

FESTPAC-Hawai'i 2020 Budget DRAFT

	<u>2018</u>	<u>2019</u>	<u>2020</u>	<u>3-Yr Total</u>
Planning and Design				
Salaries				
Festival Coordinator	\$ 50,000	\$ 50,000	\$ 50,000	\$ 150,000
Finance Director	\$ 25,000	\$ 40,000	\$ 40,000	\$ 105,000
Director of Administration and Development	\$ 10,000	\$ 25,000	\$ 50,000	\$ 85,000
Grant Writer	\$ 15,000	\$ 25,000	\$ 10,000	\$ 50,000
Administrative Assistant	\$ 10,000	\$ 20,000	\$ 20,000	\$ 50,000
Travel				\$ -
South Pacific Community (SPC) Council Meeting in Fiji	\$ 10,000	\$ -	\$ -	\$ 10,000
Total Planning & Design	\$ 120,000	\$ 160,000	\$ 170,000	\$ 450,000

Artistic

Ceremonies and Protocol					
Opening Ceremony			\$ 150,000	\$ 150,000	Iolani Palace
Arrival of the Wa'a Ceremony			\$ 150,000	\$ 150,000	Magic Island
Closing Ceremony / Flag Handover Ceremony			\$ 150,000	\$ 150,000	Festival Village or Waikiki Shell
Heads of State Welcome			\$ 75,000	\$ 75,000	Washington Place
VIP Gifts and Protocols			\$ 30,000	\$ 30,000	
Programming and Production					
Artistic Planning meetings	\$ 5,000	\$ 5,000		\$ 10,000	
Artistic personnel	\$ 50,000	\$ 100,000	\$ 100,000	\$ 250,000	
Artistic contractors		\$ 50,000	\$ 200,000	\$ 250,000	
Community engagement	\$ 50,000	\$ 100,000	\$ 100,000	\$ 250,000	
Education programs	\$ 50,000	\$ 100,000	\$ 100,000	\$ 250,000	
Total Artistic	\$ 155,000	\$ 355,000	\$ 1,055,000	\$ 1,565,000	

Administration

Salaries - Section Directors and staff	\$ 300,000	\$ 400,000	\$ 400,000	\$ 1,100,000	
Office rental	\$ 250,000	\$ 250,000	\$ 187,500	\$ 687,500	
Furniture, telephone, utilities	\$ 30,000	\$ 30,000	\$ 22,500	\$ 82,500	
Office equipment, computers, software, copiers, printers	\$ 50,000	\$ 50,000	\$ 50,000	\$ 150,000	
Language services		\$ 70,000	\$ 140,000	\$ 210,000	
Events and meetings	\$ 12,000	\$ 24,000	\$ 48,000	\$ 84,000	
Travel - Festival observation	n/a	n/a	n/a		See Pre-Planning
Communications					
IT and Telecommunications: Infrastructure, Landline, Wireless, Radio Frequency, Public address systems, TV and cable, Internet	\$ 10,000	\$ 50,000	\$ 200,000	\$ 260,000	
Legal					
Legal services	\$ 10,000	\$ 25,000	\$ 50,000	\$ 85,000	
Licensing royalties			\$ 50,000	\$ 50,000	
Insurance	\$ 10,000	\$ 25,000	\$ 100,000	\$ 135,000	
Operational/workplace safety	\$ 50,000	\$ 50,000	\$ 100,000	\$ 200,000	
Human Resources					
HR staff	\$ 50,000	\$ 60,000	\$ 100,000	\$ 210,000	or Contract
Permanent staff	\$ -	\$ 400,000	\$ 400,000	\$ 800,000	10 x 40K

Temporary staff	\$	-	\$ 400,000	\$ 400,000	\$ 800,000	20 x 20K
Volunteers/volunteer coordinator	\$	50,000	\$ 50,000	\$ 75,000	\$ 175,000	
Consultants	\$	50,000	\$ 100,000	\$ 50,000	\$ 200,000	
Contractors	\$	-	\$ 50,000	\$ 200,000	\$ 250,000	
Uniforms	\$	-	\$ 25,000	\$ 25,000	\$ 50,000	
Total Administration	\$	872,000	\$ 2,059,000	\$ 2,598,000	\$ 5,529,000	

Government Coordination

Coordinator position	\$	50,000	\$ 50,000	\$ 50,000	\$ 150,000	
Visitor accommodation	\$	10,000	\$ 10,000	\$ 25,000	\$ 45,000	
Fees	\$	-	\$ 5,000	\$ 10,000	\$ 15,000	
Total Government Coordination	\$	60,000	\$ 65,000	\$ 85,000	\$ 210,000	

Media, Marketing & Sponsorship

Festival program design	\$	10,000	\$ -	\$ -	\$ 10,000	
Festival program printing			\$ 25,000	\$ 50,000	\$ 75,000	
Decorating - venues	\$	-	\$ -	\$ 50,000	\$ 50,000	
Marketing	\$	35,000	\$ 100,000	\$ 200,000	\$ 335,000	
Sponsorship	\$	5,000	\$ 5,000	\$ 10,000	\$ 20,000	
Merchandise	\$	10,000	\$ 10,000	\$ 200,000	\$ 220,000	
Ticketing	\$	-	\$ 50,000	\$ 150,000	\$ 200,000	
Community relations staff	\$	50,000	\$ 75,000	\$ 100,000	\$ 225,000	
Media relations staff	\$	50,000	\$ 50,000	\$ 100,000	\$ 200,000	
Corporate and Gov't relations staff	\$	50,000	\$ 50,000	\$ 50,000	\$ 150,000	
Website development	\$	100,000	\$ 100,000	\$ 100,000	\$ 300,000	
Broadcasting	\$	-	\$ 100,000	\$ 250,000	\$ 350,000	
Advertising/Media	\$	100,000	\$ 250,000	\$ 500,000	\$ 850,000	
Documentation	\$	6,000	\$ 12,000	\$ 120,000	\$ 138,000	
Total Media/Marketing/Sponsorship	\$	416,000	\$ 827,000	\$ 1,880,000	\$ 3,123,000	

Venues and Facilities

Venue Build-Up

Exhibition / performance venues	\$	1,000,000	\$ 3,000,000	\$ 1,000,000	\$ 5,000,000	Festival Village
Media / Work force offices	\$	-	\$ 50,000	\$ 50,000	\$ 100,000	
Temporary facilities	\$	10,000	\$ 25,000	\$ 50,000	\$ 85,000	
VIP lounges	\$	-	\$ -	\$ 50,000	\$ 50,000	
HOD administration centers	\$	-	\$ -	\$ 50,000	\$ 50,000	

Venue Logistics and Operations

Venue rental	\$	-	\$ -	\$ 250,000	\$ 250,000	
Cleaning/waste management	\$	-	\$ -	\$ 50,000	\$ 50,000	
Laundry service	\$	-	\$ -	\$ 10,000	\$ 10,000	
Utilities	\$	-	\$ -	\$ 20,000	\$ 20,000	

