key information that each delegation will need to aid in their preparation.

HOD Dossier template

1. Introduction

In the introduction section of the Dossier it would be ideal to have a message from the Chair of the Organising Committee, which would be directed, to the delegations. The message could outline the host country's expectations and requests to delegations as well as reflect on the vision, objectives and ideals of the Festival.

The introduction should also give general information about the host country such as climate, currency information, religions, cultural and community backgrounds and protocols, electricity voltage, political and economic situation, vegetation, health and vaccination requirements, passport and visa requirements, etc.

2. Timelines

In the timeline section of the HOD Dossier map out:

- The activity/ event
- Section – this details the Section that the information/ activity or event falls under. FOPAOC should also consider putting a note on each information update that is sent to the HOD about which Section they should file information
- Details of this activity: list what the activity is, what type of information is needed, the purpose of this information and what is expected of the HOD
- Deadline: the date column should specify the date that the HOD should expect this information, as well as the date that the HOD needs to get this information back to FOPAOC

2 years ahead of the Festival
This will be the first draft of the HOD Dossier General information on the host country, which will be updated according to the schedule below but should also be presented two years out from the Festival at the CPAC meeting. At this point of the manual you may have in the file all the 7 Section areas but at this stage they may all only have basic information. These sections can then be populated with more details as the Host Country develops the Festival.

Activity	Section	Details	Deadline
HOD Dossier delivered at Council of Pacific Arts meeting	Introduction	Instructions to HOD on use of the manual and timelines for update of information	Delivery to HOD at Council of Pacific Arts Meeting
	Administration	FOPAOC Organisational Structure and contact details Festival Secretariat details Accreditation process Communication with FOPAOC processes and protocols Delegation outline	
	Artistic	Programming content - proposed arts and cultural activities and events	
	Festival Coordination	VIP protocols and processes	
	Marketing and Sponsorship	Festival theme Logo Website details	
	Support services	Basic information of services in place. See section for guidelines.	
	Residential	Basic information on accommodation, hotels, etc. Contact point in tourism for hotel inquiries	

	Venues and Facilities	Basic outline of venues and facilities that are available and planned for the Festival	
Delivery of Festival participation entry to HOD	Administration	This form entry will be a preliminary commitment from each country to enable the Festival Organising Committee to begin their festival planning and budgeting. This form should be filed into the appropriate Section of the HOD Dossier	Detail the date FOPAOC expects the HOD to return this form and the means of delivery

1 year ahead of the Festival			
Activity	Sections	Details	Deadline
Final deadline for return Festival participation entry	Administration	All details of your delegation's participation should be sent via email or fax to the FOPAOC	Detail the date for final return to FOPAOC
Charter flight application	Support Services	Delegations can make a preliminary expression of interest for the charter flights that a host country can opt to organise	Detail the date that FOPAOC will release this information and the final date for receiving the application

8 months ahead of the Festival			
Activity	Section	Details	Deadline
Media waiver form	Marketing and Sponsorship	This form will give the FOPAOC and the host country the ability to film and document your delegations activities solely for the purposes of the Festival publication and DVD series as well as the live broadcast for the Festival This form should be filed into the appropriate Section of the HOD Dossier	Detail the date that FOPAOC will release this information and the final date for receiving the form
Delegation Accreditation application form	Administration	Each participant must fill an accreditation application form This form should be filed into the appropriate Section of the HOD Dossier	Detail the date that FOPAOC will release this information and the final date for receiving the application
Delegation media application	Marketing and Sponsorship	Each media participant must fill an accreditation application form See Appendix 6 for Accreditation timelines and guidelines	Detail the date that FOPAOC will release this information and the final date for receiving the application
VIP Details and logistics form	Festival Coordination	This form must be filled for each VIP travelling to the Festival with all details of their travel, time at the festival, dietary and medical needs, etc.	Detail the date that FOPAOC will release this information and the final date for receiving the application

Participant Registration form / Entry by name application forms	Administration	This application form will detail each individual participant's entry into his or her various activities. This form should be filed into the appropriate Section of the HOD Dossier	Detail the date that FOPAOC will release this information and the final date for receiving the application
Charter flight application form and deposit	Support services	Delegations should provide formal expression of interest for the charter flight with this application form and provide a deposit to secure their flight. This is an option for the host country and so each host may develop a form for charter flights if applicable	Detail the date that FOPAOC will release this information and the final date for receiving the application and deposit
Arrival information forms	Support services	Travel information is necessary to facilitate quarantine, immigration and meet and greet logistics and procedures This form should be filed into the appropriate Section of the HOD Dossier	Detail the date that FOPAOC will release this information and the final date for receiving the application
Departure information forms	Support services	Travel information is necessary to facilitate quarantine, immigration and departure logistics and procedures This form should be filed into the appropriate Section of the HOD Dossier	Detail the date that FOPAOC will release this information and the final date for receiving the application
Special events application forms	Artistic	This form will detail the delegations' expression of interest to host their own national events, such as national evenings, cocktail nights etc. The information from these forms will aid the Organising Committee to program these events and to inform hotels and other venue providers who can contact delegations directly to organise the event This is dependent on whether the host country wanted to get involved in assisting these events. It may then be tasked to the Artistic Section or Marketing and Sponsorship section	Detail the date that FOPAOC will release this information and the final date for receiving the application

6 months ahead of the Festival			
Activity	Section	Details	Deadline
Venues and Facilities information	Venues and Facilities	In order to aid delegations in their preparation consider also a cd/ dvd with a video or photos of venues and infrastructure to aid in their planning.	Detail the date that FOPAOC will release this information

		This information may be released early and is dependent on the host country	
Staging and equipment requirements form	Artistic	Details of delegations staging, equipment needs This form should be filed into the appropriate Section of the HOD Dossier	Detail the date that FOPAOC will release this information and the final date for receiving the form
Lighting and sound requirements form	Artistic	Details of delegations lighting and sound needs This form should be filed into the appropriate Section of the HOD Dossier	Detail the date that FOPAOC will release this information and the final date for receiving the form
Exhibition requirements form	Artistic	Details of delegations exhibition needs for visual arts, photography, etc. This form is in Appendix of the Festival Manual however it should be filed into the appropriate Section of the HOD Dossier	Detail the date that FOPAOC will release this information and the final date for receiving the form

1 month prior to Festival			
Activity	Section	Details	Deadline
Charter flight final payment	Support services		Detail the date that FOPAOC will release this information and the final date for receiving the application
Details for canoe arrival	Support services	Travel information is necessary to facilitate ceremonial, quarantine, immigration and departure logistics and procedures	Detail the date that FOPAOC will release this information and the final date for receiving the application
Final delegation arrival details	Support services	Travel information is necessary to facilitate quarantine, immigration and departure logistics and procedures	Detail the date that FOPAOC will release this information and the final date for receiving these details
Final VIP arrival details	Support services	Travel information is necessary to facilitate quarantine, immigration and departure logistics and procedures	Detail the date that FOPAOC will release this information and the final date for receiving these details

Festival In this timeline detail for the HOD the programs and activities planned around these ceremonies and specify the information that is needed from the delegation		
Activity	Details	Deadline
Opening of Festival Accommodation	Detail as much information as possible on each event, the	
Arrival of the Canoes		

Pageant of Nations	requirements of delegations, maps, contact points, etc	Detail as much information as possible on dates and times
Opening Ceremony		
Festival Village Opening		
Festival Village Closing		
Closing Ceremony		
Festival Accommodation closes		

3. FOPAOC services and relations

Detail the organizational structure for FOPAOC so that the HOD understands how the Festival is managed and who will be the key points of contact and support. Give key contact details for FOPAOC in charge of delegation services and relations. For example detail as below:

The Delegation services and relations team comes under the FOPAOC Administration Director who will work closely with the Artistic Director and the Festival Support services, Residential and other relevant task forces. This team will:

- Provide the primary interface between FOPAOC and the Delegation
- Facilitate the participation of the delegation by providing all the necessary information and assistance
- Liaise with various sections within FOPAOC to ensure that all policies, procedures and services meet the needs of the delegation
- Train, supervise and coordinate all delegation liaison officers and drivers

4. Accreditation

The role of the HOD is to register its participants, officials, VIPs and media from its country/ territory and therefore will need clear processes and timelines to ensure that information that is received is correct and timely to enable the Host Country to produce and distribute the cards.

Detail in this section the Accreditation process that will be in place by the host country.

The process, which is used, by the International Olympic Committee and the Pacific Games Council has been amended and is detailed below which can be used as a template:

Accreditation is the process of identifying participants and their role at the Festival while ensuring that they are granted the appropriate access to fulfill their role.

5. Accreditation timeline

The host country should set out their own timeline in detail but listed below is a template based on possible timelines for the Festival of Pacific Arts, Guam 2016.

Dates	Applies to	Activities
1 August 2015	Participants	FOPAOC sends Delegation Accreditation and Arts Entries application materials, draft program and other material by courier and electronically. Forms are also posted on the website
1 September 2015	VIPs, officials	FOPAOC sends VIP, Officials Accreditation by courier and electronically. Forms are also posted on the website

1 October 2015	Media	FOPAOC sends Media Accreditation, Media guidelines and agreements and other materials, by courier and electronically. Forms are also posted on the website
31 February 2016	Participants	First call for completed accreditation application forms to be sent through electronically or to be uploaded directly into website
31 March 2016	VIPs, officials	First call for completed accreditation application forms to be sent through electronically or to be uploaded directly into website
1 April 2016	Participants	Online Arts/ Activity Entries open
31 April 2016	Media	First call for completed accreditation application forms to be sent through electronically or to be uploaded directly into website
31 June 2016	Participants	Deadline for completed accreditation application forms to be sent through electronically or to be uploaded directly into website
31 June 2016	VIPs, officials	First call for completed accreditation application forms to be sent through electronically or to be uploaded directly into website
31 June 2016	Media	First call for completed accreditation application forms to be sent through electronically or to be uploaded directly into website
1 April 2016	Participants	Deadline for all Arts/ Activity Entries
1 June 2016	All	All accreditation completed and ready for printing and packing
1 June 2016	All	All arts/ activity entries closed

6. Registration material

At least 12 months in advance HOD's should receive materials to register their delegations. Detail what the package will include for example:

a) Participant Accreditation and Arts Entries Manuals
b) Accreditation Application forms in electronic format.
   Parental consent forms
c) VIP and officials Accreditation forms
d) Media accreditation forms and Media agreements
e) Draft program
f) Other Festival material

7. Submission of accreditation data

Applications for accreditation should be received before the deadline in order to have accreditation for delegations ready on arrival into the host country. Detail what data elements are needed which should be compulsory for all participants:

Family Name	Given Name
Country	Function
Genre	Group name (if applicable)
Birth Date	Gender
Nationality	Place of birth
Passport number	Country of issue
Expiry date on passport	

A complete accreditation application is composed of an Accreditation Application form and a photograph as per specifications. Detail also what type of photo specifications are as required for example for most passport photos:

- Face forward, looking straight into the camera and nothing covering your face
- Look natural with no facial expression
- Nothing covering eyes
- No sunglasses or tinted glasses
- No hat or covering of head unless for medical or religious reasons

Detail also the photograph format that should be sent:

- Digital image file (jpeg, gif, bmp)
- 100kb size
- Width to height ration – 0.8

8. Card production and distribution

Give details of when and how the cards will be produced and distributed. For example:

If the delegation has sent through all their accreditation applications by the deadline, the accreditation cards will be given to each delegation on arrival into the host country. The accreditation cards will be given to the HOD who will then have the responsibility to check and disseminate to their delegation members, media and VIPs.

9. Administration support – Festival Secretariat

Detail the location, services, equipment and facilities available to the HOD at the Delegation and VIP Residential areas, Festival Secretariat and other venues.

10. Delegation Communications

This section can detail all communication services that will be in place for the festival such as Internet, phones, etc. Past festivals have allocated phones to HODs, which are linked to FOPAOC so that this allows for easy and regular communication between the HOD and the FOPAOC. This has proven essential as a means of notifying last minute program changes, medical emergencies, traffic delays, etc.

11. Delegations

Detail your expectations of the Head of Delegation and their roles and responsibilities. See below for exerts from the 2003 SPC Organiser's Manual on the expectations of the Head of Delegation.

Detail also the host country's maximum quota for delegations including media, officials, and VIP. See section 6.2 for Delegation outline.

12. Head of Delegation

The HOD will be the only contact point between the Festival and delegation that will:
Negotiate and sign, on behalf of their delegation all media, marketing and sponsorship agreements with the host country.
Provide information for logistics, programming, production and cultural needs
Be consulted on for any programming and participation involving their delegation
Be consulted for any decision making involving their delegation

During the Festival the Head of Delegation is the key point of contact for all decision-making and information dissemination for the national delegations. The Head of Delegation may also have a delegation Artistic Director and other key people who will assist with the logistics of the delegation. It is

important for the Festival Organising Committee to also understand the processes of the delegation as this may differ from country to country and is often dependent on the size of the delegation.

The Head of Delegation is responsible for:
Arrangements in case of the death of a delegate, the Head of Delegation is responsible for informing family members and making the appropriate arrangements.
Security and care of the members of their delegation during the Festival, including children and disabled persons.
Informing their delegations of health and safety procedures within their accommodation, food hygiene issues, and procedures for reporting sickness and accidents.
For the behaviour of their delegations and ensuring that respect is shown to the Host Country and other delegations.
Controlling their delegations and ensuring that they are at a scheduled place at the scheduled time.
Press releases developed for national purposes during the Festival are provided to the media room to enable the host country to comment on, monitor and collect publicity materials.

13. Delegation Outline

The Council of Pacific Arts and Culture has agreed that the host country has the prerogative to set the maximum number of participants in each delegation. Allowing host countries to set a limit has several benefits: it enables smaller countries to host the Festival, helps maintain the quality of performances and the standard of living conditions for delegates, and ensures adequate resources will be available for the Festival.

Detail in this section the delegation limit, including VIPs that will be hosted and funded by the FOPAOC and what this hosting includes i.e. accommodation, etc.

14. Pre festival visit

Often HODs of Country Focal points will visit the host country ahead of the festival in order to make preparations for their delegation. It is recommended that these visits are planned and that the organizing committee facilitates all visits including visits to venues, car hire places etc., to aid the HOD but also so that the FOPAOC are aware of arrangements being made. Give details in this section about how these pre-visit arrangements should be made.

15. Arts and Cultural Activities Entries process

A more formal process of getting information from delegations regarding their program participation can be designed in a form to facilitate the correct information from delegations to FOPAOC. To ensure delegations clearly understand the process of advising the FOPAOC detail the Host Country Dossier such as below, the purpose of completing the Arts and Cultural Activities Entries process is to provide the host country with the necessary information needed to prepare the program, venues, services and equipment for each art and cultural activity. Without these entries completed and delivered before the deadline, the FOPAOC will have no knowledge about your delegations participation in certain activities and cannot guarantee your place in the program.

16. Arts services and equipment

Give as much detail as possible about the services and equipment available for each venue and activity. It is better for the countries to detail what they can provide so that countries are able to work within their capacity. Alternatively if your country has great resources you may want to send out a requirement form to countries so that they are able to detail in advance their specifications.

17. Ceremonies

All delegations will be a part of the Ceremonies and so this section should detail the logistical arrangements for the ceremonies such as transport, catering, tickets, seating arrangements, services

available to participants such as water, toilets etc. The proposed program for the events should be detailed and the expectation of the delegations i.e. how they will participate, what they are expected to wear, any cultural protocols to be made aware of, etc.
Opening and Closing Ceremonies
Arrival of the Canoe ceremony
Pageant of Nations ceremony
Flag raising ceremony

18. Weather information

Give a brief statement about the weather for that time of the year in your host country. A link to national weather forecasting sites will be ideal particularly to help with the delegations that have canoes arriving and also have an impact on costuming, etc. for ceremonies and events.

19. Festival program

Slot in the Festival program with date of latest update so that the HOD can keep track of the most recent program.
Government Coordination
The Festival Government Coordination section is responsible for all government, municipal and national services including VIP and Government protocol and services. Detail in this section:

The process, procedures and protocols that the host country will have in place for Arrival and departure of VIPs
Welcome ceremonies, events and activities and the expected protocols around these events
Protocol of gift giving and exchange
Program and facilitation of government to government and other VIP visits
Protocol around hosting VIPs including the numbers that the host country will fund
Protocol on family's travelling with the VIP

Detail in this section the information that is needed by FOPAOC to facilitate VIPs delegations in these areas. It is important early in the planning to find out the number of officials and leaders and their position and define the rank of traditional or customary leaders

20. Residential

21. Catering

Detail your catering arrangements whether this will be on a voucher system or designated times and venues for meals for accredited participants. It will also be ideal to give a list of other catering amenities or recommended eating and shopping places for delegations.

22. Delegation Accommodation

It is important in this section to detail for delegations the type of accommodation that will be available, the facilities, service, furniture, equipment, power and water access, whether their own bedding is necessary, etc. This will enable delegations to better prepare for the essentials that they need and to give them the opportunity to bring with them any necessary equipment and materials.

23. Check in process

Detail the process of check in which also should include signing over to the HOD an inventory of all Furniture, Fixtures, equipment, etc. that will be assigned to each delegation including their repairs and any replacement costs.

24. Guest passes

Host countries will differ as to what their policies are on allowing guests into the Delegation accommodation or residential area. Some past festivals left these decisions up to the HOD and other officials while some countries designated visiting areas or required HOD's to issue passes. Some of the issues that have arisen in the past from allowing unauthorized guests is that they brought alcohol or other banned substances into the accommodation area which in turn caused problems. In other instances, relatives and community members would spend long hours late into the night at delegation accommodation and this infringed upon the privacy and rest for other delegations. Having designated visiting hours and an application process for passes can alleviate some of these issues. Detail the host country protocols on these issues. Consider also developing the following passes:

a) Delegation guests
b) Dignitaries guest pass
c) Media guest passes

25. Festival Accommodation operations

Detailed below are also other areas that this dossier may detail to give HOD's a clear understanding of what is available at the accommodation so that they are able to prepare their delegations in advance.

a) Delegation information center
b) Amenities, Administration and Medical services
c) Festival Accommodation catering services
d) Festival Accommodation transport services
e) Festival Accommodation services center
f) Resident entertainment and recreation
g) Security and law enforcement
h) Emergency services
i) Lost and found
j) Delegation flags
k) Non-smoking and alcohol policy

26. HOD briefings

Past festivals use daily HOD briefings to exchange information and resolve any issues that have arisen from that day's activities and operations. This section should be used to detail the venue and proposed times of meetings. It is also advisable to detail where reports of these meetings may be picked up, for those HODs who may miss a meeting or need a representative to attend.

