



HO'OU LU LĀHUI
Regenerating Oceania
13th Festival of Pacific Arts & Culture
Hawai'i 2024

MINUTES OF THE COMMISSION ON THE 13TH FESTIVAL OF
PACIFIC ARTS & CULTURE (FestPAC) MEETING

MONDAY, JULY 26, 2021 AT 2:30 PM

VIA VIRTUAL APPLICATION ZOOM: VIDEO / AUDIO CONFERENCE

Commission Members Present were:

| | | |
|------------------------|---|---|
| Kalani Ka'anā'anā | - | Hawai'i Tourism Authority (HTA) Designee |
| Maenette Ah Nee-Benham | - | Governor's Designee |
| Snowbird Bento | - | Community Member At-Large |
| Jarrett Keohokālole | - | Senate President's Designee |
| Jamie Lum | - | Department of Business, Economic Development and Tourism (DBEDT) |
| Richard Onishi | - | House Speaker's Designee (Arrived at 2:31 pm) |
| Makanani Salā | - | City and County of Honolulu Designee |
| Hinaleimoana Wong-Kalu | - | Office of Hawaiian Affairs (OHA) Designee (Arrived at 2:33 pm) |

Guests:

| | | |
|----------------------|---|--|
| Kieleku Amundxon | - | Mayor's Office of Culture and the Arts |
| Jackie Burke | - | Public Member |
| Mamiko Carroll | - | Public Member |
| Ilihia Gionson | - | Native Hawaiian Hospitality Association (NaHHA) |
| Lynn Martin Graton | - | Public Member |
| Kealii Haverly | - | Polynesian Cultural Center |
| Ngahiraka Mason | - | Public Member |
| June Matsumoto | - | Pacific Islands Institute |
| Aaron Salā | - | University of Hawai'i/Royal Hawaiian Center |
| Malia Sanders | - | Native Hawaiian Hospitality Association (NaHHA) |
| Kanoe Takitani-Puahi | - | Native Hawaiian Hospitality Association (NaHHA) |
| Pris Texeira | - | Public Member |
| Kalei 'Uwēko'olani | - | Public Member |

Staff:

| | | |
|-----------------|---|-------------------------|
| Margaret Ahn | - | Deputy Attorney General |
| Marlene Hiraoka | - | DBEDT |

Timothy Tiu - DBEDT
Scott Tome - DBEDT

Apologies:

Māpuana de Silva - Community Member At-Large

CALL TO ORDER

The meeting was called to order by Chair Kalani Ka‘anā‘anā at 2:30 p.m., who welcomed everyone present via ZOOM and Facebook Live.

Chair called upon Ms. Kalei ‘Uwēko‘olani from the island of Maui who was invited to do the *wehena* (opening). Ms. ‘Uwēko‘olani introduced herself as the *kanaka Hawai‘i* (Hawaiian Programming Manager) for the Grand Wailea Hotel. She expressed thanks for inviting her to do the *wehena*.

Ms. ‘Uwēko‘olani provided an introduction of the legends and stories of Maui. Her role at the Grand Wailea is to educate team members, visitors and other ‘*ohana* (families) to share a sense of place, a sense of serving and maintaining the importance of value, history and especially culture. She presented visuals of the Grand Wailea’s property and shared stories about the legend of Maui’s journey to Hawai‘i which she also shares with new employees. She expressed that in her role, it is her *kuleana* (privilege and duty) to continue to tell stories so that guests are more engaged, involved and appreciative of the host culture. She expressed appreciation for allowing her to share.

Chair thanked Ms. ‘Uwēko‘olani and noted that she is one of the up-and-coming stars within the visitor industry.

PUBLIC TESTIMONY ON AGENDA ITEMS

Chair invited members of the public to testify on the agenda items. Hearing none, he continued with agenda items.

APPROVAL OF JUNE 7, 2021 MEETING MINUTES

The minutes were distributed and reviewed by Commissioners. Chair asked Vice-Chair Salā to conduct this portion of the agenda since he did not attend the last Commission meeting. Vice-Chair asked if there were any comments or changes to the minutes. Hearing none, she asked for a motion. A motion was made by Ms. Bento and seconded by Ms. Ah Nee-Benham to adopt the minutes unamended. A roll call vote was requested with the following Commissioners approving the motion to approve the minutes: Chair Ka‘anā‘anā, Vice-Chair Salā, Ms. Lum, Ms. Wong-Kalu, Mr. Keohokālolo, Mr. Onishi, Ms. Bento, Ms. Ah Nee-Benham .

Motion was unanimously approved.

REPORT ON PERMITTED INTERACTIONS

Chair provided a brief overview of the permitted interaction authority and noted that it will be a standing item on future agendas. The Legislature, in Act 103, permitted authorized interactions

outside of Commission meetings. Chair requested Ms. Ahn to provide guidance regarding this matter.