Venue Production

Security: crowd control, bag search	\$	-	\$ -	\$ 150,000	\$ 150,000	
Ushers / tickets	\$	-	\$ -	\$ 50,000	\$ 50,000	
Audience service and info	\$	-	\$ -	\$ 10,000	\$ 10,000	
Equipment rental - sound, staging, lighting	\$	-	\$ -	\$ 500,000	\$ 500,000	
Production personnel	\$	-	\$ -	\$ 250,000	\$ 250,000	
Production contractors	\$	-	\$ -	\$ 250,000	\$ 250,000	
Total Venues and Facilities	\$	1,010,000	\$ 3,075,000	\$ 2,740,000	\$ 6,825,000	

Support Services

Medical Services

Hospital facilities	\$	-	\$	-	\$	100,000	\$	100,000	
Medical transport	\$	-	\$	-	\$	50,000	\$	50,000	
Venue first aid	\$	-	\$	-	\$	25,000	\$	25,000	
Delegation care	\$	-	\$	-	\$	20,000	\$	20,000	
Catering									
Delegation (2,800)	\$	-	\$	-	\$	1,764,000	\$	1,764,000	3 meals x \$15.00 x 14 days
VIP (200)	\$	-	\$	-	\$	168,000	\$	168,000	3 meals x \$20.00 x 14 days
Hospitality - VIPs, Sponsors, Government	\$	-	\$	-	\$	50,000	\$	50,000	
Staff and volunteers	\$	-	\$	-	\$	100,000	\$	100,000	
Spectator	\$	-	\$	-	\$	28,000	\$	28,000	Food Trucks
Media	\$	-	\$	-	\$	14,000	\$	14,000	
Security									
Equipment and facilities	\$	-	\$	-	\$	150,000	\$	150,000	
Contracted security	\$	-	\$	-	\$	500,000	\$	500,000	
Support to Police	\$	-	\$	-	\$	200,000	\$	200,000	
Planning, training & management	\$	-	\$	50,000	\$	50,000	\$	100,000	
Transportation									
Delegation travel - buses	\$	-	\$	-	\$	400,000	\$	400,000	
VIP travel - rental cars	\$	-	\$	-	\$	70,000	\$	70,000	
Work force, committee	\$	-	\$	-	\$	14,000	\$	14,000	
Media	\$	-	\$	-	\$	-	\$	-	
Corporate/sponsors/donors	\$	-	\$	-	\$	5,000	\$	5,000	
Public	\$	-	\$	-	\$	-	\$	-	
Total Support Services	\$	-	\$	50,000	\$	3,708,000	\$	3,758,000	
Residential									
Accommodations - delegation	\$	-	\$	-	\$	2,016,000	\$	2,016,000	Dorm Rooms @ \$40/night X 2,800 delegates X 18 days
Accommodatons - VIP	\$	-	\$	-	\$	900,000	\$	900,000	Hotel Rooms @ 250/night X 200 VIP X 18 days
Total Residential	\$	-	\$	-	\$	2,916,000	\$	2,916,000	
TOTALS	\$	2,633,000	\$	6,591,000	\$	15,152,000	\$	24,376,000	

Fundraising Plan: 1) Public - Vicky Holt Takamine will request that the Hawai'i US Congressional delegation request appropriations for FESTPAC 2020 in the Federal Budget; Vicky Holt Takamine will ask State legislators to introduce bills designed to support Hawai'i hosting of FESTPAC 2020 and for Governor's support; Vicky Holt Takamine will ask City and County of Honolulu Council to designate funding in their budget for FESTPAC 2020 and for the Mayor's support; PA'I will submit annual proposals to the State and City and County Grants-In-Aid (GIA) programs for FESTPAC specific funding awards; 2) Private - PA'I will solicit major sponsorships from corporations, such as Bank of Hawai'i, First Hawaiian Bank, Hawaiian Airlines, the Hotel & Lodging Industry and others serving the Pacific Region; PA'I will solicit grants from national and local Foundations; advertising from local businesses; and donations from individual donors. PA'I will create fundraising events to create opportunities for individual and corporate donations, raise public awareness of FESTPAC and build support for the Festival.

Contingency Plan: In the event that the entire budget is not raised from public and private sources before the Festival occurs, adjustments will be made to individual budget items, without reducing the overall scope of work planned. For example, in catering - the budget provides for a certain level of hospitality for media, volunteers and staff; if necessary, meals may only be provided to delegations and VIPs. With Transportation - activities may be substituted at nearby locations, reducing the need for cross-island bus travel. Regardless of the level of funding raised, every effort will be made to encourage businesses and providers to donate as much as possible their services in-kind, with the understanding that the return economic value of 3,000 delegates and up to 100,000 accompanying visitors to the island will benefit their bottom lines.

FESTPAC 2020
TENTATIVE SCHEDULE OF EVENTS
June 8-27, 2020

June 8-10	ARRIVAL OF DELEGATES Housing at EWC & UH Dorms Heads of State & Heads of Delegations at Various Waikiki Hotels
June 9-10 Thursday, June 11	Lei Making at the FESTPAC Cultural Village Lei Draping Ceremony at the King Kamehameha Statue Opening Ceremonies at 'Iolani Palace
Friday, June 12	Canoe Arrivals & 'Awa Ceremonies (Place TBD, PVS) Grand Opening of FESTPAC Village (Place TBD)
June 12-26	Daily Film, Forums, Culinary Demonstrations, Theatre, Music & Dance, Cultural Demonstrations, Performances, Presentations & Gallery Exhibits will be Scheduled for appropriate facilities including: <ul style="list-style-type: none">• Neighbor Islands Pending Sufficient Funding for hosting and travel• Arts at Marks• Bishop Museum (TBD)• East West Center• FESTPAC Cultural Village• Hawai'i Convention Center (TBD)• Hawai'i Theatre (TBD)• Hawai'i Theatre for Youth (TBD)• Honolulu Community College (TBD)• Honolulu Museum of Art (Daily)• 'Iolani Palace (TBD)• Kapi'olani Community College (TBD)• Kapi'olani Park Bandstand (Daytime Performances)• Kumu Kahua• NBC Concert Hall (TBD)• Thomas Square (Weekends)• UH Kennedy Theatre (TBD)• UH Mānoa• UH Orvis Auditorium (TBD)• Wa'a Village• Waikiki Shell (Evening Performances)• Waimea Valley• West O'ahu College (TBD)• Windward Community College (TBD)
Saturday, June 13	Kamehameha Day Parade/Festival Parade
Sunday, June 14	Ecumenical Services, Stan Sheriff Center

Delegates hosted lunch by community partners
Annual Flag Day Celebration at Ala Moana Park
Friday, June 19 Kualoa Ranch – Pacific Island Games Competition
Saturday, June 20 Waikiki Beach – Surf Contest
Waimanalo Beach Park – Canoe Regatta & Slack Key Festival
Sunday, June 21 Ecumenical Services, Stan Sheriff Center

Special Events

- Wearable Art Shows – Hawai‘I Convention Center
- Choral Festival – Kawaiaha‘o Church

FESTPAC 2020
Logistics Planning Notes

Fundraising: Government

National:

Institute for Museum & Library Services (IMLS)
Administration for Native Americans (ANA)
National Endowment for the Arts: Our Town
National Endowment for the Arts: Artworks

Private Foundations

Artplace
Doris Duke Foundation
Mellon Foundation
Ford Foundation

Local:

State Government:

State Legislature: GIA
Hawai'i Tourism Authority
Office of Hawaiian Affairs
State Foundation on Culture and the Arts

City Government:

Mayors Office of Culture and Arts

Private Foundations:

Atherton Foundation
Castle Foundation
Cooke Foundation
Hawai'i Community Foundation

Partnerships/Sponsors

Kamehameha Schools
Hawaiian Airlines
Southwest Airlines
Hotel & Lodging Industry
Native Hawaiian Chamber of Commerce
Howard Hughes Corp
Alexander & Baldwin
Bank of Hawai'i
First Hawaiian Bank
American Saving Bank
University of Hawai'i
East West Center

Other Income: Merchandise Sales

Fundraising Events
Vendor Fees (Food Booths, Craft Booths)

Housing: University of Hawai'i & East West Center Dorms
Hotel Lodging for Heads of State & Head of Delegation
Proposing a performance at the hotel in exchange for hotel rooms,
advertising etc.

Meals: Tammy Smith (Hale Kealoha), Pōmaika'i Crozier (Maui)

- Proposing we plan to grow as much of the food for approximately 9,000 meals a day
- Increase local food production
- Develop community agricultural farm lots
- Develop community commercial kitchens/food trucks

Ground Transportation:

Bus transportation needed for the delegates
Rental Cars for Heads of State and/or Head of Delegation

FESTPAC MEETINGS

1. September 7, 2016 – Meeting at PA'I Arts & Culture Center with Elise Huffer, SPC Social Development Advisor-Culture

2. July 31, 2017 – Organizational Meeting at Kamehameha Schools – Kaiwakiloumoku to set up Committees. The following committees have been established:
 - a. Administration: Michael Pili Pang, Hālau Hula Ka No'eau
 - b. Finance: Leilani Williams-Soloman (Bank of Hawai'i), Grant Keali'iwa'anui (First Hawaiian Bank)
 - c. Visas: June Kumamoto, Kanika Lavy (East West Center)
 - d. VIP Hosting: Senator Kalani English, Senator Brickwood Galuteria, Randie Fong, Jamie Fong,
 - e. Bio-Security: Kim Evans
 - f. Logistics: Hailama Farden, Ian Custino, (Kamehameha Schools)
 - g. Marketing & Advertising: Shane Pale, Ryan Naka, Kaiwi Coakley
 - h. Food: Tammy Smith, Pōmaika'i Crozier, Kealoha Domingo
 - i. Film Festival: Leanne Ferrar (Pacific Islanders in Communication), Donne Dawson (Hawai'i Film Office), Heather Giugni (West O'ahu College), Beau Bassett (independent film maker)
 - j. Housing Committee: Keala Monaco (University of Hawai'i, Office of the President)
 - k. Festival Village Construction: Kalawai'a Moore (Windward Community College), Palani Sinenci (Cultural Practitioner, Hālau Hale Kuhikuhī), Glen Mason (Mason Architects)
 - l. Festival Village Operations: TBD

3. August 13-16, 2017 – Site Visits with SPC Director, Social Development Programme (Gender, Culture & Youth), Leituala Kuiniselani Toelupe Tago-Elisara
 - Sunday, 8/13
 - Kawaiaha'o Church, site of FESTPAC Choral Festival: Choral Festival Chair, Nola Nāhulu (2020 will be the 100th anniversary of the founding of Kawaiaha'o Church)
 - Monday, 8/14
 - 'Iolani Palace, site of the FESTPAC Opening Ceremonies – Delegations will be staged on the State Capitol lawn and the State Library
 - Kamehameha statue, site of the Lei Draping Ceremony
 - Meeting with Dennis Ling (DBEDT)
 - Royal Hawaiian Center, performing arts venue
 - Magic Island, site of FESTPAC voyaging canoe arrivals
 - Kapi'olani Park and Bandstand
 - Waikīkī Shell
 - Tuesday, 8/15
 - University of Hawai'i - East West Center, dormitory
 - Imin Center

FESTPAC MEETINGS

- a. Asia Room – possible location for Ministers meeting, with interpreters room
- b. Keoni Auditorium
- Stan Sheriff Center, Site of FESTPAC ecumenical services
- Local health support systems:
 - c. John Burns School for Medicine
 - d. Queen's Hospital
 - e. Wai'anae Coast Health Comprehensive
 - f. Papa Ola Lōkahi
- Bishop Museum
- Hawai'i Convention Center

Wednesday, 8/16

- Windward Community College
 - Papahana Kuaola, site for traditional cultural practices – 'awa, la'au lapa'au (healing), and lomi (massage)
 - Kualoa Beach Park, site of voyaging canoes housing and navigation programs
 - Kualoa Ranch, site for Polynesian Games
4. November 13, 2017 – Meeting with Director, Council of Indigenous Peoples, and presentation to International Austronesian Conference, Taipei, Taiwan
 5. Sunday, November 26, 2017 – Meeting with Palani Sinenci, (Hālau Hale Kuhikuhī¹) & Kalawai'a Moore (Windward Community College)
 6. November 28-30, 2017 – Site visits and meetings with SPC Representative Elise Huffer, SPC Social Development Advisor-Culture

Tuesday, November 28

- Film Festival Committee

Wednesday, November 29

- UH Hamilton Library, Gallery Exhibits
- Honolulu Museum of Art
- Meeting with Jamie Lum (DBEDT)

Thursday, November 30

- Meeting with Ian Custino (Kamehameha Schools)
7. December, 18, 2017 – East West Center. Meeting with June Kuramoto, Valerie Wong re: visa applications
 8. FESTPAC Presentations:

¹ The Mission of Hālau Hale Kūhi Kūhi is to perpetuate the Hawaiian Culture through building of Hale Kahiko and Restoration of ancient stone structures practicing the Hawaiian values of LOKAHI, MAHELE, KULEANA and LAULIMA with its' ultimate goal of creating a sustainable Ahupua'a.

FESTPAC MEETINGS

- June 15, 2017 – Native Hawaiian Chamber of Commerce
- October 5, 2017 – Office of Hawaiian Affairs Board of Directors
- November 13, 2017 – International Austronesian Conference, Taipei, Taiwan
- December 8, 2017, Kanaeokana Komike Ho'okele, Native Hawaiian Charter Schools, which will develop curriculum, online interactive maps and tools for schools and the Youth Ambassador program

Festival of Pacific Arts and Culture 2020

Participating Nations:

1. American Samoa
2. Aotearoa
3. Australia
4. Federated States of Micronesia
5. Fiji Islands (2024 Hosts)
6. Guam (2016 Hosts)
7. Hawai'i
8. Kiribati
9. Marshall Islands
10. Nauru
11. New Caledonia
12. Niue
13. Norfolk Island
14. Northern Mariana Islands
15. Palau
16. Papua New Guinea
17. Pitcairn Islands
18. Rapa Nui
19. Rarotonga
20. Samoa
21. Solomon Islands
22. Tahiti
23. Tokelau
24. Tonga
25. Tuvalu
26. Vanuatu
27. Wallis and Futuna
28. The indigenous peoples of Taiwan are also invited to participate in the festival.