Appendix 10 The Festival Director

The principle role and responsibility of the Festival Director is the overall planning, programming, management and execution of the Festival. The Festival Director also oversees the work of the Section Directors and their wok plans. Generally the Festival Director sits on and is directly accountable to the FOPAOC Board. The key roles and responsibilities of the Festival Director are:

Reporting to the Board	Works with the Board to design, plan, develop and manage the Festival Budget management and reporting Facilitates all reporting and communication with SPC
Festival Coordination and Management	Develop a detailed timeline and work plan for the planning, development and management of the Festival Oversees and maintains all health and safety requirements, events safety manuals, risk assessments and ensures effective and safe working practices at all times are in place with the implementation of a risk management plan
Human Resources	Oversees the recruitment, training and management of staff and volunteers
Programming	Oversees all programming for the festival
Sponsorship, Fundraising	Works closely with the relevant committees as well as the FOPAOC to Board to secure the necessary funding for the Festival Community participation, Cultural protocols and cultural policy development IPR, TK and Cultural ceremonies protocols and process
Cultural Advisory	Works directly with community elders, cultural elders, Delegation traditional leaders and Cultural Focal Points
Special events and ceremonies	Oversees the coordination of special events and ceremonies such as government and Head of Stage hosted events, HOD pre festival visits, etc.
Marketing, Publicity	Oversee the development of the Festival Communications Policy and Strategy Oversees the development of the Festival Marketing Strategy as well as areas such as Merchandise, Trademarking, etc.
Venue development and management	Oversee the design, planning and development of all venues prior to the Festival Managers the relationship between the Artistic Director and the Director Venues and Facilities to ensure all the needs of the Artistic programming and production are facilitated within budget, timelines and within proper Operational and Safety Guidelines Manages the handover process from the Venue design, planning and development team to the Venue Managers Provides support and advise to the Venue Managers during the Festival

The Festival Director will be the key person for the Festival and so finding the person with the mix of all the skills and experience needed will be a task. The Festival Director needs to be someone who has a wide and diverse network from which he/ she will pull expertise and advise from. Ideally this person has worked extensively in the Festival circuit in the Pacific region, or someone with extensive 'large' event experience, particularly one that deals with large delegations, numerous venues and with both private and the public sector experience and networks. Some of the key skills and abilities that will be needed

are someone that is able to fulfill all the roles and responsibilities detailed in Section 2, and with the additional characteristics detailed below:

- Demonstrated leadership, vision, collaboration, team building
- Strong interpersonal skills, integrity and high energy
- Minimum of 5 years experience in 'large scale' event management
- Full understanding of the production process for events in particular Festivals
- Proven and strong background in financial and budget management
- Sound administrative and human resource skills is essential
- Self motivated and able to work independently
- Strong understanding of Pacific cultures and experience working across art disciplines
- Extensive experience working within both the public and private sector and an understanding of regional organisations and structures throughout the Pacific
- Fundraising and Sponsorship experience
- Fluent in English and French

Appendix 11 Artistic Section Guidelines

The Artistic Section (Also know as Creative Arts) is the creative component of the Festival. The committees and task forces under this component look after programming for the entire Festival, which includes the development, coordination and production of all arts, cultural, delegation and VIP activities and programs. All the other Sections of the Festival are the support systems to make sure that everything that is needed is in place to make the program happen, as efficiently and cost effectively as possible.

There are two key stages to the Artistic/ Creative Arts component:

Phase 1: Programming and Production Design, Planning and Development, which is done by the Artistic Director and taskforce/ committees.

Phase 2: Operations/ Production, where the Artistic Director and a production team at each of the Festival venues implement the program.

The Key Roles of the Artistic/ Creative Arts Committee is to:
Lead development of the Festival logo and the Festival song
Develop the Festival Program which includes all the artistic and cultural events and activities before and during the Festival of Pacific Arts
Budget development for Artistic Program and production
Advisory on Venue and Infrastructural needs

1. The Artistic Director

The Artistic Director is the person with the overall artistic vision and artistic control for the Festival and his/ her two key functions is:

Programming - developing a program to include all the arts and cultural activities of each Pacific nation and their delegations, but also a program that reflects the host country's culture and the Festival theme.

Production - all the technical and infrastructural support needed to stage the activities such as staging, sound, lighting, equipment, exhibition materials, equipment, and technical crews, etc.

The Artistic Director is a person with artistic vision but also strong administration awareness to be able to plan, develop and produce the Festival program and put in place the necessary work plans and budgets needed to realize the Festivals vision. Some of the key tasks will be:

Programming	Ensuring that the Festival programming reflects the vision of the FOPAOC and the Festival theme
	Programming, scheduling arts and cultural activities, ceremonies, special events, meetings, symposiums and workshops
	Develop the full Festival program
	Oversee the curatorial team for all Festival Exhibitions
	Ensuring accurate and efficient program updates to Administration Director to disseminate internally and externally
Venues and Infrastructure	Selection and development of Artistic Venues, equipment, furniture and materials in consultation with the Festival Director and the Director Venues and Infrastructure
Administration and Finance	Determines costs and overall needs for the Programming and Production teams, and effectively communicate this to the Festival Director and the Administration Director
	Assist in Budget development, management and reporting
	Responsible for all reporting to the Festival Director and Administration Director

Opening and Closing Ceremony	Develops the vision and overall production for the Opening and Closing Ceremony as well as conducting all the rehearsals and casting performers, designers, musicians, artists, etc.
	Opening and Closing Ceremony (often this may fall directly under the Festival Director with a specific Coordinator of subcommittee)
Production	Works with the Festival Director and Administration Director to establish an operating plan and budget to execute the vision for the entire Festival
	Design how each component of the Festival will be shown to the audience as well as stage design and layouts
	Identifies and hires the creative personnel such as designers, production and technical teams for each venue
	Oversee the technical and production elements of performances and exhibitions

The technical committees/ task forces that fall under the Artistic Directors portfolio are the:

- Programming
- Ceremonies and Protocol
- Production/ Technical
- Symposiums, Workshops and Meetings

2. Artistic Section team

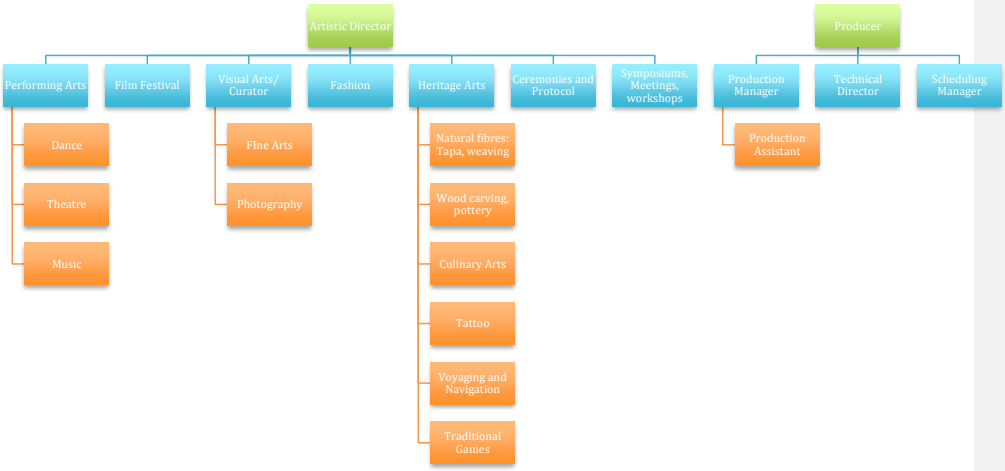


Table 1: Artistic Section team: Planning and Development

The key personnel in the Artistic Section work under the leadership of the Artistic Director and it is possible that there are two phases of personnel who have different skill sets:

Planning and Development Phase: this layer will describe the personnel, their role and responsibility and the team that they work with to assist in the Planning and Development of the Festival.

Festival (Venue Based): Once the Festival begins many of the team members of the Artistic Section may be assigned to a particular venue or may hand over to an operational/ technical team. This layer should describe the personnel and their operational role and responsibility once the Festival has begun.

3. Programming

Programming across all Festivals to date has been similar, and has often been divided into 5 areas, which are developed by a coordinator and or sub-committee but led by the Artistic Director. For the programming sub-committees the responsibilities will include:

- Developing a program with a list of what activities need to take place that will reflect the Festival theme and also undertake the requests of delegations to portray their national arts and culture
- Receive all delegation arts entries and evaluate how to include everyone in the Festival, on every stage/ exhibition space, demonstration, workshop etc. without programming clashes that will cause problems for delegations
- Scheduling – when the art entries have been received from the delegations, they will need to map this out into a schedule and ensure that there are no clashes between activities for different delegations. All ceremonies, workshops, meetings and other special events need to be carefully mapped out
- Needs assessment for Artistic Program and production needs
- Needs assessment for Venue and Infrastructural needs
- Report on needs to Artistic Director so that a budget can be developed
- Regular reports to Artistic Director

It is advisable to organize all parts of the Programming on a timeline to ensure that the sub-committee keep on track and are quickly able to identify gaps and issues.

4. Artistic/ Creative programming

The following activities are expected to be part of the Festival program but host countries have also had the liberty to add programs that are relevant to their artistic community and cultural environment.

Follow the links below to view Past Festival reports for these programs and activities
(links to be sourced)

5. Ceremonies

The Ceremonies sub committee is responsible for:

- Plan and manage ceremonies and schedule this into the main Festival program
- Plan and coordinate special events, religious services
- Plan and coordinate and ensure all cultural protocol is followed for the Festival
- Facilitate any special events and ceremonies for each country
- VIP programs
- VIP and HOD gifts
- Coordinate with Venues and Infrastructure task force for appropriate venues
- Develop budgets for Ceremonies

Some of the key ceremonies for the Festival include:

Delegation Arrival meet and greet	Each Festival celebrates the Arrival of delegations in different ways and this is often done at the airport or at the port on arrival of the delegation
National delegations flag raising ceremony	This is often done at the Festival Residential area and symbolizes the delegations arrival into the Festival. Some Festivals have also repeated this as nations set up in the Festival Village
Festival Flag raising ceremony	The process for the flag raising ceremony is generic across most Festival but each host country may want to add cultural ceremony,

	performance, etc. around it. The flag raising ceremony is generally done by the Army, Navy, etc. as they are trained in the protocols of flag raising ceremonies and often during the Opening Ceremony
Festival Song	This has often been done through a national competition, or by a reputable musician, who is well known in the region for representing the host country. The Festival song is often first heard at the Opening Ceremony
Traditional Gift giving ceremony (VIP and HOD gifts	Gifts from the host country often range from baskets, food, carvings, mats and other ceremonial gifts appropriate to the host country's culture. As this custom is very important for some countries it is important that a specific time be set for when gifts are to be exchanged
Ecumenical services	The Ecumenical services have traditionally been done on the first Sunday of the Festival and often the day before the Opening Ceremony. These services have generally been an interfaith service but delegations do respect if countries have chosen to conduct these services in a particular faith. Many delegations also prepare hymns, prayers or readings to contribute to the service and so this should be considered by the host country
Arrival of the Canoes Ceremony	The Arrival of the Canoes and the traditional welcome ceremony for delegations is often conducted early morning on the same day as the Official Opening Ceremony. This ceremony is also often the ceremony where traditional gifts are exchanged between the delegations and the host country
Parade of Countries	In many past Festivals this has been done through the streets of the host city after the Arrival of the Canoes, as well as during the Opening Ceremony
VIP ceremonies	This is dependent on the host country and may include special welcome ceremonies for the VIPs of each delegation

6. Programming team

The job of developing the Artistic program under the leadership of the Artistic Director is the Programming team. This team will consist of individuals who have had extensive experience working in the arts and cultural sector. In the planning and development phase there will several meetings and consultations with host country artists and cultural producers as well as the HOD and Cultural Contact points on the CPAC. Several sub-committees may be set up to oversee the planning and the development for each of the artistic/ cultural areas, which will include:

Culinary Arts	
Film Festival	
Fine Arts	Visual Arts Photography Sculpture
Fashion	
Heritage Arts	Natural fibre, Tapa Weaving Wood carving Pottery Tattoo Traditional Games Voyaging and Navigation

Performing Arts	Dance Theatre Music

To lead the planning and development for these areas the host country will ideally have at the minimum a programming team in place, which will include:

Assistant Artistic Director	Provides creative advise, logistic support and any other assistance needed by the Artistic Director
Programming/ Scheduling manager	Key focus is to work with the Festival Director and the Artistic Director to develop a schedule that captures all the arts and cultural events and activities of the Festival, that meets the arts entry requirements of all delegations and ensures a program that minimizes clashes and that allows enough time for artists movements between venues, etc.
Workshops/ Symposiums and meeting manager	Coordinate the development of all workshops, symposiums and meetings which will include researching the themes for workshops and symposiums, organizing speakers and facilitators and liaising with SPC and CPAC for all meeting needs
Ceremonies manager	Will focus on planning and development of all ceremonies with the Festival and Artistic Director.
Cultural Protocol advisor	Ideally this person is a well-respected cultural elder who has strong relationships both in the community and with government. Their key focus will be to provide advise to the Festival Director and Artistic Director on all aspects of cultural protocol, which need to be considered when developing the Artistic Section.

7. Protocol

With a large number of VIPs in attendance for the Festival a separate sub-committee may be set up specifically for Protocol. In the FOPAOC model recommended in the SPC FOPA Manual this sub-committee will work directly with the Director Government Services Coordination particularly if VIPs are Heads of State or government Ministers.

This sub-committee or task force is often headed by a senior Foreign Affairs official as well as representatives from Immigration, Customs and Quarantine, Police, Aviation Security and Tourism and works in consultation with the Festival Director and Artistic Director to ensure VIP programs and logistics are coordinated and linked in effectively with the main Festival. The key role for this sub-committee is:

- Programme and logistics for VIPs, Head of Delegation and other important senior government officials and guests.
- Liaise with human resource task for selection and management of liaison officers and drivers for VIPs, HOD's and other officials
- Liaise with Logistics task force for all VIP logistics including catering, transport and accommodation
- Liaise with human resource task force for personnel uniforms, equipment and other needs

Some of the key considerations for protocol are to ensure:

- Trained personnel for VIP liaison officers and drivers selected undergo intensive training and preparation to ensure they understand the cultural protocols associated with their assigned VIP. In some host countries these roles are assigned to trained army/ police personnel
- Language to be a consideration when selecting and assigning liaison officers.
- Appointing a person to oversee seating arrangements at both the opening and closing ceremony can help provide control and may prevent difficulties from arising. Police and security services should be

well informed regarding preparations and programs for the opening ceremony to enable them to better coordinate VIP security and the increased amount of traffic. Consideration should be given to establishing first aid posts, given the large crowds that attend the opening ceremony.

8. Workshops, meetings and symposiums

The FOPAOC is responsible for developing the workshop and symposium program. This activity would come under the Festival Director and the Artistic Director and will be a component of Programming.

The FOPAOC may decide to contract a consultant, outsource to a local university or to a special task force who has had experience in the regional cultural industry and in developing conferences and workshops.

SPC Cultural Affairs Advisor will play a key role in the development of this program, as it is important to understand what the current key issues are in the region and have sessions that address these specific areas.

The festival is an opportune time for artists and delegates to come together and exchange knowledge, skills and network in order to develop the industry. One of the key purposes of the Festival of Pacific Arts is to assist in the perpetuation and preservation of culture so it is through developing practitioners, enhancing the transmission of knowledge and skills, which this purpose is served. Therefore a program that is targeted at this should be one of the priorities.

Workshops and symposiums have taken place in various forms:
round-table discussions
workshops
panel discussions
lectures.
master classes

Participants in these workshops will vary depending on the issue and purpose.

Consider facilitating workshops and symposiums focused on different participants:
Artists exchange/ skill development workshop or master classes
Cultural leaders for the purpose of policy development, programs and development
Arts managers, arts administrators, artistic directors for delegations and other individuals involved in the support for practitioners

9. Production team

The job of overseeing the physical implementation of the program is the production team, which will include specialized skills:

- Technical knowledge of stages, sound and lighting, set and prop design, gallery cu ration, etc.
- Venue selection and development
- Venue set up and Infrastructural needs including material, equipment and technical needs
- Conducting risk assessments
- Working with HR to select the right production personnel for each venue
- Training and management of all committee members, staff and volunteers

At the minimum the production team during the Planning and Development phase should include:

Producer	This role works alongside the Artistic Director. However when resources are scarce the Artistic Director may also play this role and then have an experienced Production Manager to oversee the technical aspect of the Festival. The producer's key role will be the realization of the artistic and festival directors vision. The producer will be

	responsible for the pre production phase of the festival and works closely with the artistic sub committees implementing schedules, resource requests, budget management and regular reporting
Production Manager	Technical preparation from the Planning and Development phase through to the Closing. Coordinates with the Producer and Artistic Director Negotiates with contractors and suppliers Works with venues and facilities team Development, Training and Management of Stage Managers
Technical Director	Supervises the execution of the technical elements: Preparation of working drawings for all artistic venues including stages, dressings rooms, rehearsal spaces, etc. Supervises the development, construction and mounting off all artistic venues Maintenance of equipment, facilitates and supplies Construction and rigging Sound, lighting and special effects
Production Assistant	It is ideal for the Production Manager to also have a Production Assistant who also looks after the Production Officer and their primary focus is the physical aspect of the Festival and the workshops: stage, props, venue design, overseeing designers
Technical specialists	Lighting and sound designers/ contractors, stage designers/ contractors, venue designers, artists

10. Sound and Lighting

This is always a major issue for all performers and this is one area where the basic set up will not change regardless of what kind of stage is built. Sound and Lighting enhances the performances and allows the storyteller to tell his or her story as effectively as possible. It is necessary for each performer to be able to have some control on the light levels and to have a good sound system in place. This will be a major component of the budget, as many island nations have had to import the necessary equipment for the Festival.

Sound and lighting engineers and technicians also need to be considered in the planning and development, if there are resources available locally, who needs to be brought in for the festival and what training and development needs to be put in place.

11. Lighting

Stage lighting is used to illuminate certain parts of the performance and at time, the whole stage.

The common types of lights used for outdoor stages with these specifications are Fresnel, PAR, ellipsoidal, cyc light, strip light, scoop, LED stage lighting, moving light or stage spotlight.

For a stage such as this, the minimum requirements are LED stage lighting (enough to light the whole stage if needed) and a moving light or spotlight.

Ideally a lighting booth should be located right next to the sound booth so the lighting engineer is also able to view the stage and more importantly, communicate with the sound desk.

Lighting will also be necessary for all venues, exhibition spaces, vendor and merchandise space and spectator areas.

12. Sound

Whether the performance is by a large delegation of 50 or as small as 5, their requirements are the same:

Front of House Speakers, Side and Back Monitors, Vocal Microphones (wireless and with chords), Instrument microphones, microphone stands, Cables (Canon and Jacks, mini jack adaptors for mp3 music), a guitar amp as well as a bass amp on standby if needed.