Ms. Ahn stated that less than a quorum may meet for official board business, however, the meeting discussion must be presented during scheduled monthly Commission meetings. As the commission currently has nine members, five commissioners are needed for quorum to be achieved, and therefore less than quorum would be equivalent to no more than four commissioners.

Mr. Keohokālole asked for clarification regarding serial communications and whether this is prohibited. Ms. Ahn provided an explanation that if Commissioners meet in a small group pursuant to Act 103, those meeting participants may not discuss meeting content with other Commissioners until it is discussed during a public Commission meeting.

Chair asked whether any Commissioners participated in any permitted interactions that was held since the last Commission meeting. Ms. Ah Nee-Benham reported that she participated in two meetings: (1) one with Ms. Lum regarding the Festival Director; and (2) a separate meeting with Ms. Lum and Mr. Keohokālole regarding the Festival Director and organizational structure of the Commission. Ms. Ahn asked for confirmation that each meeting did not exceed the four-commissioner limit. Ms. Ah Nee-Benham noted that both meetings were held separately and did not exceed the allowable number of Commissioner participants.

ENACTMENT OF SB 696 RELATING TO THE FESTIVAL OF PACIFIC ARTS (Act 103, Session Laws of Hawaii 2021)

A. Extending the Commission to August 31, 2025

Chair mentioned that for those who received appointments from Boards and Commissions, he requested that Commissioners inform staff if a letter was received or whether one needed to be sent since your initial appointments would have expired in June. Chair wanted to be sure that new letters were sent to Commissioners representing community members at large who were appointed and who are not named in the statute.

B. Authorizing a permitted interaction under the Sunshine Law for the Commission

Ms. Ahn stated that pursuant to the Act 103, which gives permitted interaction authority to the Commission, it should be mentioned that in addition to confirming that a meeting was held, the meeting content must also be reported during subsequent Commission meetings held during the month. Chair noted that he will ask Commissioners to report content of meeting discussions during agenda items related to the specific subject matter.

DISCUSSION ON COMMISSIONERS' TERMS

Chair repeated his earlier statement and requested Commissioners to inform staff if they have received new letters from Boards and Commissions.

DISCUSSION ON FESTIVAL DIRECTOR

Chair moved on to agenda item relating to the Festival Director and asked whether a position description would be discussed during this meeting. Ms. Ah Nee-Benham reported that she is not prepared to do so; however, she reported that she and Ms. Lum, together with other community members, met regarding this matter. She noted that the position of Festival Director had been written previously and that it needed to be tweaked to meet the Commission's current needs. She further indicated that because she is a new Commissioner, she felt it was important to understand the organizational functionality of the Commission in order to get organized for FestPAC 2024.

Ms. Ah Nee-Benham mentioned that after speaking with Ms. Lum, she conducted further research and reviewed how Asia-Pacific Economic Cooperation (APEC) and International Union for Conservation of Nature (IUCN), both held in Hawai'i, and other folk life festivals were organized and implemented. In the review process, she concluded that, in its current state, the Commission's organizational framework is dysfunctional. Ms. Ah Nee-Benham believes that because the Commission is a working commission, it will need to develop an organizational framework so that a Festival Director and team can be recruited to implement the event. She indicated that there also will be a need to recruit a Fund Developer in order for planning to proceed. Ms. Ah Nee-Benham wants the Commission to develop an organizational structure that would include an organizational team consisting of a Festival Director (and team) as well as a Fund Developer, a communications team, etc. She also reached out to Ms. Lum and Mr. Keohokālole about moving forward in developing an organizational map that would include identifying functional teams, etc. in order for the Commission to move forward. She asked whether Commissioners had other suggestions.

Chair expressed thanks to Ms. Ah Nee-Benham and indicated that Agenda Item #10 refers to what she was speaking about, that is, developing a work plan, subcommittees, templates for reporting, etc. in order for these processes to be aligned.

Mr. Keohokālole agreed with Ms. Ah Nee-Benham and stressed that these organizational plans and decisions need to be completed within the next couple of months. He further stated that because of the nature of discussions that need to be held, a general timeline should be created with benchmarks to work toward. By the end of 2021, related to leadership, the Commission should have a Festival Director and Fund Developer on board in order for these individuals to execute tasks from early 2022. He would like to propose this strategy if the Commission is agreeable.

Ms. Ah Nee-Benham proposed that a Festival Director (or event director) and Fund Developer be in place within the next couple of months. These two individuals, along with the Commission, will need to develop messaging and other event planning details. Mr. Keohokālole believes that other elements of the Commission's business will need to work in tandem with the work of these individuals. The goal would be to allow 18 months for fundraising and programming to be developed in order to create a complete fundraising package that would be presented to potential funders.

