



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

NOTES ON THE PERMITTED INTERACTION OF THE COMMISSION ON THE 13TH
FESTIVAL OF PACIFIC ARTS & CULTURE (FestPAC) MEETING MONDAY, NOVEMBER
4TH, 2024 AT 03:00 P.M. VIRTUAL MEETING VIA ZOOM

***NOTE: QUORUM WAS NOT MET, THEREFORE COMMISSION WAS UNABLE TO DISCUSS OR TAKE ACTION ON CERTAIN AGENDA ITEMS. THIS MEETING WILL BE REPORTED OUT ON PERMITTED INTERACTIONS, PURSUANT TO ACT 103, SESSION LAWS OF HAWAI'I 2021 IN THE NEXT FESTIVAL OF PACIFIC ARTS & CULTURE (FestPAC) COMMISSION MEETING**

Commission Members Present were:

Kalani Ka'anā'anā	-	Hawai'i Tourism Authority (HTA)
Māpuana de Silva	-	Community
Hailama Farden	-	Office of Hawaiian Affairs (OHA)
Makana McClellan	-	Governor's Designee

Staff:

Elise Amemiya	-	Office of the Attorney General
Dede Howa	-	Hawai'i Tourism Authority (HTA)
Lindsay Sanborn	-	Hawai'i Tourism Authority (HTA)

Guests:

Aaron J. Salā	-	Festival Director, Gravitas Pasifika
Makanani Salā	-	Gravitas Pasifika
Jig Santos	-	Gravitas Pasifika
Pua Sterling	-	Gravitas Pasifika
Jayme-lee Mokulehua	-	Gravitas Pasifika
FIN JNakama	-	Zoom Guest

Apologies:

Shanty Asher	-	City & County of Honolulu
Snowbird Bento	-	Community
Sen. Jarrett Keohokāhole	-	Hawai'i State Senate
Jamie Lum	-	Department of Business, Economic Development, and Tourism (DBEDT)

CALL TO ORDER

Chair Ka'anā'anā called this No quorum meeting to order at 3:12pm. Quorum of 5 members was unable to be met, Attorney General Elise Amemiya and Chair Ka'anā'anā confirmed we are able to meet without a quorum and report out in next monthly meeting.

WEHENA

Chair Ka'anā'anā asked Hailima Farden to provide pule for the meeting. Chair Ka'anā'anā invited FD Aaron J. Salā to present Agenda item #6.

PRESENTATION, DISCUSSION AND/OR ACTION REGARDING THE FESTIVAL DIRECTOR'S REPORT

Festival Director Aaron J. Salā informed us that Gravitas is still finalizing the festival report. FD Salā broke down the post-report structure and informed us a few sections are still pending completion. Makanani Salā provided an update on Festival Management and Organization. Gravitas is currently working with BioSecurity to obtain a detailed breakdown of items in transit, duties paid, and confiscated/destroyed goods. Commissioner McClellan and Gravitas are collaborating to receive the health and medical services report, which will include COVID test data. Gravitas is also gathering volunteer data from the military, community partners, and subcontractors. While tracking student volunteers proved challenging, the team is working to finalize the numbers. Two outstanding checks are still pending.

Festival Director Aaron J. Salā and also provided updates on Festival Programming and Evaluation. The final evaluation is contingent on the final attendee count. Additionally, outstanding invoices from Prince Waikīkī, Ala Moana Hotel, and East-West Center remain unresolved due to discrepancies. FD Salā and Jigs Santos also discussed the ongoing FestPac Legacy projects. Santos reported on the development of a webinar to inform recipients of the FestPac Hale distribution process. FD Salā informed the webinar will provide essential information and guidelines to facilitate a smooth distribution and wrapped up the directors report. Chair Ka'anā'anā asked for questions from the commission, hearing and seeing none Chair proceeded.

PUBLIC TESTIMONY ON AGENDA ITEMS

Chair Ka'anā'anā asked for public testimony, Hearing and seeing none Chair proceeded.

ANNOUNCEMENTS

Lindsay Sanborn informed the commission that the next meeting is scheduled for December 2nd 2024 at 3:00 pm. Hearing no further announcements, Chair Ka'anā'anā adjourned the meeting at 3:31 PM

ATTENDANCE

Quorum was not met, and the commission was unable to act on the agenda item

REPORT ON PERMITTED INTERACTIONS, PURSUANT TO ACT 103, SESSION LAWS OF HAWAI'I 2021

Quorum was not met, and the commission was unable to discuss the agenda item

APPROVAL OF THE AUGUST 26, 2024 AND SEPTEMBER 16, 2024 MEETING MINUTES

Quorum was not met, and the commission was unable to discuss or approve the agenda item