This is your basic backline, all other instruments should be provided by the delegations, such as electric guitars, drum set etc. and all other specific stage requirements must be shown clearly on their stage plot diagram, which must be forwarded to the stage techs well in advance.

The sound booth is specifically for the sound engineer and should be at least 30 meters away from the front of stage. This should also be at the same as the main stage or higher then the crowd level. The sound engineer must have an unobstructed view of the stage

13. Stages

All stages however, will differ depending on the festivals hosts, some may prefer to have sand stages beside a lake and some may choose a hillside as the base of their stage. There are various models for stages and performance areas for the performing arts but some considerations when deciding on the type of stage or performance area:

Temporary stage or a more permanent stage?	**Stage must be firm and have a solid base to cater for large delegations** Temporary stages are often built from scaffolding and ply wood floors, it is advisable that the stage is no higher then 1-meter of ground level. Anything higher then this becomes too unsteady and will be dangerous for all artists on stage If the stages are to be built more permanently then more effective material such as concrete with a portable sprung dance floor is ideal but this will be costly
Size	Should be large enough for delegations with large numbers Consider performance space on the ground for example sand stages Consider maximum number of performers on the stage at a particular time What equipment, instruments will be used on stages and how these are placed
Type of activity on stage	Traditional performances tend to be high in energy and involves a lot of jumping and stomping so stages need to be able to take the load and the constant moving and shifting
Surface	Safety for performers and risk of injury caused by slippery surfaces, the flooring must cater for oils, sweat and traditional costumes pieces etc. and must be easy enough to clean out before the next performance. Issues with body oil, paint, and sweat causing injury on normal wood stages
Shelter	Main stage (roofing) Shelter for speakers
Site lines	The stage should be set in a position that'll give the audience a 180 degree clear view of the performance, having an elevated stage will allow this and will also give better coverage for still, video, and television purposes.
Boundary lines	There should be clear boundary lines that indicate the end point for the audience and their access to performers to ensure security
Entry and Exits	Entry and exit points to facilitate smooth and safe transition between groups The stage will require 2 entries, left of stage and right of stage

Stage settings	Trusses must be set professionally and safely to allow clear lighting for night performances as well as allow proper film and television coverage. Allowing room and space for front, middle and back of house monitors. All instruments and traditional equipment must be set on stage according to specifications and these must be sent to the programming team well in advance.

14. Stage equipment and back line

For a standard stage size of 8 metres by 10metres:

Backline	**2 by 12 inch floor monitors in the front** **2 by 12 inch monitors for both wings of the stage.** **For a festival such as this, the stage may double or even triple in size, so all backline equipment should adjust accordingly.** **Mics with cables (numbers depend on performance). Wireless mics are dependant on the performers preference and sound engineers recommendations**
Front of house speakers	2x double 15 inch tops on the left side and 2 x double 15 inch tops for the right side of the stage 1 x double 18 inch sub for the left side and 1 x double 18-inch sub for the right side. This will increase according to the size of the stage as well as the audience area. Front of house Speakers should be sheltered and raised about 1.5 metres of the ground to ensure clear and maximum distance for sound. A boundary must be clearly set up around all speakers to ensure no interference from the audience Position of speakers should be in front of stage and far enough to avoid feedback All cabling must be well covered from weathering and more importantly from audience and participants.
Sound engineer	There should be a dedicated sound engineer to oversee the quality of sound from the main stage. The festival will only offer the basics, which are mics for vocals and Direct Inputs for all other instruments such as guitars etc. The sound engineer should be positioned approximately 30 to 50 metres from the front of stage, facing the main stage.

Generally the main stages for the Festival are:

- Festival Village Main Stage
- Jam Stage
- Main music performance stage
- Main performing arts stage
- Auditorium
- Welcoming Ceremony stage

- Opening and Closing stages

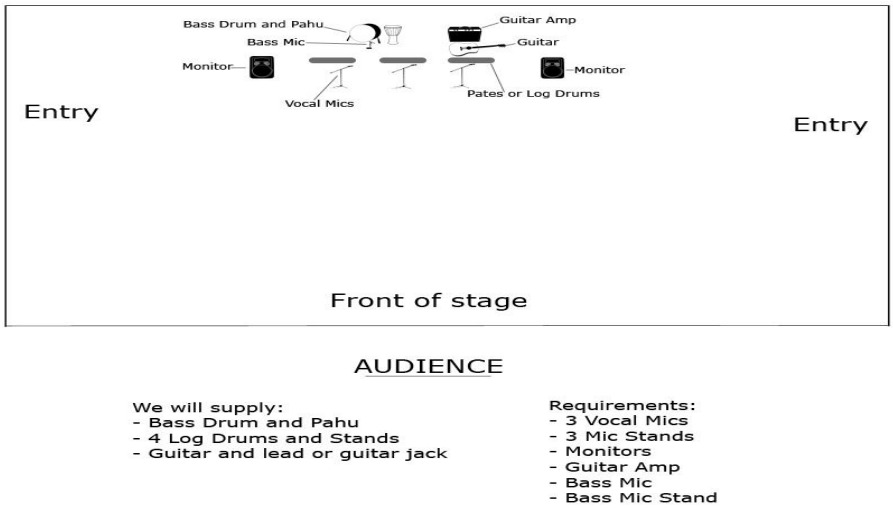
Follow these links for production plans and templates
(links to be inserted)

15. Artists specifications

Delegations should be informed well in advance regarding the types of venues, and stage dimensions and structures, as this will impact on the type of performances that can be given. The staging requirements for music, traditional dance, modern dance and theatre/drama differ, and in the past some delegations have refused to perform when performance areas were not suitable, or their expectations regarding the performance areas were not met.

It is also the responsibility of the delegations to hand in all tech requirements well in advance for their performance and a brief outline of instruments and singers on stage such as:
Numbers on stage
Entry and exit points
Type of performance
mic and sound requests
Lighting requirements if needed.

A stage plot design with all requirements such as sound requests and positioning must be confirmed by the delegations before attending the festival so the logistics team can prepare these with the sound and lighting team before the delegation takes the stage. This is the best method of getting all necessary requirements through to the technical team. An example of a stage plot diagram is:



All requirements such as Cultural Protocols before, during or after performances should also be finalized so the technical team can prepare all the necessary props such as tanoa's, bilo's and the sound techs can also prep for events such as these.

Follow these links for Festival stage plans and templates of artists specification forms
(links to be inserted)

16. Facilities for Artists

Access to catering and refreshments	**This does not necessarily need to be provide free but often programs run late and delegations are at venues for several hours**
Changing Room	Min of 2 changing rooms, so delegations can prep artists before the performance slot. Clear and efficient access to the main stage. Intercom system so everyone knows when and where to be at all times. Access to sufficient clean water and electricity as well as proper flooring Showers so performers are able to wash off all access body oils, paints, etc. Toilets Adequate lights for makeup and changing during night performances Facilities need to be capable of accommodating at least two groups at one time Facilities should be quiet and private, with strict controls to prevent members of the audience and media from entering (many groups have rituals or use facilities for rehearsals prior to performing).
Storage	Consider lock up storage space at venues where large and bulky items such as large instruments can be kept so delegations are not lugging these items between venues. Security is required and a check in system needs to be in place.

17. The Artistic team at Venues

Once the Festival begins the Artistic Director's role is to overseeing regular meetings with the Artistic team at each venue. The majority of issues will be scheduling and production issues such as sound and lighting failure, stage issues because of weather, etc. Therefore it is important for the Artistic Director to maintain regular communication with their teams at each venue and to make regular visits particularly in the first week when each venue will be running their events for the first time.

The Artistic Section management team will be based at the Main Operation Centre (MOC):

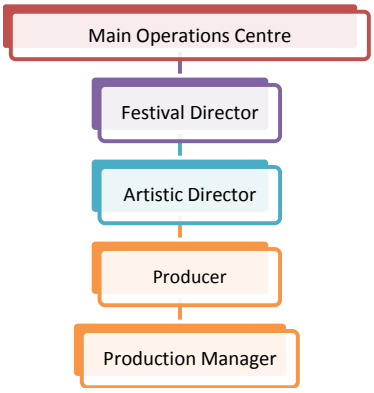


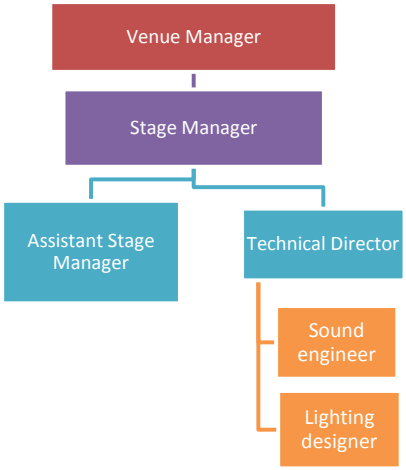
Table 2: Artistic Section management team: MOC Based

At each venue the Artistic team will work directly with the Venue Manager to ensure that the activity and events of their venue run effectively, efficiently and that all health and safety policies and procedures are following for artists as well as spectators. The size of the team at each venue will depend on the number of activities, artists and the size of the venue.

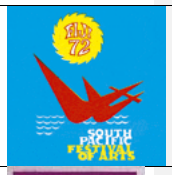
Venues such as the Visual Arts gallery may not have as many issues as the Festival Village so the Artistic team will be smaller and may have less need for regular meetings with the Artistic Director. However this depends on the number of activities take place at each venue.

The Artistic team at a performing arts venue would usually consist of:

Stage Manager	The role of the Stage Manager is to ensure his/ her stage runs according to program and that all technical needs are in place to ensure the efficient running of all activities and events The stage manager will keep the flow on and off the stage as smooth as possible ensuring that the participants/ delegations stick to the program as well as enter and exit the stage safely and quickly. They will also be in charge of clearing all debris of stage and wiping all wet and oily spots left behind from the previous performance. They are in charge of developing and maintaining all stage plot diagrams and Know the stage requirements for each delegation, and technical setting such as mics, instruments etc. The setting up of traditional instruments must be overseen by members of the delegation to ensure that the equipment is set up properly and safely as most traditional equipment are fragile. The Curator at the visual/ craft/ film etc. venues will play a similar role in Visual and New Media venues. During Festival time, depending on the size of the venue there may be one or two personnel specifically focused on ensuring the program is in place, and liaises with all other venues to ensure all venues programs are running on time. It is important to note that delegations particularly the performing artists will perform on several stages and may be required in different venues each day and so it is important when programming to be aware of this. In many delegations artists play multiple roles and so liaising with the HOD in the early stages of programming is important to ensure program clashes don't occur as this will also lead to delays.
Assistant Stage Manager	Runs all rehearsals in the venues if any Runs props and dressing rooms Supervises setting and running of props for each performance Documents propos and equipment running list for the production Keep supplies of all things needed for the stage: thumb tacks, blue tack, safety pins, tape, medical kit, paper clip, tape, hammer, nails, etc. List of contact for maintenance and crew: sound, lighting, carpenter, electrician, plumber
Technical Director	Oversee the day to day coordination of all arts and cultural activity production needs Lighting and Sound maintenance and troubleshooting at each venue Stage maintenance, health and safety issues


Venue Manager
Stage Manager
Assistant Stage Manager
Technical Director
Sound engineer
Lighting designer

Appendix 12 Festival Logos and Themes

1st Festival of Pacific Arts, Suva, Fiji Islands, 6–20 May 1972 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	
2nd Festival of Pacific Arts, Rotorua, New Zealand, 6–13 March 1976 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. The original sun, sea and sky emblem (designed for the 1972 Festival in Fiji Islands) was modified to include a koru, a bold motif in Maori carving and scroll painting. The koru represents a budding fern. There is a Maori proverb stating "mate atu ai he tetekura", meaning 'one warrior falls in battle and another always takes his place'. In the same way, as one fern frond develops to maturity, a new one buds, and this proverb was very appropriate for the succession of festivals. The Rotorua festival emblem also incorporated a bold depiction of the prow of a Maori canoe moving towards and into the sun. The prow of the canoe is a gesture of welcome, symbolising the people of New Zealand moving forward to greet the visitors from overseas.	
3rd Festival of Pacific Arts, Port Moresby, Papua New Guinea, 30 June–12 July 1980 'Celebration of Pacific Awareness' we are lifting our eyes beyond the narrow artistic confines of an arts festival. The athestic value of the art presented at the festival remains important – the festival should demonstrate the richness, the best, and the most creative elements of Pacific culture –but we beg you to explore other dimensions of such an event; it is good that we aim to enrich the lives of participants, but we also want to make something happen to Pacific Awareness, to make the festival an integral part of a Pacific awakening – a renaissance of the Pacific Way.	
4th Festival of Pacific Arts, French Polynesia, 29–15 July 1985 Pacific, my new home Our own Pacific way for our new home For a Pacific way in development	
5th Festival of Pacific Arts, Townsville, Australia from 14–27 August 1988 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 fulfilment together through their arts and cultures	
6th Festival of Pacific Arts, Rarotonga, Cook Islands from 16–27 October 1992 Seafaring Pacific Islanders- Pacific Islanders as great ocean voyagers One of greatest achievements of Pacific Islanders was the building and sailing of ocean-going canoes, or vakas. Under the command of chiefs and navigational priests, early Pacific seafarers undertook long oceanic voyages of discovery and settlement in their canoes. They developed advanced skills in canoe design and construction, and navigated by reading the stars, winds and currents, making landfall without the aid of compass, sextant or chart.	
7th Festival of Pacific Arts, Apia, Samoa from 8–23 September 1996 *Tala Measina* is a form of introduction said by the orator or tulafale, just before a big or final presentation is made. It means to unveil treasures. In the context of the Festival, it is the unveiling of our culture, arts and traditions. It is found in the goodwill of many helpers	

and hosts. Measina includes the gifts of oratory, peacemaking capabilities, consensus, wisdom and all that is associated with the beauty of Samoan customs and traditions. The logo for the 7th Festival was designed by students from the Leulumoega Fou School of Fine Arts, and featured the distinctive saipo (tapa) design typical of Samoan clothing and fabrics. Strips of bark in the center pattern come from the mulberry tree, from which saipo is made. The many strands signify the items of Samoa's material culture —the ie toga (fine mat), the tuiga, (ceremonial head-dress), the fue and to'oto'o (orator's whisk and staff), and Samoan 'ava. The logo represents the sun, symbolising both beginning and end.	
8th Festival of Pacific Arts, New Caledonia, 23 October–3rd November 2000 Pacific cultures on the move together Words of Yesterday (Paroles d'hier). The souls of our forefathers Words of Today (Paroles d'aujourd'hui) Free expression and a clamor of competing voices. Words of Tomorrow (Paroles de demain) The way forward Words of Yesterday, These represent our ancestral wisdom and fit into the precise hierarchy of a strict social order. They are our history since the founding myth; they are our laws. They are the bond between the elders and the children of their children. Yesterday's words spring from forms of expression anchored in tradition. We wish to pass them on to our children. Words of Today, Traditional societies have all had to come to terms with major influences from the outside world. How can we resist the violent impact of Western cultures, which are penetrating our societies, especially through the new communication media? What is the effect of modernity and how can our traditional societies absorb it? More specifically, what are the concerns of today's younger generation, such as the problems due to deep social change and acculturation, which Pacific societies are experiencing because of migration and urbanisation? How do we react to monetisation and the shift to the market economy? Such are issues to be pondered during the Festival. Words of Tomorrow, What are the 'Words' we will need to address the cultural and economic issues of the Pacific in the third millennium? Now the men and women who will share the destiny of this region have their chance to say.	
9th Festival of Pacific Arts, Palau, 22–31 July 2004 "Oltobed a Malt – Nurture, Regenerate, Celebrate". Oltobed a Malt signifies the process of promoting new growth through which the essence of a people is not lost, dependent on the wisdom and the endurance of the ancestors. The physically able youth power the canoe, while the elders stabilise the country, and navigate the course. The youth have keen vision to seek and select new and effective ideas, which will ensure a successful tomorrow. The Festival assures the protection of cultural heritage and supports the aspiration of our youth. And so shall the youth live in unison with and conserve the wealth of our aquatic continent, in stormy weather or in calm. We shall celebrate with the arts and through the arts to express the unity and respect among Pacific peoples.	
10th Festival of Pacific Arts, Pago Pago, American Samoa, 20 July to 2 August 2008. The theme selected by American Samoa for this Festival was "Su'iga'ula a le Atuvasa: Threading the Oceania 'Ula". The 'Ula or necklace is an adornment that is always representative of a celebration and/or festive occasion - what better way to describe the coming together of the Pacific family than by preparing our 'Ula's for the festivities to come.	

Appendix 13 Government Services Festival Coordination

The relationship between FOPAOC and the host country government is important and can provide essential services that are needed for the Festival. The Government services Coordination Director and taskforce's key role is to be the liaison between FOPAOC and the relevant government agencies. This will include:

a) **Government and VIP Protocol**, which includes the coordination, support and contact point for all host country government and VIP protocol, and Delegation VIPs.

b) **Government facilities and personnel** and ensuring the availability of government owned venues, facilities and the coordination of all government personnel deployed to support the festival

c) **Government support services** which includes the coordination and provision of government services such as Customs, Immigration, Quarantine, Transport authority, Army, navy, police, etc. needed to ensure the health, safety and support for the Festival

d) **Host City Representative** which includes liaising with the office of the mayor of the city to ensure the coordination of all municipal services and facilities and to provide support for ensuring that the host city works together with the FOPAOC for the city image/ look

The technical committees/ task forces that fall under this Directors portfolio are the:

- Security, Police, Army and Navy
- Customs, Immigration and Quarantine
- Ports services
- Road and Public works

Security, Police, Army and Navy

Depending on the host countries political, economic and cultural structures and situations, these services can provide assistance to the Festival particularly in terms of Security, crowd control, traffic management and can assist in emergency situations.

Customs, Immigration, Quarantine and Port Services

These services will also be needed for the Festival and particularly customs and immigration assistance and special allowances will make a difference in the efficient and effective movement of delegations as they enter the country. This will be delegation and visitors first encounter of the Festival and therefore it is ideal to have the cooperation of these agencies to ensure the experience is not a negative one. The FOPAOC will need to work with the Customs and Immigration to establish formalities for the Festival:

- Accredited delegates
- Non-accredited persons including media, tourists, students, etc.
- Work and visitors permits
- Goods and services
- Products, costumes, exhibition and performance materials and equipment

Listed below are areas of consideration that need to be dealt with in the Planning and Development stage, and communicated clearly through the HOD Dossier.

Entry considerations	Process of guaranteeing entry for Accredited Delegates

	Process of authorizing temporary work permits for Festival personnel, consultants, contractors, international volunteers, etc.
Information for Delegations	Regulations in force regarding immigration and entry visas Health and vaccination recommendations/ regulations Describe process and give timelines for applying for temporary entry and work permits for Accredited delegates, contractors, consultants and other Festival personnel
Quarantine and Biosecurity Guidelines	Specify a import regulations and restrictions on the import of special products particularly those of plant and animal origin which will be used in exhibition and performance products, costumes, material and equipment Develop a questionnaire for delegations and Festival personnel that will provide FOPAOC and Customs and Immigration with advance notice of delegations requirements so that the necessary clearances, permits and advice may be given ahead of time.