Chair asked for clarification when referring to titles of these positions since Festival Director, Executive Director or Event Director were used in conversations. The position would be the Festival Director and the Fund Developer would need to work with the Festival Director and the Commission.

Chair asked how these positions would be funded unless these individuals would be working without compensation. Mr. Keohokālōle stressed that these organizational plans and decisions need to be completed within the next couple of months. Mr. Keohokālōle asked about the funds that were originally appropriated by the Legislature and that his understanding was that those funds have been fully encumbered for housing and venue. Chair concurred with Mr. Keohokālōle's statement. Mr. Keohokālōle also asked about other donations that were made. Ms. Lum reported that there is approximately \$9,000 remaining from a donation from Stanford Carr Development which were undirected funds. She mentioned that \$750 was used for web hosting fees. Mr. Keohokālōle asked whether prior to the cancellation of the 2020 event, whether there were any other financial commitments that were pending from organizations such as the Hawaii Tourism Authority (HTA) or the Office of Hawaiian Affairs (OHA). Chair stated that a lot has changed at HTA since then; however, there may be some funding available through a contract the HTA has with the Native Hawaiian Hospitality Association (NaHHA) and that some of those funds may be able to be directed toward FestPAC, but he would need to request approval in order to confirm this source of funding.

Ms. Lum stated that there was some consideration by OHA at one point in time; however, since the 2020 event was cancelled, OHA said that they will reconsider their commitment at a future time.

Ms. Wong-Kalu expressed that OHA is currently undergoing organizational adjustments with major changes to be made related to levels of leadership, etc. There is great possibility to revisit commitments that were made previously; however, given the current restructuring of the organization, she asked for the Commission's patience at this time.

Ms. Ah Nee-Benham commented that the Commission needs to have an understanding where resources might come from and that these discussions need to be in alignment with the Festival Director and Fund Developer regarding timelines, communication, etc. She suggested that three or four Commissioners meet to have a brainstorming session regarding this matter through Executive Session or whatever the bylaws may allow. She, however, reiterated that an organizational framework must be developed in order for concrete work to begin. Chair responded that the Commission does not have any bylaws. He asked Ms. Ahn whether four Commissioners would be able to meet on the topics just proposed by Ms. Ah Nee-Benham. Ms. Ahn concurred that it would be allowable as a permitted interaction. Chair requested that Ms. Ah Nee-Benham lead this group. The Chair, Ms. Bento and Ms. Salā volunteered to join Ms. Ah Nee-Benham in this discussion.

Chair indicated that NaHHA's scope of work with the HTA under its current contract includes support services for HTA that may be relevant to FestPAC planning. He will review this possibility further to determine whether NaHHA might be able to be a funding source if Commissioners agreed and asked whether anyone objected to this consideration. Hearing none,

Chair will look into funding availability, possible salary range and position description that will be discussed by Ms. Ah Nee-Benham's team before the next Commission meeting. Ms. Ah Nee-Benham will present recommendations at the next Commission meeting for approval.

Ms. Ah Nee-Benham commented that based upon Mr. Keohokālole's previous comments, he should be a member of this subgroup. Ms. Salā agreed and withdrew her name for Mr. Keohokālole to participate in this group instead of herself. Mr. Keohokālole repeated that it would be important to identify funding sources in order to get this project off the ground. He noted that small early funding is sometimes more valuable than big late funding. Ms. Ah Nee-Benham mentioned that in-kind services should be considered too and that it would be valuable when monetized. In addition, she believes that there should be office space designated for FestPAC staff. Chair indicated that he would check on office space that might be available at the HTA, if needed.

DISCUSSION ON FESTIVAL VENUES

Chair asked for comments on how to keep this topic moving along. Ms. Bento asked if there were current listings of venues.

Chair indicated that if we plan on conducting a *Wa'a* (canoe) Ceremony, Opening and Closing Ceremonies and the Festival Village, these decisions will help to set the tone for the broader Festival. 'Iolani Palace was mentioned previously for the opening ceremony and Kapi'olani Park for the closing ceremony. For the festival village, the Convention Center, Ala Moana Magic Island and Ke'ehi Lagoon were suggested previously.

Ms. Wong-Kalu requested a meeting with the Chair to further discuss possibilities regarding venues and would like to have a brainstorming session with the Chair before making her recommendations public. Chair expressed that he would be available to meet with Ms. Wong-Kalu provided that it is in accordance with the permitted interaction requirements.