DBEDT RFP #18-02-BDSD						
Coordinator for the Festival of Pacific Arts & Culture						
		<u>Description</u>	<u>2018</u>	<u>2019</u>	<u>2020</u>	<u>3-Yr Total</u>
Salaries						
	Festival Coordinator	Directs all planning, budget preparation, implementation and reporting activities	\$ 50,000	\$ 50,000	\$ 50,000	\$ 150,000
	Finance Director	Establishes and manages FESTPAC accounts, bookkeeping and financial reporting. Assists in budget preparation.	\$ 25,000	\$ 40,000	\$ 40,000	\$ 105,000
	Director of Administration and Development	Establishes and manages FESTPAC planning systems, fundraising and advocacy. Assists in budget preparation.	\$ 10,000	\$ 25,000	\$ 50,000	\$ 85,000
	Grant Writer	Prepares public and private funding proposals	\$ 15,000	\$ 25,000	\$ 10,000	\$ 50,000
	Administrative Assistant	Assists Festival Coordinator with scheduling, notetaking, communications and marketing	\$ 10,000	\$ 20,000	\$ 20,000	\$ 50,000
Travel						\$ -
	South Pacific Community (SPC) Council Meeting in Fiji	FESTPAC planning meeting - Planning Team (4 travelers) x 4 days travel, accommodations, ground and per diem. Makana.	\$10,000	\$ -	\$ -	\$ 10,000
TOTAL			\$ 120,000	\$ 160,000	\$ 170,000	\$ 450,000

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Human Resources

HR staff	\$ 50,000	\$ 60,000	\$ 100,000	\$ 210,000	or Contract
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Marketing	\$	35,000	\$ 100,000	\$ 200,000	\$ 335,000	
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Venues and Facilities

Venue Build-Up

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Temporary facilities	\$	10,000	\$ 25,000	\$ 50,000	\$ 85,000	
VIP lounges	\$	-	\$ -	\$ 50,000	\$ 50,000	
HOD administration centers	\$	-	\$ -	\$ 50,000	\$ 50,000	

Venue Logistics and Operations

Venue rental	\$	-	\$ -	\$ 250,000	\$ 250,000	
Cleaning/waste management	\$	-	\$ -	\$ 50,000	\$ 50,000	
Laundry service	\$	-	\$ -	\$ 10,000	\$ 10,000	
Utilities	\$	-	\$ -	\$ 20,000	\$ 20,000	

Venue Production

Security: crowd control, bag search	\$	-	\$ -	\$ 150,000	\$ 150,000	
Ushers / tickets	\$	-	\$ -	\$ 50,000	\$ 50,000	
Audience service and info	\$	-	\$ -	\$ 10,000	\$ 10,000	
Equipment rental - sound, staging, lighting	\$	-	\$ -	\$ 500,000	\$ 500,000	
Production personnel	\$	-	\$ -	\$ 250,000	\$ 250,000	
Production contractors	\$	-	\$ -	\$ 250,000	\$ 250,000	

Total Venues and Facilities	\$	1,010,000	\$ 3,075,000	\$ 2,740,000	\$ 6,825,000	
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Support Services

Medical Services

Hospital facilities	\$	-	\$	-	\$	100,000	\$	100,000	
Medical transport	\$	-	\$	-	\$	50,000	\$	50,000	
Venue first aid	\$	-	\$	-	\$	25,000	\$	25,000	
Delegation care	\$	-	\$	-	\$	20,000	\$	20,000	
Catering									
Delegation (2,800)	\$	-	\$	-	\$	1,764,000	\$	1,764,000	3 meals x \$15.00 x 14 days
VIP (200)	\$	-	\$	-	\$	168,000	\$	168,000	3 meals x \$20.00 x 14 days
Hospitality - VIPs, Sponsors, Government	\$	-	\$	-	\$	50,000	\$	50,000	
Staff and volunteers	\$	-	\$	-	\$	100,000	\$	100,000	
Spectator	\$	-	\$	-	\$	28,000	\$	28,000	Food Trucks
Media	\$	-	\$	-	\$	14,000	\$	14,000	
Security									
Equipment and facilities	\$	-	\$	-	\$	150,000	\$	150,000	
Contracted security	\$	-	\$	-	\$	500,000	\$	500,000	
Support to Police	\$	-	\$	-	\$	200,000	\$	200,000	
Planning, training & management	\$	-	\$	50,000	\$	50,000	\$	100,000	
Transportation									
Delegation travel - buses	\$	-	\$	-	\$	400,000	\$	400,000	
VIP travel - rental cars	\$	-	\$	-	\$	70,000	\$	70,000	
Work force, committee	\$	-	\$	-	\$	14,000	\$	14,000	
Media	\$	-	\$	-	\$	-	\$	-	
Corporate/sponsors/donors	\$	-	\$	-	\$	5,000	\$	5,000	
Public	\$	-	\$	-	\$	-	\$	-	
Total Support Services	\$	-	\$	50,000	\$	3,708,000	\$	3,758,000	
Residential									
Accommodations - delegation	\$	-	\$	-	\$	2,016,000	\$	2,016,000	Dorm Rooms @ \$40/night X 2,800 delegates X 18 days
Accommodatons - VIP	\$	-	\$	-	\$	900,000	\$	900,000	Hotel Rooms @ 250/night X 200 VIP X 18 days
Total Residential	\$	-	\$	-	\$	2,916,000	\$	2,916,000	
TOTALS	\$	2,633,000	\$	6,591,000	\$	15,152,000	\$	24,376,000	

Fundraising Plan: 1) Public - Vicky Holt Takamine will request that the Hawai'i US Congressional delegation request appropriations for FESTPAC 2020 in the Federal Budget; Vicky Holt Takamine will ask State legislators to introduce bills designed to support Hawai'i hosting of FESTPAC 2020 and for Governor's support; Vicky Holt Takamine will ask City and County of Honolulu Council to designate funding in their budget for FESTPAC 2020 and for the Mayor's support; PA'I will submit annual proposals to the State and City and County Grants-In-Aid (GIA) programs for FESTPAC specific funding awards; 2) Private - PA'I will solicit major sponsorships from corporations, such as Bank of Hawai'i, First Hawaiian Bank, Hawaiian Airlines, the Hotel & Lodging Industry and others serving the Pacific Region; PA'I will solicit grants from national and local Foundations; advertising from local businesses; and donations from individual donors. PA'I will create fundraising events to create opportunities for individual and corporate donations, raise public awareness of FESTPAC and build support for the Festival.

Contingency Plan: In the event that the entire budget is not raised from public and private sources before the Festival occurs, adjustments will be made to individual budget items, without reducing the overall scope of work planned. For example, in catering - the budget provides for a certain level of hospitality for media, volunteers and staff; if necessary, meals may only be provided to delegations and VIPs. With Transportation - activities may be substituted at nearby locations, reducing the need for cross-island bus travel. Regardless of the level of funding raised, every effort will be made to encourage businesses and providers to donate as much as possible their services in-kind, with the understanding that the return economic value of 3,000 delegates and up to 100,000 accompanying visitors to the island will benefit their bottom lines.