Quarantine for many pacific events is problematic particularly with the large movement of marine, mammal and plant products between island nations. The host country needs to make delegations well aware in advance of quarantine regulations and restrictions to ensure that delegations are not travelling with restricted items or items that will need permits, fumigation and other treatment. Information sent to delegations in advance will aid their planning process particularly when their delegation members are developing costumes, exhibition and demonstration items for the Festival.

Template 1: QUESTIONNAIRE FOR IMPORTED ITEMS FOR 11th FESTIVAL OF PACIFIC ARTS

Please provide answers fully as much as possible on the items that you plan to bring into Solomon Islands for the 11th Festival of Pacific Arts.

1. List all plant and/or plant products (flowers/leis, medicinal plants, wreaths, kava, carvings, traditional costumes, handicrafts, thatching). For fresh plants, leaves and flowers, please state the local name and if possible, the scientific name. Your ministry or department of agriculture can assist with the scientific names.

Items	**Quantity**	**Items**	**Quantity**	**Items**	**Quantity**
1		11		21	
2		12		22	
3		13		23	
4		14		24	
5		15		25	
6		16		26	
7		17		27	
8		18		28	
9		19		29	
10		20		30	

2. List all live animal or animal-based products that you wish to bring to the Arts Festival (feathers, animal skin/hide, shells, bones, etc.). Please also state which animal origin the products come from.

Live animal or animal based product	**Animal origin**	**Quantity**
1		
2		
3		
4		
5		
6		
7		
8		
9		
10		

3. List all food items/specialty foodstuffs, including spices. Please be specific and mention the plant and/or animal source of the food item. Please also list any cooking utensils made of soil you plan to bring.

List of food items	**Plant origin (tick)**	**Animal origin (tick)**	**Quantity**
1			
2			
3			

4. Please tell us how your exhibition items will be packaged for transport overseas – in a container (air or sea), cartons/boxes, wooden cases, on their own, etc.

5. Will your exhibition items be shipped separately or transported together with your delegation? Provide details of shipment

6. Please attach your delegation's travel itinerary if it has already been confirmed. Provide name of aircraft carrier.

7. Are you planning to visit any of the satellite centers while in Solomon Islands? If yes, provide details of your travel.

8. Are there plans to present or give away any of what you bring in to other participants, friends, relatives in Solomon Islands? Provide details.

9. From the items you have listed for questions 1, 2 and 3, please tell us which items you will be taking back to your country with your national delegation after the festival. (Indicate which)

10. Let us know if you are uncertain about bringing in any agricultural item (s) you are unsure of. We can be contacted on fax: (677) 28365 or email akipu2003@yahoo.com

Thank you for providing answers to this questionnaire.
We sincerely look forward to welcoming you here in Solomon Islands for the 11th Festival of Pacific Arts.

Template 2: Quarantine and Biosecurity Requirements by commodity

Is a template of manual inserts that can be developed by the host country with details of various commodities that are expected to come with delegations to the Festival. A simple table type format as listed below with details about what is needed for entry from products from the relevant countries. For example below shows details for delegations who would like to bring clam shell products in for exhibition and sale at their country booth.

Giant clam
Tridacna gigas

General information:
Giant clam is commonly used throughout the Pacific for
Jewelry, adornment and costuming predominantly in Guam, Palau, FSM, Fiji, Solomon Islands, and Papua New Guinea and also for decoration as a total shell in these countries as well as all other Pacific countries.

Biodiversity: CITES listed, IUCN Red list, Globally and regionally endangered. All import and export needs CITES permit. Pacific countries vary in the additional import and export requirements and some countries allow export on specific quotas.

Country exporting/ travelling	Traditional Name	Inspection of goods required	Import requirements into destination			Export requirements from country of origin			Other conditions
			Import permit	Zoosanitary/ Phythosanitary certification	CITES permit	Export permit	Zoosanitary/ Phythosanitary certification	CITES permit	
Australia		✔	✔	✔	✔	✔	✔	✔	
Cook Is		✔	✕	✕	✕	✕	✕	✕	Export and CITES permit can be issued if the clam shell is being taken to a country that requires these permits. It is advisable to check these requirements before travelling to a country
Fiji	Vasua	✔	✔	✔	✔	✔	✔	✔	Must have Department of Fisheries export license. Exemption for export is made if it is for personal use or tourist souvenir: and a maximum of 1 intact shell or 2 matching halves per person not exceeding 3 kgs is permitted per individual.
Guam		✔	✔	✔	✔	✔	✔	✔	
Hawaii									
Marshall Islands									
Nauru									
New Caledonia									
New Zealand									
Niue									
Norfolk									
Palau									
Rapanui									
Samoa									

Tahiti Nui									
Tokelau									
Tonga									
Walis and Futuna									

Appendix 14 Media, Marketing and Sponsorship

The Media, Marketing and Sponsorship Committee will work very closely with the Artistic and Communications team, as it is important that the Vision of the Festival, messages, themes and principles are reflected throughout and across all Festival Sections. While both committees focus on communicating to their target audiences, their objectives differ. The Communication team is more operational and their key objective is to ensure everyone within FOPAOC has the same information while the Media; Marketing and Sponsorship team has an external focus.

The key role of the Marketing and Sponsorship Committee is to fund the festival through Sponsorship campaign, income generating programs such as Merchandise, and providing other supplementary funding to the host country government funding.

At its 18th meeting, the Council of Pacific Arts agreed that proposed targets for sponsorship and marketing may include: Pacific tourism and national tourism agencies for general promotion and support; airlines and transport companies for travel and freight; banks and financial institutions; local businesses; philanthropic organisations; and international and regional organisations and companies.

The Marketing and Sponsorship Committee's key objective is to secure finance for the Festival, create community participation and bring an 'audience' to the Festival and essentially they are responsible for:
Fundraising and Sponsorship
Marketing and Merchandise
Community engagement

The Media, Marketing and sponsorship task force/ committee look after programs and activities that:

Bring in funding for the festival through its Sponsorship and funding campaign
Develop and maintain corporate and public relations through its marketing and public relations campaign
Document and create an awareness of the Festival through its Media and Broadcast plan
That create additional experiences and funding for the Festival through its Merchandising and Branding strategy

The marketing of the Festival of Pacific Arts is the responsibility of the host country and the Sponsorship and Marketing campaign is implemented both nationally, international and throughout the region in order to promote public awareness and support for the event.

Once funding is in place this team also ensures corporate relations are maintained and that partners, donors, sponsors agreements are being monitored and implemented.

Marketing and sponsorship is necessary because the Festival cannot be facilitated through government funding alone. However the Council of Pacific Arts and Culture (CPAC) advises the host country ensure that all marketing and sponsorship campaigns support the aims of the CPAC and the SPT. The key principles put forward by the CPAC are to:

- Establish relevance between the Festival of Pacific Arts and the sponsor;
- Draw attention to the sponsor as well as the Festival of Arts;
- Avoid any damage to the identity, dignity, or reputation of the Festival of Pacific Arts, Festival participants, or the sponsor.

The key objectives of the Marketing team will be:

- Marketing the Festival through a comprehensive Marketing Strategy.
- This team is also often responsible for mascots, signage at venues, public relations.
- Community engagement

This is achieved with the following outputs:

- Through a successful marketing campaign which will create awareness of the Festival in order to bringing audience/ patrons, buyers who pay for tickets, buy products and art work, purchase food, etc.
- Merchandise campaign that provides necessary cash flow for the Festival
- Sponsorship, investment, grants from both the public and private sector, which is essential to the host country to be able to service the Festival
- Develop a strategy in order to capitalize on corporate hospitality and engagement, which will not only provide funding and corporate support for the festival but also create a commitment in the corporate community for arts and culture to facilitate their long-term commitment to the arts after the festival.

The Marketing and Sponsorship Committee often comprises of specialist teams, which include a Marketing Team, Sponsorship Team, and a Merchandise team**.** There may also be a specialist team of legal advisors that these teams will regularly consultant with particularly in terms of TK, IPR and Copyright, Trademark and Contract issues that will arise. This team will often be set up under the Administration Director.

Local communities need to develop ownership of the Festival in order to ensure that the Festival is supported by the nation. This can be facilitated through the provision of information to local communities and the general public in the host country. Past Festivals have successfully implemented this through:

Radio broadcasts
TV and radio features with music, interviews of delegation artists prior to the Festival
Features in both print, radio and TV on geographical and cultural information of participating countries
Theoretical discussions that may reflect the Festival program and symposiums
Regular updates involving Festival preparations.
Activities involving local schools
Selecting villages/ communities to be 'country' hosts so that they are actively a part of the preparations.
Regional and international tourism campaigns

A separate sub-committee or team may be set up to focus on Sponsorship. This would usually involve Sponsorship team of experienced individuals who have worked extensively in the corporate sector be employed or seconded into this team.

The key objective of this team will be:

- Facilitate a positive association between the sponsor's image, brands, products or services and the Festival of Pacific Arts.
- Focus on securing funding for the festival through grant making, developing sponsorship proposals for corporate agencies
- Working with government to secure public funding.
- Investment for venues and infrastructure

- For large events such as the Festival, once this funding is secured, this is the team that then ensures throughout the event that their obligations to sponsors are fulfilled. For example working with the Marketing team to ensure signage, invitations to events, seats at the Opening and Closing ceremony
- Ensure that sponsors also work within the guidelines of the Festival in terms of their mileage.
- Advocating to government for the protection and necessary legislation to prevent ambush marketing, diminish street vending counter to the festival and to control advertising during the period of the Festival to protect festival sponsors, donors and the image of the Festival

All potential sponsorships must support the aims of the Council of Pacific Arts and the Organising Committee, and commit to promoting the Festival of Pacific Arts and assisting with financing activities and other aspects of the Festival. The host country can detail this in their Sponsorship policy. The host country will also develop a Sponsorship Strategy and the key principles of the host countries Sponsorship Strategy will be to:

- Identify and establish relevance between the Festival of Pacific Arts and the sponsor;
- Draw attention to the sponsor as well as the Festival of Arts;
- Ensure compliance with the Festival Charter and avoid any damage to the identity, dignity, or reputation of the Festival of Pacific Arts, Festival participants, or the sponsor.

Appendix 15 FOPA 2012 Sponsorship Policy Template

FESTIVAL OF PACIFIC ARTS 2012
SPONSORSHIP POLICY

Document Number:*<<insert number>>*	**Version: 1**
Date of Issue: *<<insert date>>*	**Contact: *<<contact details>>***

Introduction

The Board of the 11th Festival of Pacific Arts (FOPA) is committed to ensuring that its financial arrangements are carried out in an ethical manner.

Purpose

The purpose of this policy is to establish the framework and guidelines within FOPA for the creation of productive partnerships between FOPA and the private sector, i.e. sponsorship alliances with corporations, foundations, individuals and other non-government organisations.

A sponsorship is about relationship building and strengthening partnerships. It is recognised that such alliances can provide important financial and marketing support to potential partners of FOPA while at the same time generate additional revenues and marketing to support FOPA's mission and mandate.

Insert mission and mandate here.

Authorisation

<<Position>>
[name of organisation]

Principles
The following are the fundamental principles that shape our relationships with sponsors:

1. Sponsorship of FOPA will not entitle any sponsor to influence any decision of the National Organising Committee.

2. FOPA will not enter into any alliance or partnership with any corporation or organisation where the association with the prospective partner or acceptance of the sponsorship would jeopardies the financial, legal or moral integrity of FOPA or adversely impact upon FOPA's standing and reputation.

3. FOPA will accept sponsorships as an additional source of revenue generation provided that all sponsorship alliances are developed and maintained within the regulations embodied in this sponsorship policy.

4. All sponsorship alliances or partnerships must be consistent with existing FOPA policies.

5. FOPA will seek sponsorship by using the most broadly based, open process that is appropriate for the particular sponsorship activity under consideration.

6. Activities where sponsor involvement could compromise or be seen to compromise FOPA's ability to exercise its role impartially on behalf of the community or could diminish the public's confidence are not suitable for sponsorship.

7. FOPA will establish and maintain a register of sponsorships to help with reporting responsibilities and requirements.

8. FOPA is no actual conflict between the objectives and/or mission of FOPA and those of the sponsor.

9. FOPA will accept sponsorships only if the objectives and missions of potential sponsors, their parent companies or subsidiaries do not conflict with those of FOPA

10. The objectives and products of potential sponsors do not conflict with the values and the objectives of FOPA.

11. Potential sponsors have an acceptable sponsorship record with FOPA or other agencies.

12. Goods or services provided would benefit FOPA and/or the general public and be of the type and quality that FOPA require.

13. Potential sponsors are reputable individuals or bodies.

14. FOPA has the right to veto the content of any articles or advertising material developed by the sponsor, for example, to ensure it does not imply endorsement or future bias by FOPA.

Policy

a) All event and project sponsorships must have significant financial commitment from the sponsor to help offset the costs associated with the activity.
b) All sponsorship relationships with FOPA must be identified and recorded.
c) Naming rights will not be given.
d) Sponsorship will be embodied in written contractual agreements between FOPA and the sponsorship partner.

Responsibility

The Board is responsible for the implementation and review of this policy.

All Board members, casual, permanent and contract staff and volunteers are responsible for adhering to this policy.

Appendix 16 Sample Sponsorship contracts/letters of agreement guidelines

Sponsorship contracts/letters of agreement guidelines
By Rhoda Roberts

Sponsorship contracts and letters of agreement must include the following clauses:

a) Description of the Sponsorship Alliance: The contract will contain a comprehensive description of the item, project or event around which the sponsorship alliance is constructed, including a list of obligations for both parties. Obligations of the parties in market research or sponsorship analysis will be explicitly itemised in the contract.

b) Terms of Agreement: The dates for commencement and conclusion of sponsorship alliances must be included in the contract.

c) Key Personnel: The contract will include the names of the individuals from both parties primarily responsible for the sponsorship, and to whom issues regarding the contract are to be referred.

d) Limitations on and Approval of the Use of the FOPA's Name: The following clause limits the use of our name by the sponsor in its own internal and external promotion and advertising as per the negotiated arrangements: "Neither party, in any situation, whether within or outside the parameters of the sponsorship, shall be deemed to be the spokesperson for, or the representative, of the other party." The use of FOPA's name and logo must be stipulated in all contracts and licensing agreements.

e) Exclusivity: FOPA may wish to offer outright or industry exclusivity to a sponsor or the sponsor may request such exclusivity within the sponsorship alliance. Where relevant, the following statement regarding exclusivity will be included in the contract: "FOPA agrees that [name of sponsor] shall be the sole and exclusive sponsor of [name of initiative] for the term of this agreement."

f) Financial Terms and Schedule of Payments: The total value and the payment schedule of the sponsorship agreement between the parties will be clearly identified in the contract.

g) Obligations of the Parties to Each Other: The obligations of the parties are dependent upon the form of the alliance and will be determined on an individual basis. Responsibility for any market research or program or evaluation duties, reporting, and approvals will be specified in the contract, along with specific criteria and methodologies for the evaluation of the sponsorship.

h) Breach of Contract: Prior to initiating formal notification of breach of contract, the parties will undertake all appropriate and reasonable efforts to resolve the matter. Should these efforts not prove successful, either party may notify the other of breach of contract in writing, sent by mail or courier, return receipt requested. Such notification will request a written response by a specific date. Non-compliance will constitute cause for dissolution of the contract.

i) Right to Discontinue the Sponsored Program or Event: When circumstances beyond the control of FOPA force the cancellation or substitution of a sponsored event or project, FOPA reserves the right to cancel without finding itself financially liable or in breach of contract.

Appendix 17 Merchandise

The key focus for the Merchandise team is to ensure

- Design and produce the official festival product and ensure that products being sold at the festival have the right representation of the Festival.
- Create a retail campaign for the merchandise which includes ensuring the quality of the outlets, and that detailed and accurate information about products is available
- Coordinating the production and distribution of merchandise and ensuring good lead time for the delivery of product to point of sale and management of its distribution
- Oversee the selection of food stalls, products and services that will be available at the Festival and judge products according to these standards and goals approved by the Festival Organising committee

To manage these processes well, the host Country should consider developing a Merchandising Policy, which will provide standards and goals for Festival merchandise, product selection, including food and beverage. The merchandise policy should address:

- Festival Merchandise logo, trademark and the use of the Festival theme.
- The set up and management of the festival Merchandise shop
- How to display, sell and account for official festival merchandise in outlets in the host country and who is eligible to sell the merchandise
- Public liability insurance for stall holders, exhibitors and Food and Beverage outlets.

At a minimum there are three key sections to the Merchandising Policy:

1. Vendors, Exhibitors, Stall and crafts, Food and Beverage outlets.

The things that draw the most people to festival booths tend to be things that are unique to festivals and things that they likely could not get anywhere else. This category can range anywhere from food, local fashion and design products, arts and crafts, but should be unique to the Festival.

2. Festival Merchandise

Festival merchandise is a common type of booth for festivals. Festival-branded T-shirts, hats, programs, sarongs, towels etc. and other various types of merchandise should be available at several booths and or at least one outlet throughout the festival grounds.

For more details on developing a Merchandise Policy see Appendix 5.3 is a template for a Merchandise Policy and template that was developed by Rhoda Roberts for the 11th Festival of Pacific Arts in the Solomon Islands.

3. Brand protection

Delegations may wish to use the Festival logo in their uniforms, on equipment, etc. and so FOPAOC should detail the policies and protocols for its use, as well as detail polices and protocols for the use of other brands that may conflict with the Festival partners and sponsors or that may conflict with the guidelines of the Festival Charter.

a) Use of Festival logo
~~a)~~b) Use of Festival assets
~~b)~~c) Mascots
~~c)~~d) Brand protection

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Appendix 18 Festival of Pacific Art 2012 - Merchandise Guidelines

Contributors: Ali Buckley, Rhoda Roberts, Letila Mitchell

The Merchandise Guidelines propose the procedures and guidelines which will govern the development, promotion and selling of merchandise for the Festival of Pacific Arts.

Purpose
The purpose of the Merchandise Guidelines is to govern the development and management of Festival of Pacific Arts (FOPA) Merchandise:

- which will act as a profitable revenue stream for the Festival of Pacific Arts Organising Committee (FOPAOC)
- which will contribute to the visitor/ participant experience by facilitating the purchase of Festival mementos

The Merchandise Guidelines should assist the FOPAOC in setting out guidelines and procedures to ensure that the Merchandise is developed to a high quality and that production and distribution is well managed to ensure maximum impact and benefit.

In addition to acting as a revenue stream, the FOPA is keen to extend each participant and visitor experience of the Festival by adding value to their attendance and participation in the FOPA through access to quality festival mementos.