Mr. Onishi stated that regarding specific venues, the Commission should make every effort to confirm venues and make it work. Consideration of alternatives can be made when the operational team is in place and research related to nuances, costs, etc. can be explored. Mr. Onishi expressed that he is comfortable with what already has been identified as possible venues. If the Commission is serious about having the Opening Ceremony at 'Iolani Palace, we should decide on and confirm this venue. He feels the same regarding reserving Kapi'olani Park for the Closing Ceremony. Requirements, dates, timelines need to be revisited again. For the festival village, Mr. Onishi commented that it needs to have more organizational capacity; however, his suggestion would be to finalize the opening and closing ceremony locations in order to get the ball rolling. He deferred to Ms. Bento regarding the *Wa'a* Ceremony. Ms. Bento stated that her first choice would be Ala Moana Magic Island for the *Wa'a* Ceremony. Chair agreed with Mr. Onishi. Chair also suggested to defer the balance of agenda items until the next Commission meeting.

Chair suggested that two small group meetings be held before the next Commission meeting – one regarding the organizational structure and one related to program/venues. Ms. Salā requested

volunteers to discuss the Opening and Closing ceremonies and Festival Village. Mr. Onishi, Ms. Lum and Ms. Wong-Kalu volunteered to participate in this meeting.

DISCUSSION ON REVISIONS TO THE FESTIVAL BUDGET

This item is deferred until the next meeting.

DISCUSSION ON FESTIVAL SUB-COMMITTEES

- A. Defining Sub-Committees
- B. Organizational Chart
- C. 2021 Workplan
- D. Objectives, Timeline & Milestones
- E. Developing Workplan Templates for Sub-Committees
- F. Development of Sub-Committee Progress Reports Template

This item was deferred until the next meeting.

DISCUSSION OF HONORARY FESTIVAL CHAIR

This item was deferred until the next meeting.

PUBLIC TESTIMONY ON AGENDA ITEMS

Chair Ka'anā'anā invited the public to again offer comments. Hearing none, he continued with the agenda.

ANNOUNCEMENTS

There were no announcements made.

NEXT MEETING

Chair Ka'anā'anā confirmed that the next meeting will be held on August 9, 2021, at 2:30pm.

ADJOURNMENT

Chair Ka'anā'anā adjourned meeting at 3:28 p.m.

Respectfully Submitted,

Kalani Ka'anā'anā
Chair

08/12/2021

Date

Summary: On 9 August 2021 at 2:30pm, the Venue Subcommittee of the Commission of the 13th Festival of Pacific Arts and Culture (FestPAC) met via Zoom to discuss venue options for the following FestPAC 2024 events: wa‘a arrival, ‘awa ceremony, opening ceremony, festival village, and closing ceremony. Please see recommendations and comments provided in the table below.

| EVENT | VENUES | NOTES & RECOMMENDATIONS |
|---|--|---|
| Wa‘a arrival **Will Kamehameha be sponsoring? | 1. Ala Moana – Magic Island | <ul style="list-style-type: none"> • C&C to obtain cost estimates |
| | 2. Ke‘ehi | <ul style="list-style-type: none"> • C&C to obtain cost estimates |
| | 3. Kualoa | <ul style="list-style-type: none"> • Cost prohibitive, recommend removal from consideration |
| ‘Awa ceremony | 1. Kūkaniloko | <ul style="list-style-type: none"> • State to obtain cost estimates • ADA accessible? • Dependent upon # of pax, transportation, timing with opening ceremony |
| | 2. Bishop Museum (Great Lawn) | <ul style="list-style-type: none"> • Committee to request cost estimate • Alternative to Kūkaniloko |
| Opening ceremony | 1. ‘Iolani Palace (on hold June 1-7) | <ul style="list-style-type: none"> • Coordination with Kamehameha Celebration Commission activities |
| Festival Village | 1. Hawai‘i Convention Center (on hold June 1-18) | \$1.3m at HCC <ul style="list-style-type: none"> • Can funds be released and utilized elsewhere? Rental fees? Subcontractors? Food expenses? • Rooftop venue for performances • Ability to coordinate conferences, seminars, and film showings in a single space |
| | 2. Ala Moana – Magic Island | <ul style="list-style-type: none"> • Need Neighborhood Board support • Associated security costs, structure costs, park permit limitations on types of allowable structures |
| | 3. Kapi‘olani Park | <ul style="list-style-type: none"> • Approval from park commission for long term events is difficult • Need Neighborhood Board support • Associated security costs, structure costs, park permit limitations on types of allowable structures |
| Closing ceremony | 1. Kapi‘olani Park | <ul style="list-style-type: none"> • C&C to obtain cost estimates |

PIG Proposal to Full Commission

Here is our proposed (initial) **Hawai'i FestPAC Organizational Chart** that could, as the work evolves, grow to better describe governance and decision making. This is our proposed, Integrated Network – Operational Chart:

- Commissioners
 - Commission Chairperson (w/support team)
 - Administrative Committee (A PIG comprised of 4 Commissioners that meet regularly to move action items forward and develop recommendations to the full commission. Includes the Commission Chair)
 - There may be other PIGs formed as the event planning unfolds.