Festival of Pacific Arts and Culture 2020

Participating Nations:

1. American Samoa
2. Aotearoa
3. Australia
4. Federated States of Micronesia
5. Fiji Islands (2024 Hosts)
6. Guam (2016 Hosts)
7. Hawai'i
8. Kiribati
9. Marshall Islands
10. Nauru
11. New Caledonia
12. Niue
13. Norfolk Island
14. Northern Mariana Islands
15. Palau
16. Papua New Guinea
17. Pitcairn Islands
18. Rapa Nui
19. Rarotonga
20. Samoa
21. Solomon Islands
22. Tahiti
23. Tokelau
24. Tonga
25. Tuvalu
26. Vanuatu
27. Wallis and Futuna
28. The indigenous peoples of Taiwan are also invited to participate in the festival.

FESTPAC 2020
TENTATIVE SCHEDULE OF EVENTS
June 8-27, 2020

June 8-10	ARRIVAL OF DELEGATES Housing at EWC & UH Dorms Heads of State & Heads of Delegations at Various Waikiki Hotels
June 9-10	Lei Making at the FESTPAC Cultural Village
Thursday, June 11	Lei Draping Ceremony at the King Kamehameha Statue Opening Ceremonies at 'Iolani Palace
Friday, June 12	Canoe Arrivals & 'Awa Ceremonies (Place TBD, PVS) Grand Opening of FESTPAC Village (Place TBD)
June 12-26	Daily Film, Forums, Culinary Demonstrations, Theatre, Music & Dance, Cultural Demonstrations, Performances, Presentations & Gallery Exhibits will be Scheduled for appropriate facilities including: <ul style="list-style-type: none">• Neighbor Islands Pending Sufficient Funding for hosting and travel• Arts at Marks• Bishop Museum (TBD)• East West Center• FESTPAC Cultural Village• Hawai'i Convention Center (TBD)• Hawai'i Theatre (TBD)• Hawai'i Theatre for Youth (TBD)• Honolulu Community College (TBD)• Honolulu Museum of Art (Daily)• 'Iolani Palace (TBD)• Kapi'olani Community College (TBD)• Kapi'olani Park Bandstand (Daytime Performances)• Kumu Kahua• NBC Concert Hall (TBD)• Thomas Square (Weekends)• UH Kennedy Theatre (TBD)• UH Mānoa• UH Orvis Auditorium (TBD)• Wa'a Village• Waikiki Shell (Evening Performances)• Waimea Valley• West O'ahu College (TBD)• Windward Community College (TBD)
Saturday, June 13	Kamehameha Day Parade/Festival Parade
Sunday, June 14	Ecumenical Services, Stan Sheriff Center

Delegates hosted lunch by community partners
Annual Flag Day Celebration at Ala Moana Park
Friday, June 19 Kualoa Ranch – Pacific Island Games Competition
Saturday, June 20 Waikiki Beach – Surf Contest
Waimanalo Beach Park – Canoe Regatta & Slack Key Festival
Sunday, June 21 Ecumenical Services, Stan Sheriff Center

Special Events

- Wearable Art Shows – Hawai‘I Convention Center
- Choral Festival – Kawaiaha‘o Church

FESTPAC MEETINGS

1. September 7, 2016 – Meeting at PA'I Arts & Culture Center with Elise Huffer, SPC Social Development Advisor-Culture
2. July 31, 2017 – Organizational Meeting at Kamehameha Schools – Kaiwakiloumoku to set up Committees. The following committees have been established:
 - a. Administration: Michael Pili Pang, Hālau Hula Ka No'eau
 - b. Finance: Leilani Williams-Soloman (Bank of Hawai'i), Grant Keali'iwa'anui (First Hawaiian Bank)
 - c. Visas: June Kumamoto, Kanika Lavy (East West Center)
 - d. VIP Hosting: Senator Kalani English, Senator Brickwood Galuteria, Randie Fong, Jamie Fong,
 - e. Bio-Security: Kim Evans
 - f. Logistics: Hailama Farden, Ian Custino, (Kamehameha Schools)
 - g. Marketing & Advertising: Shane Pale, Ryan Naka, Kaiwi Coakley
 - h. Food: Tammy Smith, Pōmaika'i Crozier, Kealoha Domingo
 - i. Film Festival: Leanne Ferrar (Pacific Islanders in Communication), Donne Dawson (Hawai'i Film Office), Heather Giugni (West O'ahu College), Beau Bassett (independent film maker)
 - j. Housing Committee: Keala Monaco (University of Hawai'i, Office of the President)
 - k. Festival Village Construction: Kalawai'a Moore (Windward Community College), Palani Sinenci (Cultural Practitioner, Hālau Hale Kuhikuhi), Glen Mason (Mason Architects)
 - l. Festival Village Operations: TBD

3. August 13-16, 2017 – Site Visits with SPC Director, Social Development Programme (Gender, Culture & Youth), Leituala Kuiniselani Toelupe Tago-Elisara

Sunday, 8/13

- Kawaiaha'o Church, site of FESTPAC Choral Festival: Choral Festival Chair, Nola Nāhulu (2020 will be the 100th anniversary of the founding of Kawaiaha'o Church)

Monday, 8/14

- 'Iolani Palace, site of the FESTPAC Opening Ceremonies – Delegations will be staged on the State Capitol lawn and the State Library
- Kamehameha statue, site of the Lei Draping Ceremony
- Meeting with Dennis Ling (DBEDT)
- Royal Hawaiian Center, performing arts venue
- Magic Island, site of FESTPAC voyaging canoe arrivals
- Kapi'olani Park and Bandstand
- Waikīkī Shell

Tuesday, 8/15

- University of Hawai'i - East West Center, dormitory
- Imin Center

FESTPAC MEETINGS

- a. Asia Room – possible location for Ministers meeting, with interpreters room
- b. Keoni Auditorium
- Stan Sheriff Center, Site of FESTPAC ecumenical services
- Local health support systems:
 - c. John Burns School for Medicine
 - d. Queen's Hospital
 - e. Wai'anae Coast Health Comprehensive
 - f. Papa Ola Lōkahi
- Bishop Museum
- Hawai'i Convention Center

Wednesday, 8/16

- Windward Community College
 - Papahana Kuaola, site for traditional cultural practices – 'awa, la'au lapa'au (healing), and lomi (massage)
 - Kualoa Beach Park, site of voyaging canoes housing and navigation programs
 - Kualoa Ranch, site for Polynesian Games
4. November 13, 2017 – Meeting with Director, Council of Indigenous Peoples, and presentation to International Austronesian Conference, Taipei, Taiwan
 5. Sunday, November 26, 2017 – Meeting with Palani Sinenci, (Hālau Hale Kuhikuhi¹) & Kalawai'a Moore (Windward Community College)
 6. November 28-30, 2017 – Site visits and meetings with SPC Representative Elise Huffer, SPC Social Development Advisor-Culture

Tuesday, November 28

- Film Festival Committee

Wednesday, November 29

- UH Hamilton Library, Gallery Exhibits
- Honolulu Museum of Art
- Meeting with Jamie Lum (DBEDT)

Thursday, November 30

- Meeting with Ian Custino (Kamehameha Schools)

7. December, 18, 2017 – East West Center. Meeting with June Kuramoto, Valerie Wong re: visa applications
8. FESTPAC Presentations:

¹ The Mission of Hālau Hale Kūhi Kūhi is to perpetuate the Hawaiian Culture through building of Hale Kahiko and Restoration of ancient stone structures practicing the Hawaiian values of LOKAHI, MAHELE, KULEANA and LAULIMA with its' ultimate goal of creating a sustainable Ahupua'a.