This may also be an opportunity for the host country to allocate a percentage of sales to local arts organisations, which will ensure a long-term legacy for the festival.

There should be two tiers to the Merchandising Guidelines**:**

a) Official Festival Merchandise, which includes the Festival Logo, and incorporates the theme
b) Vendors Exhibitors, Stall and crafts, Food and Beverage outlets.

1. Design and Development of Official FOPA merchandise

The key design elements of the product line could feature the Festival Logo and the Council of Pacific Arts and Culture logo, and incorporate the theme of the Festival.

Products can range from sarongs, t-shirts, caps, postcards, CDs, DVDs, cups and pens.

The merchandise range can be developed internally amongst the FOPAOC such as with the Artistic Directors team. A second option for design and development could be to involve the local arts community.

As part of the festival build up, this could be a good opportunity to develop a sense of community participation and ownership. By utilizing local artists the Festival Merchandise would create a sense of pride and recognition for local artists.

A royalty fee can be incorporated and this would not only give recognition and remuneration to the participating artists, but would also ensure a long-term legacy for the Festival. A suggestion is to work with the Solomon Islands Artist Association (SIAS) and a royalty to go to the artist whose designs are featured, as well as a percentage to SIAS.

The FOPAOC can also work with the Solomon Islands Music Federation (SIMF) and the Country delegations to develop a festival CD that can be sold throughout the festival. This was done during the 2003 South Pacific Games in Fiji and was a huge success in creating a wider awareness of Pacific music. The songs on these CDs became the Games theme songs and still today when people hear these songs they connect it to the South Pacific Games. This could easily be achieved with each delegation submitting a song from a famous band in their country, which can then be put together with the assistance of the Solomon Islands Music Federation. A royalty from CD sales could go back to SIMF, which will support its development.

2. Trademark and protection for the Official Festival Merchandise

In order to ensure you benefit from and protect the Official Festival Merchandise, you should:

Trademark the Festival logo
Work with your IP office and legal counsel to ensure measures are in place to protect the trademark (legislation, licensing agreements)
Work with you national police force to ensure there is no unauthorized copy, production and selling of the merchandise
Select your producers of merchandise carefully and ensure you have licensing agreements with them

3. Use of Official Festival logo in Official Festival Merchandise

FOPAOC needs to insert here the logo with details on how it is to be used for example colors, sizes, dimensions etc.

This should also be detailed in relation to the selected product line for example:
a) T-shirts – detail on placement of logo, colors of logo, colors of designs, colors of background t-shirts
b) Sarongs - detail on placement of logo, color of background, can it be used with other designs and prints

4. Production/ Manufacture of the Official Festival merchandise

The FOPAOC could put out a tender for local Solomon Islands or regional Pacific manufacturing companies to be appointed as an Official Supplier for the production of the merchandise.

The design and production aspects for the Official Festival Merchandise should be approved by the end of May to allow for the ordering and distribution of merchandise to approved retailers/ vendors.

A consideration when appointing a manufacturer is to discuss a partnership deal where the manufacturer also offers a discount on FOPAOC uniforms or VIP gift packs that can be used for Heads of Delegation and other VIPs.

5. Appointing the Official Festival Merchandise manufacturer

The following are suggestions and consideration when appointing a manufacturer:

Do a tender/ call for expression of interest from Production/ Printing companies
What will be your specifications? How will you decide who will become the Official Supplier?
Will there be submissions to FOPAOC Board or to a committee?
What products are they able to manufacturer/ diversity of their range?
What type of fabrics?
Recyclable material only?
Colors?
What is their ordering system?
What are the incentives to selecting the manufacturer – discounts?
Will they provide samples?

6. Retailing and distribution of the Festival merchandise

The Official Festival merchandise can be distributed and retailed directly by the FOPAOC or it can be licensed for retail through a merchandise partner.

7. Internal retailing and distribution

A committee to focus on Merchandise will include:

- Staff/ Volunteers
- Venues and location of merchandise booth/ stalls/ shops
- Infrastructure – Booth/ Stall/Hut/Marquee, tables, chairs, power, cash register/cash pouch, credit card/ eftpos facilities
- Promotion/ Marketing campaign
- Supplying distribution points and replenishing stock
- Daily reconciliation of sales/ financial management
- Distribution of profit

8. Merchandise partners

The merchandise partner can be an existing retail outlet or it can be individual vendor, or both.

An expression of interest should be developed and an agreement drafted to take into consideration the responsibilities of official retailers.

A clear pricing structure with suggested retail prices must also be developed to ensure that no vendor or retailer is charging more or less than the other.

Clear guidelines must also be developed to ensure what products are Official Merchandise, how it should be displayed and promoted. These details must be laid out in the agreement:

This will include:

- proposed venue of sale
- the volume of stock to be purchased from FOPAOC
- proposed display and presentation of merchandise
- promotional material
- Reconciliation of sales
- Payment of royalties to FOPAOC
- Breach and termination of the agreement

9. Official Festival Merchandise partners

In order to effectively retail and control the sale of merchandise sold externally these are the guidelines to consider:

10. The Merchandise Retailer

Must ensure that the Official Festival Merchandise is sold only by the designated staff and representatives of the retail outlet, or by the individual vendor who has been awarded the Official Merchandise Vendor license;

- Must not offer to sell, or allow to be sold any Festival Merchandise other than in accordance with the conditions set out in this clause;
- Must obtain the written consent of the FOPAOC in relation to the list of products to be sold in addition to the Official Festival Merchandise;
- Must obtain the written consent of the FOPAOC in relation to the manner and
- Location in which Merchandise are to be sold.

- There should be no agreement with a third party for the sale of Merchandise, but only through the Official licensed Retailer.

11. Official Festival Merchandise Reconciliation and Royalty Settlement

All external merchandise retailers must adhere to the following procedures:

a) Contact must be made prior to set-up with the FOPAOC Merchandise Manager to confirm the designated contact person at their allocated site, to arrange a site inspection and to detail infrastructure requirements, signage, staffing, storage, and on-site arrival times.

b) On arrival at the venue the merchandise retailer must make contact with the designated FOPAOC contact for the Festival venue to coordinate set- up and end-of-day reconciliation procedures

c) All merchandise arriving on-site at the beginning of the day will be counted and must be entered onto a Merchandise Sales Record (*to be developed and attached*), signed by both the merchandise representative and the FOPAOC designate

d) Any extra merchandise introduced during the day will be counted and the Merchandise Sales Record will be updated with the new information and initially by both the merchandise representative and the FOPAOC designate

e) All merchandise remaining at the conclusion of the day will be counted and the quantities entered on the Merchandise Sales Record, at which point royalties will be calculated on the sold merchandise as per the license agreement and paid to the FOPAOC.

f) The Merchandise Sales Record will be signed by both the merchandise representative and the FOPAOC designate on completion of the count and receipt of the royalty payment due. Royalty payment will be made upon the completion of each day or as agreed to in writing with the FOPAOC

g) At the discretion of the Festival Director, a FOPAOC designate will cross check all counts.

h) A copy of the completed Merchandise Sales Record for each day's sales must be sent by the FOPAOC venue designate to the Festival Director.

12. Vendors Exhibitors, Stall and crafts, Food and Beverage outlets.

Below FOPAOC should detail their required product/ Services list and at which venues for example:

What products will you require to be sold at the festival?
Water – how many stalls?
Fruit – how many stalls?
Coconuts?
Food stalls - Hot dogs and burgers? Sandwiches? – How many?

13. Example of a Product and services list

14. Main Festival village Products and Services

a) Hot Food – 2 burger stalls, 2 hot dog stalls
b) Water – 5 water stalls
c) Fruit – 2 coconut stalls, 2 mixed fruit stalls
d) Sunscreen and other sun protection products
e) Coffee – 2 coffee carts
f) Coca Cola – 2 Coca Cola stands

g) Bars/ Zones for alcohol which are well policed and licensed
h) Official festival merchandise stalls – 4 stands
i) Photo booth – official photographer who can then sell photos after each day
j) Internet café
k) Phone cards and phone booths
l) Banking

15. Venue services

A detailed list of necessary services at all other venues should be prepared.

16. Selection considerations

After the list of products/ services has been detailed then an expression of interest may be sent out to the public. These product lists must then match against the following criteria to select the right exhibitor, retailer, and vendor. When making the selection these are some of the considerations that need to be made:

a) Business license
b) High quality products
c) Solomon/ Pacific made (particularly in relation to arts and crafts – there should be absolutely no imported arts and crafts such as from Thailand, China, etc.)
d) Complies with OHS and Food Safety and Hygiene Standards,
e) Demonstrated experience in such events
f) Public liability insurance
g) Other standards and criteria set by the committee

17. Vendors, Exhibitors and Service Providers Fee

Will there be a fee for setting up at the festival? How much will this be and how will this be determined.
Size of the space they require
Type of vendor i.e. fee for coconut stall will be difference from Banking stall?

18. Promotion

All Official Festival Merchandise retailers, Festival vendors, exhibitors and service provider promotions, displays and signage must be approved by the FOPAOC prior to the commencement of the Festival. Such approval may be withheld if the FOPAOC determines that such promotional activity, display or signage:

will prejudice the interests of the FOPAOC;
will call into question or cause embarrassment or detriment to FOPAOC or Council of Pacific Arts;
does not comply in all respects with the terms and conditions of the Master License Agreement executed by the parties; or

The Official Retailer shall not be entitled to display any signage or conduct any promotional activity which:

a) has not been approved in writing by the FOPAOC;
b) does not comply in all respects with the material or activity approved by FOPAOC; or
c) is not specifically connected with the Festival

The FOPAOC reserves the right to (at the Retailer's cost):

a) remove any authorised signage or advertising material;
b) to order and effect an immediate stop to any unauthorised promotional
c) activity;
d) remove any person conducting any unauthorised promotional activity
e) from the FOPAOC

FOPAOC may want to detail in this section your policies on promotion or you can deal with it on a case by

case with each application. This can tend to be risky.

Do note that the type of promotion, signage and displays will vary depending on the type of vendor and this must be well detailed to ensure that the festival isn't over powered with structures that don't fit into the festival theme. Since the festival is predominantly traditional structures it is important to specify this to vendors to ensure that amongst your beautiful traditional architecture you don't get a massive Coco Cola tent.

For larger companies and corporations such as Coco Cola, Banks, etc. it important to be clear also about the sizes of signage and displays at the village to again ensure the Festival village is not overpowered with corporate logos and signage.

19. Infrastructure

The designated merchandise retailer is responsible for the provision of, and the payment of costs for, all infrastructure needs associated with the sale of Festival merchandise, including (but not restricted to):

a) Marquee and table hire
b) EFTPOS provision at all venues
c) Cash floats at all venues
d) Signage in accordance with the clauses above
e) Selling staff
f) Shrinkage
g) Merchandise security

FOPAOC may want to detail in this section your policies on infrastructure or you can deal with it on a case by case with each application. This can tend to be risky.

The type of infrastructure will vary depending on the type of vendor and this must be well detailed to ensure that the festival isn't over powered with structures that don't fit into the festival theme. Since the festival is predominantly traditional structures it is important to specify this to vendors to ensure that amongst your beautiful traditional architecture you don't get a massive Coco Cola tent.

20. Supporting Documentation

Supporting Documentation needs to be developed after the above Guidelines have been finalized. These documents include:

a) Expression of Interest/ Application Forms
b) Merchandise Sales Record
c) Application Form for Vendors, exhibitors, service providers
d) Application Form for Official Merchandise Retailer

21. Related Material

Material, which assists or supports execution of this policy is as follows:

Location Name
a) Master License Agreement
b) Official Festival Merchandise Agreement
c) Festival Vendors, Exhibitors and Service Provider agreement
d) Accounts Payable – how does payment get made to FOPAOC

22. Governance

Who is responsible? Lines of communication and authorisation (name of person responsible)

Appendix 19 Merchandise Policy Solomon Islands 2012

Theme: Culture in Harmony with Nature".
Venue: Festival Village precincts at Panatina and Kukum fields.

Background:
The Merchandising Policy provides standards and goals for Festival product selection, including food and beverage. It is the responsibility of all staff that makes merchandising decisions, under the direction of the Festival Director, to judge products according to these standards and goals approved by the Solomon Islands Festival committee.

From designing the official festival product to sourcing merchandise at the best value, It is suggested that Ali Buckley could create a successful retail campaign designed to maximize the value, managing retail operations to capitalize on sales revenue, brand awareness, and cross promotion tailored to address the mix of communities across the Pacific and indeed Honiara as well as the festival theme.
The design and elements for official festival products and Logo should be approved this year which will allow the ordering and then distribution of merchandise to commence January 2012 by generating the brand awareness and getting the word out. Assisting with the right representation and outlets, information and good lead time for the delivery of product to point of sale as well as securing applications for the right exhibitors, stall holders and food & beverage outlets etc.
The Planning and executing of merchandise product or services through stalls requires creative oversight, brand integration, and detailed planning awareness of the event.
Perpetual Licensing has a useful website with a good description of merchandise licensing and how it works, as well as definitions of the major terms.

Considerations:

There are two tiers to the Merchandising Policy
1. **Festival Merchandise trademark, the use of theme:** *Culture in Harmony with Nature".*

The festival precinct Merchandise shop and the terms of use regarding official festival merchandise pertaining to the product and outlets across the region in the city of Honiara need to be determined *(see attachment information on Trademark etc.*)

Public liability insurance for stallholders, exhibitors and Food and Beverage outlets.
Events are expensive to stage, they require long and careful planning and they can carry a high level of risk. Even in the best planned event, accidents can happen, which makes public liability insurance absolutely essential to protect the organisation's assets. Insurance is a means of transferring the risks that are not foreseen. Basically the insurance provides cover where a third party i.e. a member of the public or service user (but not an employee or volunteer), is killed or physically injured or their property is damaged due to the negligence of the insured. *E.g. a public liability policy is likely to cover the case of a person who trips over a peg of the refreshment tent and breaks their ankle. The policy may be used to pay out the claim or to provide legal costs and expenses to defend the claim.*

Hiring of Marquees and Tents etc.
Are the festival organisers charging a fee for provision of venue and furniture etc. for the event or will the applicants provide their own marquees etc.?

In many cases taking out public liability insurance is a condition for hiring the venue. The venue hirer and the NGO are separate legal entities; an action can be taken against either or both. The property owner's public liability insurance covers their activities and responsibilities e.g. maintenance of the grounds. The hiring NGO is advised to take out insurance to cover its activities.

2: Vendors Exhibitors, Stall and crafts, Food and Beverage outlets.

An initial guide and registration application below has been drafted for interested vendors, exhibitors and food and beverage stalls across the festival precincts. There should also be a consideration for locally produced and cooperatively or collectively produced products enabling a focus on ownership of the event and inclusion across the Solomon Islands. This would highlight the diverse cultures of the country.
The things that draw the most people to festival booths tend to be things that are unique to festivals and things that they likely could not get anywhere else. This category can range anywhere from food to clothes, arts and crafts and tattooing (Moko) etc., but it has to be unique to work. These ideas are ones that will attract many people looking for something they cannot find anywhere else.

Food and Beverage

Consideration should be given to the type of food and beverage sold at the event and festival precincts. Will guests and registered patrons receive food coupons? Will other visiting locals buy food form outlets? Products made or sold by businesses that are known to demonstrate concern and fairness for workers, consumers, and the larger community, including "Fair Trade."
At festivals, it is tiring to walk around all day in the sun, there needs to be opportunities to refill water bottles, ice and fruit and coffee outlets. As there will be quiet a bit of walking some patrons regard the idea of a food hall area that has the capacity seating as welcome relieve, this could double as a great networking and meeting place. Would there be the ability of Internet café for international guests etc.
Food that is easily made with little waiting time, affordable and can be carried and eat while walking is another consideration such as foods with Carbs like Pizza pieces, local fish and rice produce, popcorn and hot dogs etc.
Foods that meet the needs of special diets such as wheat-free, sugar-free, dairy-free, salt-free, vegan, and medically prescribed should also be available,
Response to Product Safety and Other Consumer Concerns need to be addressed and the food handling standards of the Government requirements will need to be added to the application form drafted.
The Environmental Impact should also be outlined with the festival m organizers employing a sustainable business practices that promote both the economic well-being of the business and the environmental health of the Solomon's.
An emphasis on minimize packaging usage and disposable plates and utensils are organic by-products and that breakdown easily when disposed of

Festival Merchandise

Festival merchandise is a common type of vending booth for festivals. Festival-branded T-shirts, hats, programs, sarongs, towels and mosquito nets etc. and other various types of merchandise should be available at several booths and or at least one outlet throughout the festival grounds,
This can become a reasonable income line and consideration should be given within the overall budget as to the expenditure and income made.

Appendix 20 Vendor's exhibitors and Food and Beverage Stallholders Draft Application Template

General Information

I. All exhibitors and stall holders must be registered attendees of the Pacific Festival of the Arts
II. According to our terms and conditions, only one person is required to register a stall site. Should your corporation require additional staff to manage the stall over the Festival period, it is essential that they register in accordance with the Festival of Pacific arts host individual ticketing rate.

Please email the application form below, including a description of your:

a. Trade, Information of food and Beverage stall to (Insert Festival email) to ensure that your stand is included in our Festival guide and layout map
b. Do think of ways of enticing the audience at the event to come to your stand – promotional give-aways, use of celebrities, interactive displays etc.
c. You may bring your own equipment, however the Festival of Pacific Arts takes no responsibility for loss or damage. NB. The site is not secure – Your display tent and or if you have ordered tiwi top tents that may have no walls unless specifically ordered.

Booking Form

July 2012

Please register at (insert web page) before completing this form. Return this Form by email to: email insert and or fax insert number with proof Of payment.

1. Applications

Each application is reviewed and assessed by the Festival of Pacific Arts Festival team All applications will be assessed fairly and determined by the information that you supply and the overall product mix. The Festival reserves the right to accept or reject any application. Unsuccessful or late applications will be considered if sites are available.

2. Site Allocation

Each exhibitor and vendor will be pre-allocated a site and you will be informed of your site number prior to the event.

3. Registration

Stallholders must be registered attendees for the festival. According to our terms and conditions, only one person is required to register a stall site. Should your organisation require additional staff to manage the stall over the festival period, it is essential that they register.

4. Accommodation and Meals

The cost of a stall includes onsite tent accommodation and 3 meals per day for one person from the ---July until the --- July 2012

5. Vehicle Access and Parking

Exhibitors will have vehicle access with their vehicle access pass to the Stall holder/ EXPO area whilst they are setting up on insert date (earlier access is available on request) and before 2pm on the insert date
Exhibitors have a limit of two vehicle access passes per site. There will be a parking area allocated for all exhibitors within the festival grounds.