- CEO, Festival Director (w/support team) Reports to the Commissioners and works with the Festival Action Committee and the Fund Developer
 - A 12–18-month workplan and budget must be established by the CEO and presented to the Commission. All funding must be approved by the Commission.
 - Any variations to the plan must come to the Commission before execution.
 - Two workplans need to be written: one for a full festival and the other for COVID virtual.
 - Festival manual should be posted with the job description as an appendix.

- Strategic Fund Developer
 - Could be hired by the CEO and/or part of the CEO's team.
 - ALL Commissioners are responsible for fund raising.

Timeline

- Recruitment of CEO NOW to Jan 2022 (Note Job Description to Commission August 2021)
- CEO work on programming (timeline/budget/logistics) Due to Commission by Summer 2022
- Finance people have 18 months to raise Festival funding.

Funding Recommendation:

- CEO/Festival Director (\$150-\$180K/year). Or could start at lower range and incentivize for higher pay, e.g., budget, timeline, other logistical benchmarks, fund raising results, etc.
- Fund Developer – TBD (could be hired by the CEO)
- Funded by MOA between NAHA and DBEDT.

Interim Recommendation:

Recommend to the Commission that an Interim CEO be appointed – work closely with the Administrative Committee to lay foundation for the work of CEO addressing elements of the timeline and benchmarking future targets/deadlines. This will allow the permanent CEO, in January of 2022 to hit the ground running.



Festival Director

BACKGROUND

Appointed by the Commission on the 13th Festival of Pacific Arts and Culture (FestPAC), the Festival Director will act as the Luna Ho'okō Nui (Director/Highest Executive) of the Festival. The FD is responsible and accountable to the FestPAC Hawai'i Commission for the effective planning, coordination, implementation, and execution of the policies and programs of the 2024 Festival of Pacific Arts and Cultures taking place in Hawai'i. These will include management of directors and other executive and key team members, program execution, budgeting and financing, venue management, marketing and promotion, community/international relations, administration, reporting, and all compliance with state and county government, and international regulations.

PRIORITIES OF THE ROLE:

- ❖ Manage, implement and execute the programs and deliverables planned by the 2024 FestPAC Hawai'i Commission by articulating its vision, mission and policies.
- ❖ Recruit key positions and individuals to successfully plan, implement and execute the 13th Festival of Pacific Arts and Culture "the Festival."
- ❖ Work with the Chair and Vice-Chair of the Commission to implement the Kuleana Matrix
- ❖ Act with authority as the executive and lead position responsible for executing the Festival.
- ❖ Provide oversight and work closely with the Fund Development Director to ensure that finances, funding, donations, fundraising deliverables and deadlines are met according to targeted goals and plans.
- ❖ Communicate, coordinate and continuously engage with the Hawai'i FestPAC Commission Chair and Vice-Chair, relative to all parts of the Festival.
- ❖ Provide regular status reports to the Hawai'i FestPAC Commission at each scheduled commission meeting.
- ❖ Cultivate partnerships within the public and private sector, government and non-government, to extend the reach of the Commission and ensure that all stake-holders are engaged and working towards the overall success of the Festival.
- ❖ Promote and engage in outreach opportunities to communities and delegations to ensure the integration of Pacific indigenous communities and the overall success of the Festival.
- ❖ Develop and execute a financial plan ensuring that secured funds for the Festival are innovative, robust and diverse.

- ❖ Strive to promote the global visibility of Hawai'i and its message to the world.
- ❖ Serve as a liaison between the Hawai'i FestPAC Commission and the local community regarding the global visibility the Festival brings to Hawai'i
- ❖ Be responsible for the effective management of administrative functions, instilling efficiency and financial discipline, and adopting a forward-looking approach to organizational and financial matters to ensure continuity and consistency
- ❖ Effectively plan, manage and implement a multi-faceted large-scale event in partnership with diverse stakeholders including: International, State, and County governments, public/private partners, sponsors, the local community, etc.