FESTPAC MEETINGS

- June 15, 2017 – Native Hawaiian Chamber of Commerce
- October 5, 2017 – Office of Hawaiian Affairs Board of Directors
- November 13, 2017 – International Austronesian Conference, Taipei, Taiwan
- December 8, 2017, Kanaeokana Komike Ho'okele, Native Hawaiian Charter Schools, which will develop curriculum, online interactive maps and tools for schools and the Youth Ambassador program

FESTPAC 2020
Logistics Planning Notes

Fundraising: Government

National:

Institute for Museum & Library Services (IMLS)
Administration for Native Americans (ANA)
National Endowment for the Arts: Our Town
National Endowment for the Arts: Artworks

Private Foundations

Artplace
Doris Duke Foundation
Mellon Foundation
Ford Foundation

Local:

State Government:

State Legislature: GIA
Hawai'i Tourism Authority
Office of Hawaiian Affairs
State Foundation on Culture and the Arts

City Government:

Mayors Office of Culture and Arts

Private Foundations:

Atherton Foundation
Castle Foundation
Cooke Foundation
Hawai'i Community Foundation

Partnerships/Sponsors

Kamehameha Schools
Hawaiian Airlines
Southwest Airlines
Hotel & Lodging Industry
Native Hawaiian Chamber of Commerce
Howard Hughes Corp
Alexander & Baldwin
Bank of Hawai'i
First Hawaiian Bank
American Saving Bank
University of Hawai'i
East West Center

Other Income: Merchandise Sales

Fundraising Events
Vendor Fees (Food Booths, Craft Booths)

Housing: University of Hawai'i & East West Center Dorms
Hotel Lodging for Heads of State & Head of Delegation
Proposing a performance at the hotel in exchange for hotel rooms,
advertising etc.

Meals: Tammy Smith (Hale Kealoha), Pōmaika'i Crozier (Maui)

- Proposing we plan to grow as much of the food for approximately 9,000 meals a day
- Increase local food production
- Develop community agricultural farm lots
- Develop community commercial kitchens/food trucks

Ground Transportation:

Bus transportation needed for the delegates

Rental Cars for Heads of State and/or Head of Delegation



*Celebrating the
Festival of Pacific Arts*

By Karen Stevenson

Pacific Community (SPC)
Suva, Fiji, 2018



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[see comment]

The Festival of Pacific Arts, which is, this year, celebrating its 40th anniversary. What began as a modest idea, has become an institution. It has grown from the First South Pacific Festival of Arts with 1000 participants from 20 countries to this year's 11th the 12th Festival of Pacific Arts in Guam in 2016, with close to 2500 participants from 24 countries attending.¹

The concept of a regional festival originated in the Fiji Arts Council in 1965. At that time, many Pacific Island nations were beginning to embrace their cultural traditions as symbols of national identity. Fearing that the younger generations may be tempted away from their cultural heritage with the introduction of western technologies and entertainment, it was felt that a festival would help 'preserve and develop various local art forms, as well as providing the occasion for Pacific Islanders to meet, share and celebrate their cultural heritage.'² They envisioned a festival put on by and for Pacific people; a festival built on the tradition of both sharing and passing cultural knowledge from one generation to the next. Working to facilitate this vision, the Fiji Arts Council and the South Pacific Commission (now the Pacific Community – SPC) combined their resources to host the First South Pacific Festival of Arts in Fiji, in 1972.

With the belief that the Pacific Region was in danger of losing its traditional art forms, the organising committee was determined to highlight those cultural values inherent and important to Pacific communities. The Festival – a cultural event indigenous to the Pacific – seemed a fitting venue. The organising principles were noted in the souvenir brochure of the first Festival:



The culture of the South Pacific is a living culture. It shows itself in dance and music, artifacts and handicrafts, in the architecture of their buildings, in their games and in their languages. These are as exciting and as varied as are the islands themselves. In the flurry and the bustle of modern living, where the speed of change has swamped much that was good, the islands remain placid, peaceful oases where lasting values still count. But even in the Pacific change is inevitable, and positive efforts are needed to prevent the age old arts from succumbing to the pervading sense of sameness that exists in much of our society, or being swamped by commercialism, or cheapened to provide facile entertainment for tourists.

We hope that this Festival will not only encourage the preservation of the best in Pacific Island culture, but that it will also serve to re-establish much that is in danger of being lost. In particular, we hope that it will re-emphasize the need for the retention of classical art forms, for the best taste, for the highest ideals and dignity. Perhaps it may also enable a recapturing of some of the old chants and dances as they were when they were originally created and in the form they were enjoyed by the peoples of the Pacific long ago.³

The highlights of the first festival were traditional dance, the creation of a village of traditional houses, and the sailing of traditional canoes. The University of the South Pacific was the site for a village of Tonga, Kiribati, Tuvaluan, Solomon Island, New Caledonia, Niue and Fijian houses. The diversity of architectural styles across the region stimulated much discussion about both the similarities and differences in architectural technologies. Similarly, navigational practices were highlighted, with traditional canoes from Kiribati, Tuvalu, Niue and Fiji. These events created a precedent for each host nation to develop a theme around which their festival was built (see appendix).





Figure 1: Tongan performers at the First South Pacific Festival of Arts, Fiji, 1972. © National Archives of Fiji

With the success of the first festival, the South Pacific Commission created a mechanism for the event to take place every four years, each hosted by a different island nation.⁴ As the organising body, the then South Pacific Commission (now Pacific Community) facilitated not only the planning meetings, but the festivals themselves. In 1975 it was agreed that the aims of the festival would be to:

- Encourage the preservation and revival of traditional arts and cultures of the Pacific
- Encourage new forms of cultural activities suited to the needs of the Pacific
- Encourage greater awareness of the cultural richness of the Pacific throughout the world
- Foster a greater sense of unity throughout the Pacific to promote excellence in arts
- Promote the development and use of ethnic [indigenous] languages.⁵

The following two festivals were hosted by New Zealand and Papua New Guinea, respectively. These first three festivals were called the 'South Pacific Festival of Arts', as those involved were geographically located in the South Pacific, but also because they belonged to the then South Pacific Commission. Asserting their presence at the 3rd Festival in Papua New Guinea, both the Hawaii and Guam delegations justified the North Pacific's inclusion in the event. As a result,



the name was changed to the Festival of Pacific Arts. Taiwan and West Papua sent delegations to Palau in 2004, and after that a policy was created enabling the host country to invite non-Council member countries that fit within the purview of the Council for Pacific Arts (known as the Council of Pacific Arts and Culture since 2010).⁶