6. Set up, Trading & Breakdown

Times
Exhibitor's access to designated site from 8.00am on insert date
Exhibitors will need to be set up and be ready to trade and all vehicles removed from the EXPO area by 2pm insert date
This is essential for OH&S reasons.
• Pack down of stalls commences at midday on insert date not before.
• All exhibitors will need to be packed up and out of their site by insert date

Trading Hours
EXPO stallholders must display for the full festival period.
For Occupational Health and Safety reasons all exhibits need to be completely set up onsite from insert date through to midday on insert date

All Exhibitors will be required to trade from:
• Insert times and dates for each day of the event

Exhibitor Briefing Session
A compulsory OH&S briefing and introduction to the festival site will be conducted on insert date at 1.00pm

7. Power

Because of the nature of the event and where it is being held, sites are powered by generator. Please Complete your power requirements on the Application form.
All power leads and equipment must be tested and tagged before being plugged in. An onsite electrician will be available for testing and tagging on insert date for a fee of (TBD) $5 cash per item. However it is better to have appliances tested and tagged prior to arrival, as appliances that do not pass the test will not be plugged in.

8. Telephone and Internet

Telephone lines and Internet access will not be available so if you would like to have eftpos facilities at your stall it will need to be a manual system. (Solomon Telco TBA) mobile reception is available in some areas of the festival grounds.

9. Product List and Sales

Please include your product and or service list in your application.
The Festival of Pacific Arts committee and management reserve the right to prohibit offensive goods from being sold or displayed on site.

10. Waste

There will be scheduled rubbish and waste collection, the details of this will be provided to you at the compulsory Exhibitor Briefing Session.

11. Security

There will be onsite security roaming the festival from insert date and time until 8.00am daily. The Festival of Pacific Arts will take all care, but no responsibility for lost or damaged equipment on site. The stalls area is not secure, so please lock valuables in your car.

12. Insurance

It is compulsory that all commercial exhibitors hold public liability insurance for a minimum of $10 million for their stall. Successful applicants must provide a copy of their public liability insurance policy and it will need to be valid for the duration of the festival.

13. Terms & Conditions

14. Occupational Health and Safety

All exhibitor sites and staff will be expected to abide by the festivals OH&S policies and procedures relevant to the exhibitor site. The Operations manager will brief you at the Exhibitors Briefing Session and the Site Manager will inspect Stalls to ensure they comply.

15. On Site Demonstrations

Exhibitors are encouraged to demonstrate their products within their allocated display area. Specific times and areas for demonstrations can be arranged upon request and included in the program booklet.

16. In case of Emergency

All exhibitors will receive the emergency evacuation plan. The Fire Brigade, Police and Ambulance will be notified of the event and First Aid officers will be available on site.

17. Release and Indemnities

To the extent permitted by law, the exhibitor excludes, releases and forever discharges the Festival of Pacific Arts and its personnel from all liability for claims, loss, damage, costs or expenses (whether arising under statute, from negligence, personal injury, death, property damage, infringement of third party rights or otherwise) arising from or connected with the festival.
The Festival of Pacific Arts and its personnel shall not be responsible for acts, omissions or defaults of the exhibitor or its personnel and shall not be liable for any claim, loss, damage, cost or expense (whether arising from negligence, personal injury, death, property damage or infringement of third party rights or otherwise) arising from any act, matter or thing done, or permitted or omitted to be done, by the exhibitor or its personnel pursuant to or in connection with this agreement. The exhibitor hereby indemnifies and shall keep indemnified the Festival of Pacific arts and its personnel against all such claim, loss, liability, damage, cost or expense which may be incurred or sustained by the Festival of Pacific Arts or its personnel arising from the exhibitor's acts and omissions.

18. Damage to Property

The exhibitor shall be solely liable for any loss or damage caused by or during the construction, establishment, operation, dismantling, removal or transportation to, from, about or within the site of any materials, plant, equipment or motor vehicles by or on behalf of the exhibitor. The exhibitor shall notify the Festival of Pacific Arts management immediately of any loss or damage to property within the site and caused by the exhibitor or its personnel and the exhibitor shall, unless otherwise notified by the promoter, repair, rectify or reinstate any such loss or damage immediately upon its occurrence so that the damage property is repaired, rectified or reinstated to its pre-existing condition. All repair, rectification or restitution work shall be carried out by the stallholder in strict accordance with the direction of the Festival of Pacific Arts Management.

19. Payment

On notification of your application being successful you will be issued with an invoice that will need to be paid to secure your stall.

Bookings and Payment must be finalised by insert date to ensure equipment availability and meet freight deadlines.

20. Cancellation

If the Exhibitor gives the Festival of Pacific Arts written notice that it wishes to cancel its application before insert date the organisers will refund 50% of the fee and the balance will be held. The full Exhibitor fee will be held if cancellation is given on or after the insert date

Cancellation and Termination by The Festival of Pacific Arts cancels or postpones the Festival the Festival organisers may terminate this contract by giving the Exhibitor written or verbal notice. If The Festival of Pacific Arts cancels the festival, management shall refund fees paid to The Festival within one month of the decision to cancel the festival. The Festival of Pacific Arts will not be liable to the Exhibitor for any compensation whether on the grounds of loss or profits or otherwise in respect of such cancellation or postponement.

21. General

If The Festival of Pacific Arts considers that the Exhibitor is in breach of any of these terms and conditions (including where the Exhibitor has provided misleading information in its application form or does not occupy the Site during the full period of the event or negotiated dates) The Festival of Pacific Arts may terminate this contract by giving the Exhibitor written or verbal notice, and without limiting the rights of the festival management or the Exhibitor's liability, The festival of Pacific Arts may re-allocate the Site and retain any money paid by the Exhibitor in relation to the

22. Event.

The Exhibitor agrees to abide by any reasonable directions given by The Festival of Pacific Arts representatives or legal authority during the festival.
If you have any further questions, please contact insert contact details
We look forward to seeing you at the event.

Name	Email
Organisation	Mobile
Service and Product Description	Phone
Onsite contact Mobile	Fax
Please attach a copy of your Public Liability Insurance ($10,000,000) The Department of Fair Trading (this is relevant in Australia and so you may need to look at what works in the Solomon's)	
Please let us know your stall requirements	
Stall Size – Industry and Government Organisations 3m x 3m $2,150 (Price needs to be determined) Inclusive of limited electrical supply	☐
Stall Size – Community and Not for Profit Organisations 3m x 3m $1,085 inclusive of limited electrical supply	☐
Electricity tick if you require electricity to be supplied to your stall	☐
Please list appliances you will need power for and include the number of watts per appliance. Kettles and toasters are not permitted, power	Watts: Description:

boards are supplied. Each electrical item will need to be tested and tagged by a qualified electrician	Watts: Description: Watts: Description: Watts: Description
I will supply my stall/equipment	☐
or I will require the following to be supplied	☐
Tiwi Top $770.00 per 3m x 3m. Tiwi's x $770 =	☐
Walls (Shadecloth) $80.00 per side (fully enclosed = 4 sides) Sides x $80 =	
Trestle Table/s $77.00 per 1800mmx720mm table. Tables x $77 = Plastic Chairs $5.00 per chair Chairs x $5 =	☐ ☐

Bookings and Payment must be finalised by ----------to ensure equipment availability and meet freight deadlines

Appendix 21 Media and Broadcasting

Generally it is the Media, Marketing and Sponsorship Committee/ Taskforce of the host country that would develop their procedures and policy for dealing with Media, Broadcasting, etc. However this is dependent on the host country and in the past most Festivals have had a committee/ task force that has worked with the SPC Regional Media Centre to develop this program. However it is advisable to develop a Host Country Media and Broadcasting Guidelines and Protocols to aid in the effective and efficient management of this area for the Festival. It is an area that is important for the legacy of the Festival and also for future generations to have record of this important event, however media, broadcasting and documenting of the Festival also brings with it many IPR, TK and Copyright issues and therefore the Guidelines will be important to effectively manage these issues and ensure the correct cultural protocols and taken into consideration.

Media management is also an important aspect of the Festival and it is necessary to develop Policies and produces for managing the media, determining what media can be present at the Festival, their access levels to delegations, activities and programs and issues that arise with Media at the Festival of Pacific Arts.

These guidelines have been developed in reference to 'Developing broadcasting and media protocols for the Festival of Pacific Arts 2012: Report on meetings with Regional Media Centre, Secretariat of the Pacific Community, Suva' written by Terri Janke, as well as guidelines from the Pacific Games Charter, Commonwealth Games Candidate City Manual and from reports of the Festival of Pacific Arts in Palau, American Samoa and the Solomon Islands.

The Host Country Broadcasting Policy should include:

a) Recognition of the Council of Pacific Arts rights
b) Collaboration with the host country government
c) The host country's right to broadcast the event and provide local content
d) Process for securing clearance for Heads of Delegations
e) Broadcast plan including the opening and closing ceremony, and daily content
f) DVDs and availability to participating countries
g) Archival of material and safeguarding future use of footage
h) Consultation with HOD's to ensure facts in broadcasting
i) MOU between all participating countries which also set out exclusivity rights to the Host Broadcaster
j) Future access of footage for participating countries
k) Technical training and knowledge transfer
l) Coordination of equipment and human resource
m) Venue Management

These Guidelines should also map out specific sections to address the:

- Host country Broadcaster
- Attending countries
- Performers and artists
- Audience

The guidelines should detail processes and protocols in all areas of Media and Broadcasting which will include:

A. Festival of Pacific Arts, background of FOPA and Pacific
B. Cultural Protocol at the Festival
C. Media

i. Delegation media
ii. Media management, accreditation, Media agreements and permits
i. Enforcement of media rights in legislation
ii. The Media Centre

D. Broadcasting Policy
i. Broadcasting licensed rights
ii. Coordination of artistic production
iii. Host Broadcaster Scope of services
iv. Clearance processes and forms

E. Documenting of the event
i. Personal filming
ii. Commercial filming
iii. Photography
i. Photography of people
ii. Photography of villages and private property
iii. Photography of tattoo and other sacred imagery
iv. Photography of art and cultural expression
iv. Music recording

F. IPR, Traditional Knowledge, Rights and agreements
i. Broadcast and copyright ownership
ii. Performers' rights, clearance processes and agreements
iii. Cultural protocols
iv. Intellectual property
v. Traditional knowledge

G. Venue Management
i. Enforcement and Controlling venues
ii. Communication, consultation and consent process for media

H. Reporting
i. Publishing Guidelines
ii. Communication and reporting to SPC
i. Communication and report to the Council of Pacific Arts
ii. Festival Evaluation and Report to SPC and Pacific Council of the Arts
iii. Internal reports and debriefing
iv. Reports, publications, and other official communication documents

I. Post Festival
i. Archival management
ii. Use of footage, photography etc. after the Festival
iii. Government and host country use after the Festival

At its 16th meeting, the Council of Pacific Arts agreed that film images were sensitive, and that assigning exclusive rights to a company or pool of companies should be done with caution. The Council also agreed that:
artists should receive equitable financial returns from the use of their images;
use and exploitation of images should be limited in time, not be used out of context (such as for advertising purposes), and mention should be made of the country of origin;
delegations should be given access to all footage/rushes shot by a company in a format that they can edit and use;

delegations that so wish should be given free right to film, video or tape their own performances and that of others for documentation purposes;
national television networks and media representatives from member countries and territories should be authorised to film and cover performances should they so wish;
delegations themselves ultimately can reserve the right to decide which performances can and cannot be filmed or recorded, but should make their wishes clear to the host country prior to the start of the Festival.

The Council also agreed that the host country must inform delegations and attending media representatives of the relevant laws governing copyright and contracts in the country.

1. Delegation media

Most delegation media travel with their delegation for the purpose of recording their delegations activities, however they must also be subject to the same protocols, accreditation process and policies for media that have been put in place by the FOPAOC. An agreement should be in place with non-broadcast film crew to ensure observance with protocols and the correct clearance is obtained. Delegation media should also be subjected to a fee, and their participation needs to be considered in line with the Broadcasting Policy.

2. Media management, accreditation, Media agreements and permits

Media participation should be subject to an accreditation process that is managed by the host country. All media should be required to register prior to the Festival with the appropriate fees designated depending on their role during the Festival and the purpose of their participation i.e. whether for commercial purposes, news, education, etc.

A media accreditation policy should be developed to cover a range of media including journalists, writers, filmmakers, photographers, and internet reporters, etc. This policy should include a detailed accreditation process and a policy on access to the host country and the enforcement of any restrictions. The policy should also detail all cultural protocols that need to be followed and a clear process of access and protection of artists.

3. Photography and filming in venues

Detail where the public and delegations are able to obtain copies of the coverage of the Festival activities.

Set a policy about public and delegations personal filming. For example state if a delegation wishes to do its own filming, it may do so as a participant or spectator using non-professional cameras. However request that participants be aware of activities or venues that may not allow filming. Participants should be advised to check for signage or ask Festival volunteers in advance of filming and photographing activities. All such photography and film material shall be used solely for internal viewing purposes.

4. Media services and facilities

Some of the key services and facilities that should be developed for the Festival are:

a) Media operations – provider of media services and facilities
b) Media accreditation
c) Main media center
d) Delegation media briefing

5. Enforcement of media rights in legislation

The host country should consider developing a special legislation to protect media rights and associated IPR, TK and Copyright issues. This legislation provides police with special powers to seize documents, footage, photographs, etc. that infringe upon the media rights of the FOPAOC. It also empowers police to seize recording equipment and material if requested in writing by the FOPAOC. This legislation also helps

to enforce the accreditation and registration process of all media to the Festival and allows police and Festival security to ban / remove any non-accredited media.

6. Broadcasting

There should be a license agreement between the host broadcast and each country that will be licensed to use the footage for broadcast in their own countries. Some key considerations for the coordination of the Broadcast must be given to:

- Ample lead time for planning and development of the Broadcast policy
- Production costs
- Live and pre-recorded events
- Event coordination between venues and content diversity
- Equipment and human resource to facilitate the broadcast
- Satellite link arrangements

Each country that wishes to broadcast the festival in their own country will pay a license fee to secure the broadcast right. The commercial terms and usage should be set out clearly in a sub-license agreement.

The payment of fees and procedures for securing rights should be well detailed in advance to countries.

7. Broadcast and copyright ownership

It is important to ascertain who has the Broadcast and copyright ownership for the Festival. Currently it is SPC who owns the copyright as the 'maker' of the film, and the rights to use the footage are subject to any other contractual arrangements that are set in place by the host country, CPAC and SPC.

However it is important to ensure prior informed consent by those who will be filmed. Simple principles can be outlined for media to obtain this consent before filming people some of these principles are:

- Detailing who they are and who they work for
- Copyright ownership
- How and where it will be used
- Attribution for inclusion in the program
- How they can access this footage and who will be responsible for storing the footage, as well as their rights to access these images and recordings

Host countries should also details very clearly how to deal with:

i. Performers' rights
ii. Cultural protocols which include the recording of sacred and sensitive content, respecting cultural practices and practitioners rights not to be recorded
iii. Sensitive issues such as nudity, animal preparation for the culinary program, etc.

Generally in past festivals there have been standard clearance forms.

It is also important for the Broadcaster to ensure that performers and countries are properly identified and attributed in all media including the broadcast, films, sound recording and photographs.

8. Production

The artistic production and coordination must be well thought through to ensure that the coverage of the Festival is diverse and captures the Festival in its entirety. Key considerations:

- Time management particularly when there are long speeches and waiting time between performances, etc. particularly in the case of the Opening and Closing Ceremony and other live broadcasts.

- Multiple venues to allow for cross overs during live broadcasts
- Multiple cameras to allow for mixing in one location
- Pre-recording interviews, etc. for use during broadcast
- Catering for both French and English speaking countries in the region
- Artistic direction and cultural protocols to be considered
- Access to select footage for news reporting with guidelines to determine time limits on use, how it will be accessed and the credits to the Broadcaster

The Host Country in consultation with SPC and the CPAC should also develop a Host Broadcaster Scope of services. This should outline:

- How all footage will be used
- Host country usage
- Delegation access
- Non – commercial use of footage
- Commercial use of footage
- Use of footage for news
- Fees, licenses, sub-licenses

9. Documenting of the event

The host country should also develop and policy and procedures for the management of the following areas:

a) Personal filming and photography by delegations and audience at the Festival particularly with technology such as iPhones, smart phones, tablets and ipads, personal cameras etc.
b) Commercial filming
c) Filming, Photography and sound recording at the Festival and outside the Festival
    a. Documenting of people (non-Festival participants)
    b. Documenting of villages and private property
    c. Documenting of tattoo and other sacred imagery
    d. Documenting of art and cultural expression including a visual arts media policy where there should be no filming or photography or work without consent of the artist
    e. Documenting and Recording of music at venues which poses a lot of issues for musicians in terms of having their music recorded and distributed without their consent and/ or their knowledge
    f. Documenting of land, parks, landscape, etc. many of which are subject to national and local legislation and regulations

10. IPR, Traditional Knowledge, Rights and agreements

Intellectual property, Traditional Knowledge and Copyright is necessary to consider and each host country will have different laws, protocols and regulations. It is advisable for the host country to detail clearly to delegations what their country's legislation and regulations are, and the expectations of delegations, media and other participants in the Festival. This can be detailed in the Head of Delegation Dossier. It is also recommended to detail for delegations what they need to do if their rights have been infringed.

Traditional knowledge particularly for the Festival is a very sensitive area. Many delegations come to the Festival with a focus on reviving, preserving and sharing sacred practices and knowledge with their own indigenous Pacific cultural practitioners. The purpose of sharing is to deepen their knowledge of these practices and knowledge systems, as often many practices or knowledge systems that have died out in their own country, have been retained in other countries. It is therefore essential that delegations members involved in these exchanges are able to do so freely without fear of this knowledge being broadcast or shared with others who may take advantage or exploit this knowledge. Therefore special consideration must be made when documenting and recording traditional knowledge.

11. Venue Management

It is possible for the host country to also consider having venues that don't allow any filming and photography. In these venues only specific designated FOPA media personnel should document these programs and activities. This can cover programs and activities that have sacred content, or in venues that hold art collections, etc.

Other open and large venues such as the Festival village may be more difficult to monitor and therefore procedures need to be put in place for managing media in these venues.

Consideration also needs to be given to the Host Broadcaster and crew to ensure that they have maximum coverage, access and positioning at each venue. Other accredited media should be given specific platforms, areas in which they are allowed to film to ensure there is no obstruction to performers, audience and to the host broadcaster.

It is the responsibility of the host country to enforce this control and to manage different levels of access by media to performance, and to control and restrict unauthorized filming, photography and recording of sound.

Public notices at all venues are also extremely important to make the public aware of the procedures to be followed at each venue. Media personnel should be designated at each venue to police this as well as to monitor all media. Each delegation may also be designated a media liaison to assist in the regular briefings of media broadcasting plans, facilitating interviews, documenting of delegation activities, etc.