COMPETENCIES:

- ❖ A deep knowledge and connection with the Hawaiian culture, values, traditions, protocol, history, and language
- ❖ A passion for culture and the arts
- ❖ Demonstrated experience in foreign/state affairs, government relations (international, federal, state, county)
- ❖ Sensitivity and exposure to working with other governments from nations throughout the Pacific
- ❖ Experience with large-scale event venue management in multitude of different facility types including multiple levels of security
- ❖ Ability to manage all permitting, security, and credential management for programming and venue areas
- ❖ Ability to oversee all catering, transportation, and accommodation of all delegates, etc.
- ❖ Ability to manage all VIP and dignitary security, protocol, makana, etc.
- ❖ Demonstrated ability to fundraise and manage event budgets
- ❖ Familiarity with legal contracts and government procurement requirements
- ❖ Oversee all marketing, promotion, communication, PR, etc.
- ❖ Working knowledge and experience with protocol (both Hawaiian and international)
- ❖ Responsible for accurate and timely reporting

COMPENSATION AND FESTIVAL HEADQUARTERS:

The FestPAC Commission is recruiting a Festival Director for a 3 year term (with the option for a 6 month extension) to lead the 13th Festival of Pacific Arts and Culture June 2024 event. The Festival Director will be based in Honolulu, Hawai'i at FestPAC Hawai'i Headquarters in the Hawai'i Convention Center.

An attractive compensation package will be offered in order to motivate candidates with superior qualifications. The Festival of Pacific Arts and Culture is an equal opportunity employer.

Only shortlisted candidates will be notified. Interviews will be taken for shortlisted candidates only. The vacancy closes at midnight, Hawai'i Standard Time on September __, 2021.

REQUIREMENTS:

Bachelors degree ideally in subject areas related to business, international relations, Hawaiian culture, Hawaiian language, or other pertinent areas of study and either a Masters degree in a related field or a minimum of 10 years of relevant experience to undertake the role in developing and executing an international convention with a proven track record of leadership in the Hawaiian community or international organizations;

A thorough understanding of and demonstrated commitment to the Hawaiian culture, history and values;

A proven record in the management and implementation of large-scale international conventions and events;

A demonstrable ability to engage and operate effectively at the highest policy and political levels in the State of Hawai'i and internationally throughout the Pacific;

Excellent leadership, written and verbal communication and interpersonal skills;

Strong communication skills and knowledge of international communication strategies to other Pacific nations including FestPAC participating countries to engage stakeholders;

Fluency in English, both spoken and written. A good knowledge of 'Ōlelo Hawai'i and working knowledge of French and/or other FestPAC official languages, would be an asset;

Proven diplomatic skills coupled with familiarity and sensitivity to different cultures, genders, languages and countries and ability to negotiate, build consensus and foster teamwork.

About The Festival of Pacific Arts and Culture (FestPAC)

FestPAC is the largest celebration of indigenous celebration of indigenous Pacific Islanders. Hawai'i will feature live performances, cultural workshops, hands-on demonstrations, storytelling and more, including conversations on urgent issues Pacific Islanders face—from rising sea levels to widening social inequality. The Festival of Pacific Arts & Culture (FestPAC) is the world's largest celebration of indigenous Pacific Islanders. The South Pacific Commission (now The Pacific Community – SPC) launched this dynamic showcase of arts and culture in 1972 to halt the erosion of traditional practices through ongoing cultural exchange. Every four years since, it has been held on a different Pacific Island.

About the Pacific Community (SPC)

The Pacific Community (SPC) is the principal scientific and technical organization in the Pacific region, proudly supporting development since 1947. It is an international development organization owned and governed by its 26 country and territory members. Guided by a deep understanding of Pacific Island contexts and cultures, the organization works across more than 20 sectors and is renowned for knowledge and innovation in such areas as fisheries science,

public health surveillance, geoscience and conservation of plant genetic resources for food security.

About the 13th Festival of Pacific Arts and Culture

The 13th Festival of Pacific Arts and Culture will convene in Hawai'i June 6-16, 2024. The theme of FESTPAC Hawai'i, "*E kū i ka hoe uli*" (Take hold of the steering paddle), comes from a prophetic chant warning of turbulent changes on the horizon. Today, the chant exhorts indigenous people to reclaim our right to steer our own course, now and into the future. The logo, designed by Native Hawaiian artist Shane Pale, is inspired by the *Kumulipo*, the Hawaiian creation chant. The *pe'a* (canoe sail) and *'uku ko'ako'a* (coral polyp) symbolize the voyaging prowess of our *kūpuna* (ancestors) and the shared belief that the ocean connects all people of the Pacific.

The FestPAC Hawai'i Commission falls under the jurisdiction of the Hawai'i Department of Business, Economic Development and Tourism (DBEDT).

FestPAC Permitted Interaction Group Meeting
Saturday, August 14, 2021
8:30am – 11:30am
UH West Oahu – Administration Building A101

Present: Commissioner UH West Oahu Chancellor Maenette Benham, Commissioner Snowbird Bento, Commissioner Kalani Ka'anā'anā, Commissioner Senator Jarrett Keohokalole, Aaron Salā, Monte McComber, Randy Tanaka, Ngahiraka Mason.