The Festival continues to grow as the needs and desires of Pacific people change. In 1998 the Council of Pacific Arts adopted the current guiding principles:

We, the indigenous peoples of the Pacific, assert our cultural identity, rights and dignity. We do so, mindful of our spiritual and environmental origins, through our dynamic art forms and artistic history and traditions. As indigenous peoples we share the following objectives:

- Encourage awareness of a collective voice
- Foster the protection of cultural heritage
- Explore the creation of dynamic new arts
- Cultivate global awareness and appreciation for Pacific arts and cultures
- Promote our traditional languages
- Value the wisdom of our elders
- Support the aspiration of our youth
- Advocate a cultural peace through dialogue with the cultures of the Pacific
- Promote cultural development within the social, economic and political development of our countries
- Encourage the indigenous peoples of the Pacific to continue their efforts for recognition.⁷



Just as festival guidelines have developed and diversified over the past 40 plus years, so too have the activities and events of each festival. As stated, the host nation chooses which events they want to highlight. Traditional performance has always dominated the festival, yet a range of activities have become its mainstays. For example, an arts/craft village is at the centre of the festival venue, and here one will find artists/artisans involved with weaving; *tapa* making; wood, stone and bone carving; ceramics; and tattooing. In more recent festivals, contemporary artists have joined the mix, as have contemporary music, theatre and film. At the water's edge one will find traditional boat-building and navigational crafts. In addition, costume pageants and fashion shows, traditional medicine and healing arts, culinary arts, philatelic arts, traditional money, oratory arts, storytelling, musical instruments, vernacular architecture, traditional games and sports, symposiums, debates and workshops have all been part of the festival.

Festival activity is firmly rooted in the Pacific past and is, therefore, a perfect vehicle to both ensure and promote a Pacific identity and culture in the future. The concept of the festival is very much linked to cultural identity. The importance of forging or creating a cultural identity within the Pacific region has grown exponentially as, over the past 50 years, former colonial governments have given way to new nations. Drawing on their cultural heritage, Pacific Island leaders have created both national and localised symbols of identity. Using these as rallying points, diverse groups and agendas meld together in the creation of a cultural and political identity accomplished through the concept of the Festival of Pacific Arts.



The festival also provides participants with the opportunity to reflect on the strength of their cultural heritage, which, despite the impact of colonial history, has remained a vital part of contemporary society. The Council of Pacific Arts and Culture, along with the Pacific Community, has provided governments across the Pacific with the platform from which to speak with an artistic and cultural voice. This, in turn, has aided in the development of unique national identities. Governments, whose fiscal support of the festival is essential, can therefore turn to the festival to promote themselves in an international arena. The themes chosen for the festivals have often demonstrated this convergence of arts and politics. Most importantly, the heritage of the Pacific – traditional dance, music and art, navigational technologies and skills, and the visual arts – remains an integral and valuable aspect of

contemporary culture.



Figure 2: Papua New Guinea performers at the 10th Festival of Pacific Arts, 2008, American Samoa. © Pacific Community

Another result of the festival's more than 40-year history is that it has become a goal or dream for many Pacific Islanders to represent their culture, to demonstrate their art, to participate in a regional forum. It has also stimulated a new sense of cultural pride among Pacific Islanders, young and old, generating excitement and promise for the arts and cultures



of the region. Participation in the festival bestows honour on the participants and is recognition of the value of their cultural and artistic heritage. Delegations create, choreograph and share their performances with each other. Young contemporary artists and performers express themselves, and their talents help to bridge the gap between traditional cultural expressions and the aspirations of our youth.

The festival, since its inception, has also had a following from a small group of academics interested in the myriad issues that have arisen over the past four decades.⁸ They have frequently highlighted and given voice to such debates as: authenticity, tourist art, cultural borrowing, intellectual property rights, and the relationship (sometimes conflict) between the traditional and contemporary arts. These academics – informal delegates in a sense – have participated in many discussions and symposia, and have added to our knowledge about the arts of the Pacific.

The Festival of Pacific Arts is not a tourist festival, but rather a showcase event by and for Pacific people. Its focus remains on Pacific artists and their arts. The festival has successfully implemented its initial goal to become an important instrument in the preservation and promotion of the performing and visual arts, which represent the broad variety of cultural expressions in the Pacific. Since the festival's inception, expertise and skills in crafts have been revitalised, while traditional and ceremonial performances have been rediscovered. The festival has also provided the platform for a consolidated political voice and identity. This has aided the development of cultural and national identities across the Pacific and around the globe.



Fulfilling the initial hope of the organisers, we *have* learned from the past. The Festival of Pacific Arts has, over the past four decades, become an important venue for the perpetuation of Pacific arts and cultures. It has developed into a strong entity in which cultural sharing and learning from difference have enhanced our appreciation and knowledge of the region. With the success of the festival, and in particular the themes that have been their highlights, many traditional arts have seen a resurgence, and for some a 'renaissance'. It has become clear that the issue for the festival is no longer preserving what was in danger of being lost, but rather how to ensure its pre-eminent position in the future. The necessity to protect intellectual cultural property while embracing the dynamism of new art forms has both challenged and enlivened the festival. As a venue for cultural sharing and interaction, the festival recognises that the past is firmly embedded in contemporary Pacific culture. It has both encouraged and rejuvenated the arts of the Pacific. As such,

the Festival ensures the continuity and strength of the Pacific's cultural traditions.

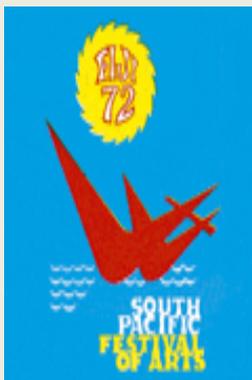


Figure 3: Carver at work, 11th Festival of Pacific Arts, Solomon Islands, 2011. © Lucy Dryden, Solomon Islands.

APPENDIX

This appendix offers some specific details about each Festival: location, timeframe, number of participants, logo and theme.

1972 South Pacific Festival of Arts, Fiji



Preserving Culture

The first festival – the South Pacific Festival of Arts – was held in Suva, Fiji from 6 to 20 May 1972. More than 1000 participants from 14 countries and territories attended. All countries in the South Pacific were represented except for Easter Island and French Polynesia. Pitcairn Island, Norfolk Island, Tokelau and Wallis and Futuna were not able to send delegations, but did send handicrafts, stamps and films.

1976 South Pacific Festival Arts, New Zealand

Sharing Culture

The 2nd South Pacific Festival of Arts was held in Rotorua, New Zealand, from 6 to 13 March 1976. This event drew over 1000 participants from 20 Pacific Island countries and territories. An additional 500 tribal members of Te Arawa and Tuwharetoa presented a strong Maori presence by performing traditional challenges and welcomes at the opening day ceremonies.