Appendix 22 Support Services

The Support Services sub-committee/ team look after:
a) Accreditation
b) Catering
c) Health and Safety Security/ Medical
d) Transport
e) Technology
f) Volunteers

1. Accreditation

Includes the coordination of accreditation for delegations, media, VIP and FOPAOC. The purpose of Accreditation is to:

a) Enable FOPAOC and the necessary workforces, security etc. to identify people and their role at the festival
b) Help determine what access each individual needs them to perform their role. For example ensuring that the HOD has access to all areas so that they are able to manage their delegations
c) Help FOPAOC to manage large numbers of people by facilitating movement and ensuring access is monitored for security purposes, particularly in venues and residential areas
d) Designate what benefits/ privileges for each individual has, and their access to transport, catering, accommodation and other services.
e) Ensure that appropriate qualified and eligible people only are entitled to perform/ participation
f) Limit access and keeps unauthorized people from entering secure areas. For example a performer will need Venue access as well as backstage and dressing room access but would not need access to the Media Centre or VIP lounge, etc.

2. Types of accreditation

There should be several different types of accreditation, which are dependent on levels of access, benefits such as eligibility for meals and transport and their role in the festival. Each will have different access rights/ levels and privileges to services.

National Delegates, HOD and officials
FOPAOC members, staff and volunteers
Media
VIP
Trade
Research
Guests – which could include non-country delegates such as special arts groups, etc.

3. Rights

Currently the host country grants the right to accreditation to all people who have a recognized official function to participate at the Festival. This is granted once the national representative has sent tin their official list with participation forms. Host countries may further wish to develop an 'Entry form' for the respective programs and activities i.e. an entry form for Visual Artists participating in the Country exhibition, etc. So that specific information for that activity is passed directly onto the coordinator for that area.

It is then the host country responsibility to produce and deliver the accreditation cards to the delegations and individuals who are entitled to it.

4. Timelines

Task	Deadline	External organization/ body to be considered or to liaise with
Discussions with host country government authorities such as Immigration, body responsible for national security, etc. to develop Accreditation specification and procedures	4-3years	Government SPC
Finalise detailed specifications and procedures for accreditation for SPC/ CPAC approval	3-2 years	SPC/ CPAC
FOPAOC liaises with HOD to established delegation sizes	2 years	SPC/ CPAC
Determine plans for access/ zones, reserved seating at venues for accredited delegates and tickets seats for public (if applicable)	2-1months	SPC and HOD (VIPs, SPC officials, etc.) Sponsors, government and partners
Determine quote for media, trade, guests – regional and international arts/ cultural organisations, etc.	18months	SPC, CPAC, HOD
Submit Accreditation packs a including Accreditation Instruction Guide and accreditation application forms, participation/ entry forms	12months	National Delegations/ HOD
Approval of accreditation design and layout	10months	SPC
Deadline for 'Application by Delegations, Media, VIP and Guests	8 months	HOD – Finalise delegations applications SPC – approve and finalise media and Festival guests with FOPAOC
Finalise reserved seating	6months	SPC and HOD (VIPs, SPC officials, etc.) Sponsors, government and partners
Final deadline for return of Applications for Accreditation	4 months	SPC and HOD (VIPs, SPC officials, etc.) Sponsors, government and partners
Hold briefing with all committees/ taskforces and Venue Managers to advise on control and accreditation processes, procedures, etc.	3months	Internal
Final meetings with government for immigration, security, etc. to advise on accreditation protocols	2month	Government authorities, FOPA support services
Start production of Accreditation cards	7weeks	Internal/ Contractor
Begin establishment of Main Welcome Centre/ Accreditation Centre (ideally at the airport, Residential and Festival Secretariat/ Main Operation Centre)	4weeks	Internal/ Contractor
Festival Residential opens for arrival of first delegations and start implementing access control at all venues	1 week	
Receive all unused/ spoilt Accreditation Cards	Before Opening Ceremony	
Produce report, statistics and participant lists	After the Games	FOPAOC to SPC

5. Considerations for the host country

Each host country will have differing system that they put in place and this often depends on the level of resources and access to technology. Listed below are some of the additional issues that the host country may consider addressing through their Accreditation system.

6. Seating

a) Designated seating for accredited persons
b) Official stands or areas within venues – i.e. VIP area, Corporate/ Sponsors area, Delegation area, etc.
c) Designated seating and protocol for Ceremonies
d) Official Broadcaster and official media areas
e) Accredited media areas

7. Venue limitations

In certain venues there may be limitations to accredited persons to allow for public/ ticketed access.

8. Accreditation Process

Each host country will develop their own processes and procedures depending on the type of accreditation they put in place. Generally the process will be:

Electronic Application for Accreditation forms and instruction guide sent to HOD and other organisations such as media, sponsors, etc.
Responsible HOD or Organisation distributes and collates Application for Accreditation forms/ and or date and photo images for electronic forms
Responsible HOD or Organisation submits completed applications by deadline
FOPAOC confirms all data through a list sent to Responsible HOD or Organisation to verify
FOPAOC inserts data and prints Accreditation card
Delegates given Accreditation card by liaison officers on arrival to the Festival

Processes need to also be in place to address:
Lost, damaged or stolen accreditation cards
Guest passes particularly for Residential areas

9. Application for Accreditation Forms

Currently host countries utilise the Participation Form to obtain data for developing Accreditation Cards, however host countries may chose to develop a form specifically for Accreditation. See Appendix ..for form used by the 11th Festival of Pacific Arts in Solomon Islands

10. Instruction Booklet

An instruction booklet or guide can be submitted in the HOD Dossier. This guide should include:

a) Deadline dates for returning forms
b) Date that cards will be issued and how delegates will receive/ pick up these cards
c) Conditions of entry into the host country and whether the accreditation card will be needed for entry visas
d) Procedure for lost or stolen cards
e) Procedure for transferable cards
f) Access and rights for each category and function area

11. Glossary

Access Control: The type of system of monitoring and controlling access with accreditation cards, accreditation devices such as scanners, and/or the codes that define movement of people into and within Festival venues.

Accreditation: Process of identifying participants for the Festival

Accreditation Card: Card that is worn by participants to identify them at the Festival and to show their access levels and their eligibility for Festival services such as transport, residential access, catering, etc.

Accreditation Centres: the area/ facility that is designated to provide accreditation, correct/ replace lost accreditation cards

Application for Accreditation Forms: is distributed by the host country to the delegations, media, etc. This form is completed with all the details of the participant to be accredited. This form is then sent back to the host country so that they can process these details and develop the accreditation card if/ when the participant has been approved for participation.

Category: Grouping depending on the participants role and responsibility at the Festival

Code: system of letters, numbers, colors, symbols that are used to identify what level of access the accredited person has, what eligibility they have in terms of seating, residential, catering, transport, etc.

Entries: provides for the official entry of artists/ delegates to participate in the arts/ cultural programs and activities of the Festival

Function: The role/ job to which privileges/ benefits and access entitlements are accorded.

Zones: Designated areas within a venue.

Appendix 23 Catering

1. Catering systems

Each host country has developed their own systems for catering for delegations and VIPS. Generally these have been successful with the following systems:

System	Considerations
Centralised dining area	Caterers should be licensed by local authorities Sensibly positioned – away from events, activity areas Near water supply Adequate space between facilities to prevent risk of fire Food hygiene certification Menus to cater for a variety of diets including vegetarians.
Food packs	Packaged meals and beverages delivered to accommodation and venues. Disposal of packaging and keeping food fresh can be a challenge. To alleviate this delivery must be well coordinated, and a process for disposal must be made clear to all delegations. Rubbish bins must be strategically place and these bins must be regularly emptied to avoid pollution and infection.
Voucher system	Distribution and Allocation of vouchers per meal to delegations, etc. Selection of vendors, restaurants, shopping outlets, etc. to receive vouchers Redeeming processes

2. Task areas

Key tasks and areas to be developed are detailed in the table below:

Activity	Considerations
Meal planning	Unusual hours for catering as groups may be performing or at exhibition areas. Breakfast is typically easier to plan for than evening meals.
Develop communication protocols between kitchens and delegations	It is essential that there be good communication between the Heads of Delegations, liaison officers and caterers as to the activities of the delegations. This will help avoid problems with spoiled or unpalatable food, or food that is not ready when needed. It is important to decide early in the preparatory stage where the food service points will be; the fewer the better, for logistical reasons.
Develop system for non-accredited delegate catering/ guests	In some cases delegates may invite guests to places where food is freely available. This can be monitored and controlled by means of the identification badges provided to delegates. Delegations and the host country must inform the catering committee well in advance if they intend to host feasts or parties, so that food can be purchased or ordered in advance.
Special event catering	The cost of feasts of parties is the responsibility of the delegation. Host country may consider having meal tickets available for sale for non-accredited guests.

3. Service areas

Health and Safety is always a key factor in the development of catering systems. Outlined in the table below are some of the key considerations:

Tasks	Considerations
Preparation, Health and Hygiene	Preparation areas should be sensibly positioned – away from events, activity areas Access to cold and hot water; Keeping food hot or cool Sanitation, including clearing tables and washing dishes Loss and breakage of tableware Staffing needs, capacity, management Quality control Health and hygiene Adequate space between facilities to prevent risk of fire Food hygiene certification Menus to cater for a variety of diets including vegetarians. Waste Disposal
Distribution	Coordination of transport to and from performing and exhibition venues Planning and scheduling delivery around performing times
Additional services	Coffee and tea After hour ordering menus which could be a paid service or facilitated through a 24 hour café/ convenience store, etc

Appendix 24 Health and Safety

1. Medical

It is important for the Health and Safety of all delegations to make them well aware of what is available for the Festival. It is also equally important to engage with the Ministry of Health and all other medical agencies to make them aware of the Festival as there will be various impacts on the country's medical resources with such a substantial increase of people.

The Medical committee will take care of all medical services for the Festival as well as liaison between public and private medical services and ensure that they are able to get a commitment from the local authorities of medical support for the Festival. Some of the key information that can be developed for the Festival:

Graphical summary of the host country	Enable delegations and stakeholders to have an understanding of the medical capacities, risks and facilities available to enable delegations to plan for any additional support that they may require. Birth rate Death rate Infant mortality rate Morbidity rate Age distribution Hospitalisation rate Epidemiological problems
Detail legislations in force in the host country in relation to:	Practice of medicine Describe the health service and general outline of health care system General practice Hospitals Paramedical Describe social system to managing medical expenses and explain arrangement for foreign nationals visiting the country
Detail private and public services available	Name and number of hospitals Distance of hospitals from Festival village and Accommodation Village Number of beds List departments by specialty Contact details of general practitioners, physio therapists, private medical services Detail operations procedure of emergency services for Festival delegations Detail first aid, medical centers for the Festival, their locations and contact numbers Detail plans for emergency evacuation in the case of accidents, natural disasters, etc. Details the epidemiological risks and the measures in place to control the issue Detail requirements for delegations in terms of vaccinations, etc.

2. Health and Safety guidelines

The host country alongside the main national authorities such as police, medical services, fire, etc. should develop the Health and Safety guidelines. These guidelines can be developed by a special task force and implemented during the festival by each committee/ team. All sections of the festival management should be well trained and understand clear the Health and Safety Guidelines. These guidelines must include plans, policies and procedures for:

a. Crowd control
b. Disability access
c. Emergency Plan
d. Attendants/ stewards/ health and safety volunteers
a. Traffic management
    i. On site traffic
    ii. Off site traffic
    iii. Parking
    iv. Contractors
b. Security
    i. Delegation
    ii. VIPs
    iii. Venues
    iv. Public
c. Insurance
    i. Public liability insurance
d. Contingency Plan
e. Cleaning up

3. Risk Management Plan

A Risk Management Plan is necessary to manage any components, issues, activities and events of the Festival that could pose a risk. In order to develop a Risk Management Plan a risk assessment on the different components should be conducted.

A risk assessment is the process of identifying risks, analysing and evaluating the risks and putting in places the necessary processes and structure to manage and/ or avoid such risks.

Different types of risk:

Health, Injury, or disease
Drug alcohol affected persons
Fire caused by electrical installations
Fire caused by cultural activities such as in Culinary Arts, Fire dancing or fire walking
Fire risk caused by gas bottles
Tents, marquee or traditional structure collapses
Broken glass
Food poisoning
Power failure
Water shortage
Manual handling
Working at heights
Allergic reaction to tattooing

Criminal activity
Disorderly conduct
Consumption of alcohol and or drug use

Environmental risk
Noise
Excessive litter
Biosecurity risks

Legal or contractual
Unclean toilets
Loss of main contractors
Copyright, trademark and IPR issues

Operational and Crowd safety
Overcrowding
Trip/ Fall hazards
Weather
Inadequate toilet facilitates
Lack of access to water
Communications failure
Collapse of stage
Sound and lighting failure
Flooding

Promotion/ PR
Inadequate funding
Loss of personnel
Sponsorship conflict
Branding issues
Stolen merchandise
Counterfeit merchandise
Unlicensed vendors

Once your risks are identified they can be analysed into a table detailing their likelihood of occurring and the level of risk and consequence. By undergoing this process it is possible to decide how serious the risk is for a particular activity and whether it should be undertaken at the Festival, or whether the risk is at a level that can be managed or rectified, and if measures can be put in place to counter its occurrence.

This would then be developed into a Risk Management Plan.

Once the Festival Build up begins all activities being carried out by Contractors should ensure that they provide the Logistics Director with a Safe Work Statement.

Prior to Festival all staff, volunteers, contractors, committee members, etc. are to be briefed about the risks that have been identified before commencing any activities. The Logistics Director should ensure that each site/ activity briefing is completed and that the Venue Manager is well aware of these risks and conducts regular audits to ensure compliance with the Risk Management Plan.

See the following sites for examples and templates for Risk Assessments and Risk Management Plans.

http://www.elliston.sa.gov.au/webdata/resources/files/DC_Elliston_Event_Risk_Management_Booklet_-_Final.pdf

http://www.moreland.vic.gov.au/arts-and-festivals/community-events-guide/events-guide-contents/events-permits-risk-management.html

http://www.cqu.edu.au/__data/assets/word_doc/0016/22570/events-risk-assessment-template-v1-021211.docx.

Appendix 25 Transport

The Organising Committee is responsible for the transportation of delegations and hosted VIPs for the duration of the festival. The host country may also chose to facilitate and assist with transporting of delegations to the festival such as charters. It is however the delegations responsibilities to fund this component of transport. These are the areas that the Transport sub committee will need to address:

Safe, efficient and reliable transport and taking	**Consider the added capacity needed apart from normal day to day public transport.**
Planning and additional transport infrastructure	Planned improvements at your airport Transport and traffic management control
As part of the planning you need to map out:	Existing transport infrastructure within the host city, out to venues and accommodation and rural links Development plans, construction timelines and financing Additional transport needed to host the Festival
Air Transport	Detail the airports intended to be used for the Festival and what improvements and extra services will be in place for the Festival.
Capacity	Number of terminals Number of international departure gates Number of national departure gates Passenger/ hour Runway movements/ hour Night flight ban
Types of transport links	Between airports and Accommodation Village, official hotels and other festival accommodation providers. Roads and parking Public transport system
Flight network	List out for delegations the scheduled flights that link countries into the host country
Workforce	Outline the number of personnel needed for the Festival transport functions – staff, volunteers, contractors

Strategic Transport Plan

a) Develop a list of key objects and strategies to deal with areas regarding traffic management and performance.
b) It is also important to understand the constraints and the contingency plans that will be put in place in case of accidents, unexpected demand, events and adverse weather.
c) Detail the transport arrangement for:
    i. Delegations and their officials
    ii. SPC, CPAC
    iii. VIPs
    iv. Technical staff, volunteers, contractors
    v. Media

vi. Government officials, sponsors, donors

d) Distinguish arrival, departure, and Festival time transport logistics, routes to be taken and the demand at each point of the Festival. Some points are high demand such as the Opening and Closing Ceremony when all the delegations, officials, etc. all need to be moved at the same time to one venue.

e) Develop plans to facilitate:
   i. Traffic flow
   ii. Punctuality and reliability
   iii. Breakdown response units
   iv. Special traffic lanes

Appendix 26 Venues and Facilities

1. Arts venues and facilities

Give as much detail as possible about the arts venues that are being proposed for the festival including the capacity, which often determine the types of performances that the delegations bring with them. With this information well in advance delegations can pre-plan and select the appropriate artists.

It is the responsibility of the Organising Committee to inform delegations well in advance regarding the types of venues, and stage dimensions and structures, as this will impact on the type of performances that can be given. The staging requirements for music, traditional dance, modern dance and theatre/drama differ, and in the past some delegations have refused to perform when performance areas were not suitable, or their expectations regarding the performance areas were not met.

The key areas to consider in the first stages of planning:

- Concept
- Location
- Design and Layout
- Construction
- Financing
- Post Festival use

The post festival legacy should be carefully considered. Designs can include new residential housing projects, campus style village for colleges or universities and privately owned housing schemes. Local architecture and design should be engaged to be a part of the designing to promote local culture and to revive local architectural features and

The Director of Venues will lead the Venues and Facilities Section and Facilities who key responsibilities are:

a) **Venue Development and Management** which includes:
- Venue identification, location, layouts
- Venue financing and works - the selection, development, upgrading, construction of all venues
- Venue set up, procurement, management and maintenance including Utilities – power, water
- Venue responsibilities

b) **Venue Security**, which includes selection, training and management of venue security during build up, and Festival time.

These decisions may also depend on access, affordability, location and the availability of the necessary expertise and contractors. The key is to ensure that contractors and suppliers are reliable and have a good reputation. It is also important to ensure that they have a strong background of working in arts and cultural events to ensure that infrastructure meets the needs of exhibiting and performing artists.

Each host country will differ in their approach to the types of Venues and Facilities that they develop but they will each need to develop venues and facilities to a reasonable level of quality to ensure that delegations are able to exhibit and perform with the appropriate facilities in place. Some of the key venues that will need to be developed are for:

a. Infrastructure needed per art form/ activity
    i. Visual Arts
    ii. Performing Arts

iii. Heritage/ Craft Arts
iv. Canoe program
v. Film Festival
vi. Fashion
vii. Conference and symposiums

b. The Festival Village
c. Special events and ceremonies
d. Accommodation
   i. Delegation accommodation
   ii. VIP accommodation

e. Catering and amenities
   i. Venues
   ii. Delegations
   iii. VIPs
   iv. Public

2. Rehearsal venues

For many countries delegations comprise of smaller groups representing various communities within their country so it is likely that they will have come together as a nation for the first time when they arrive at the Festival. In order to ensure that Residential Venues are a place of rest, it is ideal to allocate rehearsal venues where delegations may request time slots for meetings and rehearsals. Detail the availability of rehearsal spaces for delegations plus a contact point to coordinate a schedule and allocate time slots to delegations.

3. Venue and zones codes

The number and type of venues will determine how you code and distinguish your zones. Also determine and outline accessibility to venues. Detailed below is an example of how these codes can be used.