A STRENGTHENED COMMISSION

Discussion began with a review of vision/mission/theme 2.0 after at the postponement of the 2020 festival due to the global pandemic. Goals to be accomplished include:

- What is the opportunity that hosting the festival has for us?
- What is it that we can give back to the region generally?

This provided Commissioners and work group members an opportunity to think deeply and to substantively share and discuss their POVs and how it informs their thoughts regarding the work of the commission and the event/FestPAC.

How vision/mission/theme 2.0 is manifested include:

- Mission will be realized through programming.
- It is important to focus on Pacific people's resilience, regeneration as Oceania/Pasifika and Kanaka.
- Hawai'i should be the catalyst, in light of the pandemic, for resilience and regeneration that pulses throughout the Pacific and across the globe through indigenous knowledge and practices at the forefront of recovery.
- Key to our work is to bring/engage youth in the planning process, to be at the forefront of creativity and innovation. This is intergenerational work.

Ideas shared regarding Hawai'i's contributions -- to pay it forward?

- Paying it forward means leaning into indigenous wisdom to help us navigate the time we're in and presses us to build on the theme of resiliency and hope. Participant quote: "We don't know what the future holds. COVID forced a pivot on how we can really pull this (FestPAC) off. Economies must recover too. We must remember that not all Pacific communities have economies that can support their (physical) presence and participation in the festival at this time, and perhaps in 2024."
- From an academic/a learning and teaching perspective, paying it forward should focus on the role of virtual/cyber connections and the role Hawai'i will play in connecting the Pacific with Asia the West, and the world. This theme of resilience/regeneration of Oceania speaks to youth and the evolution of humanity and technology to forward indigenous world views while continuously grounding ourselves in the knowledge of our ancestors. We need to harness the capacity of technology to forward indigenous worldviews by leveraging our knowledge that points towards cultural, emotional/behavioral, social & economic wellbeing for generations to come.

- Hawai'i's contribution, in this new era, is to utilize our innovative skills and knowledge in digital, information technology, and new media to forward the progress of future generations. Technology could open partnerships across that Pacific that could continue long after the festival is over by improving technology bandwidth and cyber connection in places where it is needed. This opens education across the Pacific for schools (preK-12 and tertiary) to share and work together. And to connect/re-connect with indigenous peoples around the globe (Mālama Honua). There is an opportunity now for traditional practices to lead new/innovative 21st Century technologies.

Regarding employing IT/virtual and online platforms to increase access to the festival, provide alternative presentation and learning platforms, and to extend learning and teaching opportunities:

- The South Pacific Community (SPC) is currently re-evaluating the use of online platforms due to the impact of the global pandemic on of in-person gatherings. Discussions about this topic are happening across the Pacific and are nudging SPC to consider possible new ways of delivery. All new forms will need approval, including hybridity options. This change is a major step for SPC.
- Any form of virtual connection could expand the footprint of the festival and bring new generations together at the same time, especially those who cannot afford to travel. Past festivals built a museum at the host country, as a means of gathering for the event.
- If providing infrastructure is the plan, we need to have dialogue now to make sure there's a reasonable and doable plan of action. This is/can be a cultural change. The commission should understand that as the catalyst of this change, we lay the initial pathway, hence, we must participate/lead this conversation beyond 2024 as digital/IT, new media is constantly changing.
- This platform could be a change in thought of not reaching out to just the region but reaching forward to the rest of the world. To share with them why the Pacific is so special for the betterment of the planet. This is the last frontier that has not been polluted to the degree that we have polluted the rest of the world. If we could share cultural knowledge to the rest of the world to make them realize what we're going through including how we deal with climate change, cultural preservation, and strong economies.
- Thought provoking questions included: How do we share the assets to the rest of the world and other places that are being challenged the same way that we are? How will what we do affect generations to come? It's not only about money.

Historical contexts provided by N. Mason:

In 1927, the beginnings of SPC were formed in Honolulu by a group of kama'āina. The Pacific Institute was formed to be more ma'a about the knowledge of Oceania. All effort was placed in material culture research and is the foundation of FestPAC's part in SPC. This was seen as an opportunity to develop. Eventually, after funding from Rockefeller and others, the center of the Pacific Institute was moved to New York. It helped the United Nations become stronger, by helping local business and economies become stronger. When 1st world countries try to tell 3rd and 4th world countries what to do, that's not well received. We need empathy towards countries because FestPAC is a small part of it. We need to set relationships with these countries. Maybe there is room here for social justice ideas. COVID could be the biggest opportunity for 27 countries. An online presence is real.