1980 South Pacific Festival of Pacific Arts, Papua New Guinea



A Celebration of Pacific Awareness

The 3rd South Pacific Festival of Arts was held in Port Moresby, Papua New Guinea from 30 June to 12 July 1980. This festival had more than 1600 participants from 22 Pacific Island countries and territories. It was the first time people from the northern Pacific had participated in the Festival, which would lead to a change in the festival's name.



1985 Festival of Pacific Arts,

French Polynesia

My Pacific Home

The 4th Festival of Pacific Arts was held in French Polynesia from 29 to 15 July 1985. Originally scheduled to take place in New Caledonia in 1984, the festival venue was changed and the date delayed due to potential political incidents occurring in New Caledonia. It was a great success, with almost 1200 participants from 21 Pacific Island countries and territories. 500 delegates from Tahiti's Leeward archipelagos, the Tuamotu, Marquesas and Austral Islands, also participated.

1988 Festival of Pacific Arts, Australia



To promote the maintenance of indigenous cultures of the Pacific region

The 5th Festival of Pacific Arts was held in Townsville, Australia from 14 to 27 August 1988. This Festival coincided with the 200th anniversary of the founding of modern Australia, combining that history with a large Aboriginal presence. Over 1700 participants from 24 Pacific Island countries and territories attended.



1992 Festival of Pacific Arts, Cook Islands

Seafaring Pacific Islanders

The 6th Festival, held in Rarotonga, Cook Islands from 16 to 27 October 1992, celebrated the achievements of Pacific Islanders as great ocean voyagers. The focus on navigational technologies was balanced with a symposium focusing on the issues of cultural property rights. It attracted over 1800 participants from 23 Pacific Island countries and territories.





1996 Festival of Pacific Arts, Samoa

Tala Measina

Tala Measina is a form of introduction offered 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. The 7th Festival of Pacific Arts was held in Apia, Samoa from 8 to 23 September 1996, and was attended by over 1500 participants from 25 Pacific Island countries and territories. This festival saw the introduction of a contemporary art exhibition to its schedule of events.

2000 Festival of Pacific Arts, New Caledonia

Words of Yesterday (Paroles d'hier), Words of Today (Paroles d'aujourd'hui), Words of Tomorrow (Paroles de demain)

The 8th Festival of Pacific Arts was held in New Caledonia from 23 October to 3 November 2000. Over 2000 participants from 24 Pacific Island countries and territories attended. In an effort to bring local communities and festival participants together, the 8th Festival had many venues in various communes in New Caledonia's three provinces. The issue of the evolution of culture and the impact of modernity on traditional societies was the focus of debates and round-table discussions.



2004 Festival of Pacific Arts, Palau



Oltobed a Malt – Nurture, Regenerate, Celebrate

The 9th Festival of Pacific Arts was held in Palau from 22 to 31 July 2004. The theme selected by Palau for this festival was 'Oltobed a Malt – Nurture, Regenerate, and Celebrate'. This festival attracted more than 3000 delegates from 27 Pacific Island countries and territories. Each delegation was hosted by a particular village, which facilitated cultural sharing and interaction. This festival also included delegations from Taiwan and West Papua.

2008 Festival of Pacific Arts, American Samoa

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

The 10th Festival of Pacific Arts was held in Pago Pago, American Samoa, from 20 July to 2 August 2008, with more than 2700 participants from 23 Pacific Island countries and territories. The theme 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 or festive occasion. This festival demonstrated the importance of using Pacific traditions as a means of cultivating understanding across the region.



2012 Festival of Pacific Arts, Solomon Islands

Culture in Harmony with Nature



11th Festival of Pacific Arts
Solomon Islands 2012

The 11th Festival of Pacific Arts was held in Honiara and other locations in the Solomon Islands from 1 to 14 July 2012. There were 2500 participants from some 24 Pacific Island countries and territories. The theme 'Culture in Harmony with Nature' highlighted the relationship between the cultural and the natural world (wild life, marine life/flora and fauna, traditional medicines, navigation, and tools). Pacific cultural expressions through dances and various art forms portray a living proof of this important connection. The festival promoted collaborative efforts to preserve the Pacific environment from the destructive nature of globalisation, and to maintain Pacific cultural values and heritage to maintain the harmonious connection of Pacific people with their natural environment.

2016 12th Festival of Pacific Arts, Guam

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

The 12th Festival of Pacific Arts was held in Guam in the summer of 2016. The largest island in Micronesia, Guam was honoured to host close to 3000 participants from countries and territories across the



Pacific, for the largest FestPac ever. The theme, 'What We Own, What We Have, What We Share – United Voices of the Pacific', was conceived to reinforce the heritage and traditions of Pacific people's distinctive backgrounds, and to reunite Pacific people to commemorate their



customs and arts. Since 1972, when the first Festival was held, the world had already begun to consider methods of sustainability. Since then, Pacific people have been among the first to experience the changing world. The 12th Festival of Pacific Arts in 2016 brought Pacific people together in Guam to celebrate the strength and resilience that has preserved all that Pacific people have owned and shared since the beginning of time.

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¹ The member countries include: American Samoa, Australia, Cook Islands, Easter Island, Federated States of Micronesia, Fiji, French Polynesia, Guam, Hawaii, Kiribati, Marshall Islands, Nauru, New Caledonia, New Zealand, Niue, Norfolk Island, Northern Mariana Islands, Palau, Papua New Guinea, Pitcairn Islands, Sāmoa, Solomon Islands, Tokelau, Tonga, Tuvalu, Vanuatu, and Wallis and Futuna. Taiwan and West Papua sent delegations of performers and artists to the Festival of Pacific Arts in 2004. The number of countries attending has varied from festival to festival.

² Leahy, Yeap-Holiday, and Pennington, Evaluation of the Festival of Pacific Arts. 2010:23.

³ South Pacific Arts Festival.1972. Souvenir Booklet.

⁴ Fiji was the first nation to host a festival, followed by: New Zealand, Papua New Guinea, French Polynesia, Australia, Cook Islands, Samoa, New Caledonia, Palau, and American Samoa. Solomon Islands is the host for the 11th festival.

⁵ Leahy, Yeap-Holiday, and Pennington, Evaluation of the Festival of Pacific Arts. 2010:24.

⁶ Leahy, Yeap-Holiday, and Pennington, Evaluation of the Festival of Pacific Arts. 2010:25.

⁷ Leahy, Yeap-Holiday, and Pennington, Evaluation of the Festival of Pacific Arts. 2010:26.

⁸ This group includes but is in no way limited to: Barbara Smith, Adrienne Kaepler, Jane Moulin, Kauraka Kauraka, Faustina K. Rehurer-Marugg, Vincent Diaz, Michael A. Mel, Pam Zeplin, Trish Allen, Hilary Scothorn, Susan Cochrane, Judy Flores, Caroline Yacoe, Jackie Lewis-Harris and Karen Stevenson. There are also many delegates who have attended multiple festivals. Arts and cultural educators and attaches, and photographers have also contributed greatly to the discussions and debates surrounding Pacific Arts Festivals. A special edition of *Pacific Arts* (2002) focused its attention on the Festival.