4. Performance and Exhibition venues

Zone code	Description
Blue (color)	Performance/ exhibition areas
Red	Administration and operational areas
Orange	Technical only – lighting, sound, stage management
2	Participant preparation area – dressing rooms, rehearsal areas, etc.
3	Media
4	VIP lounges

5. Accommodation

Zone code	Description
R	Delegation accommodation/ residential
VR	VIP accommodation/ residential

6. Delegation members

Zone code	Function	Venue access	Zone access
HOD	HOD	All venues, Delegation residential, VIP residential, media, technical zones	All, R, VR
DHOD	Deputy HOD	All venues, Delegation residential, VIP residential, media, technical zones	All, R

A	Team officials	Own venue (s), delegation residential	Blue, Red, 2
Aa	Participants	Own venue (s), delegation residential	Blue, Red, 2
AM	Media	Own venue (s), media and broadcast areas	Blue, 3
VIP	Ministers, Dignitaries, etc.	All venues, VIP residential, VIP lounges	All, Blue, 4, VR

For certain events such as the Opening and Closing Ceremony, and limited capacity events it may be necessary to issue tickets as often the demand is greater than the number of seats available. The host country should determine how to ensure public as well as delegations are able to view events. Therefore it will be advisable to detail those events in this section. So that delegations are advised in advance

7. Venue Works

The first task for the Venue team will be to list out all venues according to their state of construction:

a) Existing venues, no permanent works required
b) Existing venues, permanent works required
c) Venues to be built as new permanent structure
d) Venues to be built as totally temporary venues.

Then for each venue detail financing:
a) Estimate cost of all permanent work
b) Estimate cost of temporary work
c) Identify which areas government will finance
d) Identify which areas other organisations, donors, investors will fund and identify potential donors (this may be done in consultation with the Sponsorship team)

Once these are have been identified and planned out, the Venues team will be responsible for:

a. Developing a Venue Works Schedule
b. Liaise with other committees for venue requirements
c. Secure contractors for all works
d. Coordinating all works at each of the Festival Venues

8. Venue Use

For those venues that already exist and that will be rented and utilized during the festival it is important develop agreements well ahead of the Festival to guarantee that these venues are available prior and during the Festival. Considerations for these agreements:
a) Secure use of venues
b) Control of all commercial rights: signage, catering and concessions, venue naming rights, etc.)
c) Details of intended upgrading permanent and temporary works
d) Details of fit out, equipment and materials
e) Detail ownership and future use of performance works, equipment, etc.

9. Venue Responsibilities

Indicate for each venue which organization/ contractor or task force team is responsible for the various phases of development for each venue.

10. Tendering Process

For permanent construction the FOPAOC will need to develop a policy and procedure for the tendering process in order to:
- Manage tender for construction of permanent and temporary venues
- Explain tendering process including:

- Major phases, timelines, environmental impact assessments and whether foreign companies can submit tenders
- What standing laws, codes and regulations are in place

11. Venue Schedule

For each venue develop a table detailing the days of use of the venue according to the program schedule for that venue. (This will be done in consultation with the Artistic Programming team)

If the venue is used for several art and cultural genres, then the table will need to specify the days and times of use for each of these activities.

This schedule will assist the Venues team to understand what equipment, materials and preparation needs to be put in place for each venue.

12. Utilities

Develop a comprehensive plan that details:

Existing local and regional utility grid and availability and capacity of generators what their respective status and capacity is.

It will need to be determined if the existing distribution system supply will be able to supply the anticipated Festival demands in terms of load and reliability, if not what improvements need to be made.

13. Festival Village

The Festival village is one of the major focal points of the Festival. Detailed below is an example of a checklist that can be developed for each venue.

Festival Village checklist

Activity	Considerations
Securing the venue	Ensure that the site chosen for the Delegation Accommodation village is secured well ahead of time with written guarantees of its availability prior and during the Festival Commitment from government to finance these works Commitment from government to fund/ or subsidise rental costs if any If the Accommodation Village is not centralised in one area then a plan, timeline and works schedule needs to be done for each accommodation site
Works	Develop a schedule of works and financing with the various stages from design to construction to fit out
Environmental impact assessment	This should be done for any major permanent. Temporary construction
Venue master plan	Location of other facilities including transport, catering, administration, recreation, medical and other important areas with the accommodation area Provide layout for accommodation spaces showing how rooms will be organised, details of equipment and furnishing Specify allowances for disabled participants
Venues and Infrastructure	Consider the type of infrastructure that will be put in place for the Festival as well as other considerations as listed below Tents, traditional architecture, caravans, etc. (need to be safe and solid) Access to Electricity outlets, 3 phase power Access to Lighting and to water

	Flooring/ roofing Capacity limits for stages, and venues Waste and rubbish disposal for participants, vendors and for the public, and for its daily clearance from the site Venues must be broadcast standard, equipped for live and recorded coverage Security Accessibility for public Access roads for pedestrians and Vehicles to have security Drainage and water systems
Country booths and demonstration areas	Demonstration areas: platforms, table, chairs Sales area for country merchandise Electricity outlets, lighting and access to water Walls to determine separate areas Flooring Audience: consider how the audience will interact with artists and watch/ participate in demonstrations Access to toilets Storage and lock up areas Cleaning Security
Main Stage	Loading capacity for stages Construction by reputable contractors Regular safety checks on stages Stage Cleaning Lock up and storage areas
Dressing Rooms	Schedule for dressing rooms Cleaning Lock and storage areas Lighting Security
Amenities	Food and beverage Banking – ATMs First Aid Lost property Fire and disaster management Public toilets/portable
Festival information and merchandise booths	Information Booth at main entrance Electricity for all lighting and display items
Parking/ Pick up and drop off zones	Parking for participants, committee members and staff Parking for public Pick up and drop off zones for Festival Vehicles for participants Pick up and drop off zones for Festival vehicles for VIPs Public transport/ Festival shuttle parking/ pick up/ drop off zones

Security	Crowd control Police/ Security Lost children Delegation security VIP security

Other forms that need to be developed for each venue:
a) Venue checklist
b) Daily venue report
c) Incident report
d) Festival Village Site Plan
e) Site Regulations

Appendix 27 Residential/ Accomodation

It is the responsibility of the Host Country to organise accommodation for delegations and VIPs for the duration of the Festival. However the host country should determine in advance the level, type and quality of accommodation and advise delegations of the maximum number of delegates and VIPs that will be hosted. Delegations then have the choice to fund additional delegates and VIPs such as traditional, cultural or government leaders.

The key areas for the Residential Section which will be led by the Residential Director are:

Accommodation which includes the development and maintenance of accommodation areas including procurement of beds, bedding, and other infrastructure, partnering with hotels for VIP and FOPAOC accommodation, public accommodation

Building and Grounds, which includes the upgrading, and construction of all accommodation buildings, ground works and facilities

Residential support services including security, medical, technology

When deciding on the venues for Residential, the FOPAOC can consider

- Permanent structures
- Upgrading and renovating existing structures such as schools, colleges, etc
- Developing new venues and facilities for accommodation

In past Festivals schools, colleges, university and church facilities have been utilized for Delegation Residential which hotels have been used for VIPs.

Delegations and VIPs can be housed in:

Hotels, motels
Village – collective of houses, villas, dormitories, halls, etc such as in colleges, university campuses, schools, etc
Alternative accommodation – tent cities, traditional houses, cruise ships, mobile homes etc

At all residential site, the following services and how these are going to be facilitated and managed must be considered:

Area	Requirements	Considerations:

Bathrooms	Adequate showers and toilets Private changing spaces	These may be temporary or permanent fixtures. Consider number of showers and toilets per delegation
Beds, Mattress, Bedding	One mattress per person, bedding	Number of bedding changes needed during festival Last minute increase in delegation numbers Transportation of bedding to each venue and collection of dirty bedding If bedding is not being provided delegations should be advised in advance
Housekeeping	Cleaning services for: Accommodation Bathrooms and toilets Recreation areas, and other facilities Rubbish clearance from venue	Community groups to host and take care of different delegations which can include cleaning crews Outsourcing to professional companies
Laundry	Delegation services Laundering bedding and other venue materials	Contracted services Facilities provided for delegations to use themselves Funding allocation must be sufficient to consider the number of building, bedrooms, bathrooms and number of occupants per room and building Access to laundering and ironing facilities (if not available delegations should be advised in advance)
Water and electricity	Water is needed for showering, toilets as well as clean water for drinking and cooking	Demand of water supply needed Electricity – ensuring old wiring systems are checked
Plumbing		Outsourcing to professional companies who need to be vetted and checked for reliability and professionalism

Consider how these services will be implemented and managed and by whom:

Contracted services
Volunteers
Community groups

Each of these services will need proper administration and monitoring of contracted services to ensure delivery of service and quality of works

1. Delegation Accomodation

Accommodation for delegations should ideally be centralised to provide opportunities for participants to mix and meet informally and to centralise transport, catering, etc. Centralised accommodation makes it easier for HOD's to meet regularly and to be called upon in times of emergency.

If this is not possible consideration can then be given to have a special artists meeting/ recreational area or venue and to centralised administrative spaces.

Accommodation should consider appropriate sleeping spaces for both males and females. It is important to be aware that some delegations may include married couples, children and minors. Consideration should be made on how to house families. There have also been situations where delegations have artists who a transsexual and while it is traditional to separate genders, it is important to consider their well being and safety.

Some delegations prefer to house their entire team together, which helps with management, security, discipline and coordination particularly when delegations comprise of many youth.

All these details and request should be gathered from the HOD well ahead of time to enable the planning and development committees to properly access and allocate accommodation for each delegation.

2. Delegation health and safety

It is necessary to have security assigned to remain at the accommodation site during the day, and during the evening. These personnel can oversee any trouble, illness or problems arising with the delegations or the site itself. These staff members must be informed of building electrical points and security points, fire evacuation methods, etc. They should also have information about:

a) First Aid and Medical Centre
b) Provision and access to drinking water
c) Lost children and missing persons facility
d) Baby changing and resting places for family's
e) Lost property

3. Pre-Festival accommodation

Due to flight scheduling, etc. some delegations may arrive several days before the Festival. It is important to consider this and to make the necessary arrangements for early check in to accommodation, or alternate accommodation.

4. Disabled participants

The host country should consider appropriate accommodation for disabled delegates. Advance information must be sought from delegations about their care, welfare and needs.

Some considerations are:
Wheel chair access
Safety rails for climbing stairs
Bathroom and showers that are accessible

5. VIP accommodation

Work in consultation with the national tourist board or hotel association to select the Official Hotels for the Festival. The FOPAOC in consultation with the CPAC and SPC will need to make allowance for the number of VIPs that they are able to host. It is a possibility to also consider that these VIPs may want to travel with family, but the host country will need to stipulate very clearly what they will pay for. To facilitate additional needs for delegations, media, etc an accommodation inventory should be prepared and submitted to delegations, media, etc

6. Audience/ Participant accommodation

Work in consultation with the national tourist board or hotel association to set up accommodation outside the Accommodation Village. Accommodation will be at the cost of the participant or organisation not the host country but the host country should facilitate this. Accommodation may be needed for:

- SPC and their family's
- Council of Pacific Arts and Culture family's
- National Arts Council board members, Ministry officials, etc.
- International, regional artists, arts and cultural organisations
- Researchers and students

- Media
- Delegations family's
- Tourists

Develop an inventory of accommodation with a rating system:
- Hotels
- Motels
- Backpackers
- Homestay
- Community halls, schools, etc.
- Camping grounds

List total capacity, room availability, room rates, minimum stay/ room blocks, price control and contracts.

It may be wise to get guarantees from selected accommodation providers about the
- Room availability
- Room rate
- Minimum stay
- Price control for services

As part of the Operations and logistics, ensuring adequate amenities are available is essential. With the high number of delegates, VIPs, and visitors there needs to be:

Toilets
First aid
Provision and access to drinking water
Lost children and missing persons facility
Baby changing and resting places for families
Lost property

Host countries may also decide to offer other services such as ATMs and Money exchange, as well as other amenities that make the festival experience enjoyable and safe

Appendix 28 Venue Based Management

1. Venues

The Arts and Cultural venues of the Festival are the main hub of activity and become the Technical zones of the Festival requiring specialist skills for each specific venue. Each venue operates like a silo with its own team of contractors, staff and volunteers. Each venue is responsible for delivering a component of the Festival program. Generally the Festival venues are:

2. Artistic Venues

Festival Village
Heritage/ Craft Arts Program
Culinary Program
Country booths
Main performance stage
Performing Arts/ Multipurpose Venues
Tattoo Village
Traditional Navigation and Canoe Building Village
Carving village
Visual Arts Gallery – Fine Arts, photography, sculpture
Traditional/ Heritage Arts Gallery
Film Festival
Culinary Arts Village
Multipurpose venue:
Fashion
Theatre
Contemporary dance
Music and Jam stage

3. Non Artistic Venues

Festival Secretariat and Main Operation Centre
Media and Broadcasting Centre
Workshops and symposium
Council of Pacific Arts and Culture and Ministers of Culture meetings
HOD Administration and Information Centre

4. Residential

Delegation Accommodation Village
VIP Accommodation
Media Accommodation
FOPAOC Accommodation

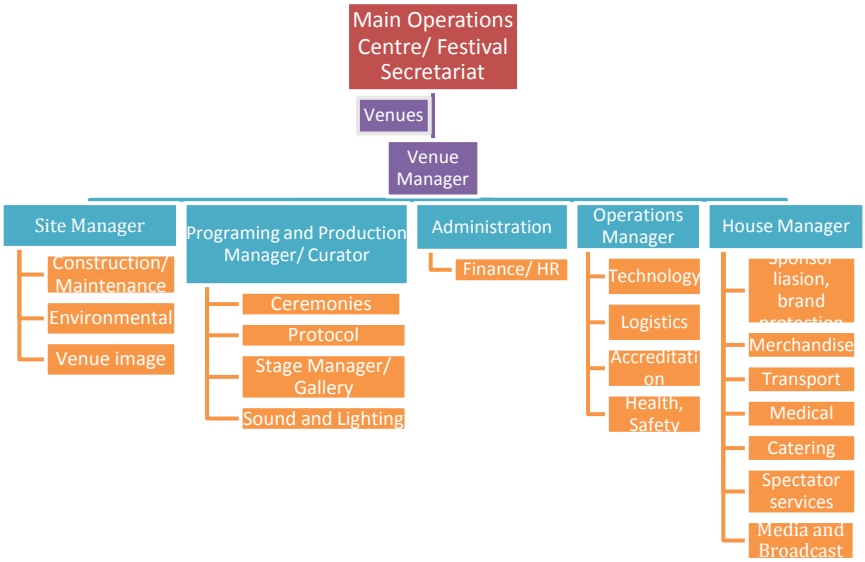

Figure 5: Venue management structure

The FOPAOC members are most active during the planning stages of the Festival. Once the Festival begins its Operational Phase the FOPAOC members will become part of the MOC team and are often assigned the responsibility of a different venue. The FOPAOC member who has been tasked with the responsibility of a venue will oversee and provide support to their designated venue. They don't get involved in the day-to-day operations but rather provide support and advice particularly in problematic situations.

Each venue operates as a silo, but consults regularly with the Main Operations Centre with ongoing issues. The operations of the Festival are managed by Venue Managers. An operational manual is essential to ensure that all components of the festival are effectively established; working and that there are policies and protocols in place when things go wrong. Having clear policies and processes will help to ensure that all teams are working under the same guidelines and within the same perimeters.

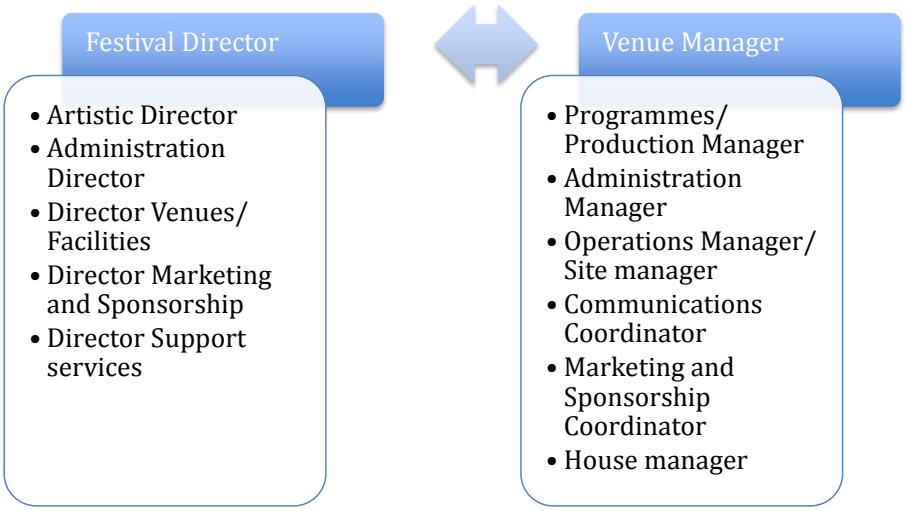

Figure 8: Example of reporting lines between MOC and Venues

Throughout the Festival certain issues and problems will occur across all venues and some areas such as Programming may have scheduling issues that have a roll on effect where one venues late programming may affect the programmes of another venue. Therefore the Section Director in charge of that area may call regular meeting to work out these issues.

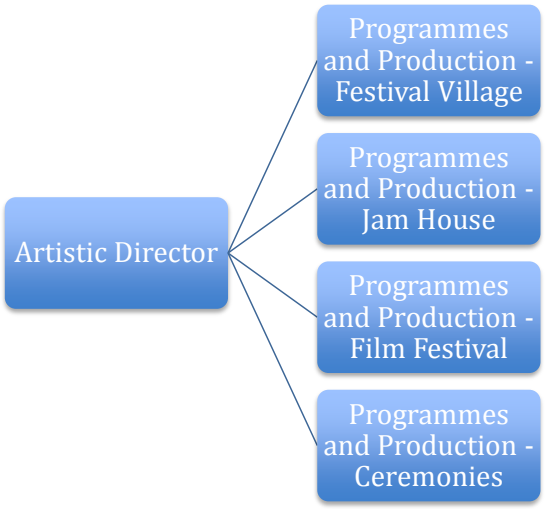

Figure 8: Example of the Artistic Director (Section) and their Section coordinators based in each venue

Appendix 29 Tools for keeping it all together

With so much activity and things that need to be actioned regularly tools such as Scheduling, Production Sheets, Run Sheets etc. are extremely important to keep everyone focused and communicating with each other. Listed below are templates from past Festivals and also links to international festival templates.

http://www.festivalsystems.net

1. **Programming Templates**
2. **Programming guidelines and templates**
3. **Program Planners and Production sheets**
4. **Timing Guide**
5. **Festival Stage Schedules**
6. **Delegation programming and tracking**
7. **Audio, Sound and Lighting Specifications template**
8. **Workshop and symposium templates, model questionnaire and planning sheet**