Parking Lot Questions that emerged from this conversation:

- Should FestPAC consider the impact of COVID and should we plan FestPAC to now include virtual space? Hybridity—both in-person/small and online? Either we able to host it in this way or not at all?
- How is success defined for FestPAC?
 - We have to opportunity to define it now.
- Isn't this about Hawai'i reentering the family of the Pacific? Should the theme be, "We're Back"?
 - Our gift to the Pacific community is how Hawai'i can reengage to be a part of the community again in a way that we haven't before.
 - The driving force in Hawai'i is colonial powers are still the driving force and we still have that complexity of our own to deal with. The United States refuses to engage so there is a complexity to that for Hawai'i to consider.
 - The other factor is how other nations perceive Hawai'i.
- What could give everyone in the Pacific more assurance that we are back in a meaningful way, besides just pulling off FestPAC? Irregardless the pandemic which is a stronger force separating us.
- Will the Commission entertain the virtual festival?

If yes, we need to build infrastructure and we must be nimble enough to make a pivot to hybridity or totally online. This is not solely our decision to make. There probably will be opposition from other countries. This discussion deserves its own agenda item. Technology can be utilized as an educational tool.
- **What does success look like?**
 - Success might look like a different kind of engagement that Hawai'i plays in the Pacific especially around the health and wellbeing of our people.
 - More full social justice engagement with Pacific peoples. This would fulfill the meaning of the vision to be stronger and more authentic including health and wellbeing and the loss of land.
 - These will help focus on the vision, mission, theme.
 - The idea is to keep it general. Focus on social justice, climate change, food security, and sovereignty.

Concluding thoughts from this conversation on a "Strengthened Commission":

A theme that was mentioned by all participants is that the essential, fundamental value principle of FestPAC 2024 should be focused on re-establishing Pilina/Relationships of resilience and regeneration. That is, to reestablish relationships that we have across the spectrum: one-on-one, with families and communities across the Pacific, to kūpuna, with and young children/youth, and so on. So, how do we/commission bring people/communities together to create spaces to have important conversations to regenerate and re-envision our relationships to one another and to figure out how we will move forward as indigenous peoples?

BREAK -- TRANSITION TO NEXT AGENDA TOPIC

OPERATIONAL STRUCTURE AND FUNCTION

Operationalizing the Commission

How do we define the functional operation of the commission?

First, Commissioners must agree to provide oversight of the production and fund development of the event. Commissioners should not micro-manage.

(SEE Appendix for discussion highlights)

Proposal to Full Commission

Here is our proposed (initial) **Hawai'i FestPAC Organizational Chart** that could, as the work evolves, grow to better describe governance and decision making. This is our proposed, Integrated Network – Operational Chart:

- Commissioners
 - Commission Chairperson (w/support team)
 - Administrative Committee (A PIG comprised of 4 Commissioners that meet regularly to move action items forward and develop recommendations to the full commission. Includes the Commission Chair)
 - There may be other PIGs formed as the event planning unfolds.

- CEO, Festival Director (w/support team) Reports to the Commissioners and works with the Festival Action Committee and the Fund Developer
 - A 12–18-month workplan and budget must be established by the CEO and presented to the Commission. All funding must be approved by the Commission.
 - Any variations to the plan must come to the Commission before execution.
 - Two workplans need to be written: one for a full festival and the other for COVID virtual.
 - Festival manual should be posted with the job description as an appendix.

- Strategic Fund Developer
 - Could be hired by the CEO and/or part of the CEO's team.
 - ALL Commissioners are responsible for fund raising.

Timeline

- Recruitment of CEO NOW to Jan 2022 (Note Job Description to Commission August 2021)
- CEO work on programming (timeline/budget/logistics) Due to Commission by Summer 2022
- Finance people have 18 months to raise Festival funding.

Funding Recommendation:

- CEO/Festival Director (\$150-\$180K/year). Or could start at lower range and incentivize for higher pay, e.g., budget, timeline, other logistical benchmarks, fund raising results, etc.
- Fund Developer – TBD (could be hired by the CEO)

- Funded by MOA between NAHA and DBEDT.

Interim Recommendation:

Recommend to the Commission that an Interim CEO be appointed – work closely with the Administrative Committee to lay foundation for the work of CEO addressing elements of the timeline and benchmarking future targets/deadlines. This will allow the permanent CEO, in January of 2022 to hit the ground running.

Final Preparation for August 23 Commission Meeting

- 1- Renewed organizational structure and commitment that includes an administrative committee as part of the structure. Proposal to be sent to Commissioner by August 20.
2. CEO –Job Description to be sent by August 20. JD/expectations will require someone who is not already overloaded with an existing job. The job description is for a strong administrator with demonstrated leadership background.
3. A selection committee and job description to be approved at the 8/23 Commission meeting.
4. Fund Development Director – this will be linked to the hiring of the CEO.