PRESENTATION, DISCUSSION AND/OR ACTION REGARDING ADMINISTRATIVE COMMITTEE UPDATE

Quorum was not met, and the commission was unable to discuss agenda item

PRESENTATION, DISCUSSION AND/OR ACTION REGARDING VENUES AND PROGRAMMING COMMITTEE UPDATE

Quorum was not met, and the commission was unable to discuss agenda item

UPDATE REGARDING VISION INSIGHTS COMMUNITY & ECONOMIC IMPACT REPORT

Quorum was not met, and the commission was unable to discuss agenda item



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Hawai'i 2024

POST REPORT
November 2024

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**GENERAL AREA A:
GENERAL FESTIVAL INFORMATION**

DRAFT

A.1 FESTIVAL BACKGROUND

Host Country Background

Approximately 137 islands comprise the Hawaiian archipelago spanning some 2,400 km. The most isolated geography in the world, Hawai'i sits at the northern tip of the Polynesian triangle. The eight main islands, from northwest to southeast, are Ni'ihau, Kaua'i, O'ahu, Moloka'i, Lāna'i, Kaho'olawe, Maui, and Hawai'i (island). The uninhabited Northwestern Hawaiian islands make up most of the Papahānaumokuākea Marine National Monument.

The islands of Hawai'i became a unified, internationally recognized kingdom in 1810, remaining independent until American and European businessmen overthrew the monarchy in 1893, which led to annexation by the United States in 1898. On 7 December 1941, Japan attacked the strategically valuable US territory, which provoked the US' decisive entry into World War II. Hawai'i joined the union on 21 August 1959, and in 1993, the US government under President Bill Clinton, formally apologized for its role in the overthrow of Hawai'i's government.

According to the 2020 United States Census, Hawai'i had a population of 1,455,271, 37.2% of which identify as Asian. 25.3% are “multiracial,” while 22.9% identify as white, 10.8% identify as Native Hawaiians and Other Pacific Islanders, 9.5% are Hispanic and latinx, 1.6% are Black or African American, 1.8% from some other nation, and 0.3% Native American and Alaskan Native.

The average daytime summer temperature at sea level is 29.4° C (85° F), while the average daytime winter temperature is 25.6° C (78° F). As Hawai'i is a state of the USA, the official currency used in Hawai'i is the U.S. Dollar (USD). Among Hawai'i's population of 1.4 million across all its islands, there are 63% Christian — including 25% evangelical Protestant, 20% Catholic, 11% mainline Protestant and 3% Latter-day Saints — 8% Buddhist and a mix of other minority faiths. Hawai'i operates on a 120V supply voltage and 60Hz.

Decision to Host

In 2008, the year of the 10th FestPAC in American Samoa, Hawai'i bid to host the festival in 2020. In 2012, Hawai'i was awarded and officially accepted as host for the 2020 festival. Due to the global COVID-19 pandemic, the 13th FestPAC was subsequently postponed to 2022, and then again to 2024.

Measures Put in Place to Host

Enabling legislation, signed by former Governor David Ige and current Governor Josh Green, can be found in *Appendix A*.

A.2 FESTIVAL DATES

The 13th Festival of Pacific Arts and Culture was held for 11 continuous days, from **06 June 2024 to 16 June 2024**. Participating delegations were hosted in Hawai'i from 03 June 2024 – 17 June 2024.

A.3 FESTIVAL THEME, CONCEPT, AND LOGO

Theme

The theme for the 13th FestPAC was “Ho‘oulu Lāhui: Regenerating Oceania”, honoring the traditions that FestPAC exists to perpetuate with an eye toward the future.

Concept

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. The 13th Festival of Pacific Arts & Culture will convene in Hawai‘i, 6–16 June 2024.

Logo

The 13th FestPAC logo was designed by Kihei de Silva, renowned Hawaiian composer, historian, and educator. The petroglyph design was also carried as the logo for the Hawai‘i delegation at previous festivals.

FestPAC Logos

There were 9 different variations of the official FestPAC logo – 3 different orientations (vertical, round, horizontal) in 3 different colors (white, blue, black), as shown below:

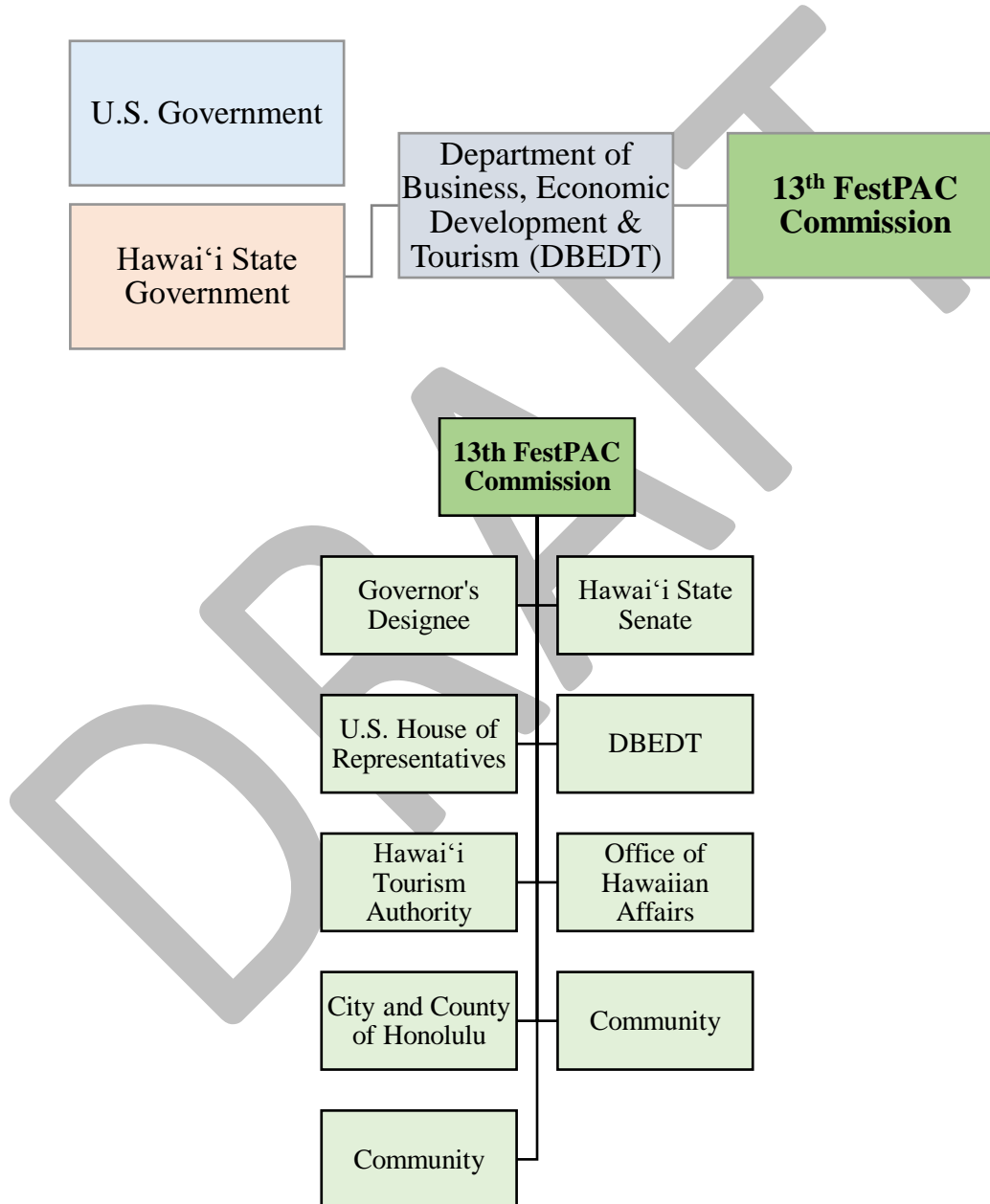


**GENERAL AREA B:
FESTIVAL MANAGEMENT & ORGANIZATION**

DRAFT

B.1 ORGANIZING COMMITTEE

The primary organizing committee for FestPAC was comprised of the 13th FestPAC Commission (State of Hawai'i/Host), Gravitas Pasifika (Festival Provider, inclusive of the Festival Director), and The Pacific Community (Festival Secretariat). Within the secretariat, the festival is also overseen by the Council of Pacific Arts & Culture (CPAC).



13th FestPAC Commission

In 2018, the Hawai'i State Legislature appointed a temporary commission to oversee the planning and implementation of FestPAC Hawai'i. Its nine members, appointed by the Governor, state lawmakers and officials, represent the culture, spirit and heart of Hawai'i. Many have experienced the power of FestPAC firsthand over the years.



Kalani Ka'anā'anā
Hawai'i Tourism Authority
Chair, 13th FestPAC Commission



Māpuana de Silva
Community at-large
Chair, Council of Pacific Arts & Culture



Sen. Jarrett Keohokālole
Hawai'i State Senate



Rep. Richard Onishi
Hawai'i House of Representatives



Jamie Lum
*Department of Business, Economic
Development and Tourism*



Makana McClellan
Governor's Designee



Stacy Ferreira
Office of Hawaiian Affairs



Shanty Asher
City & County of Honolulu



Snowbird Bento
Community at-large

B.2 FESTIVAL PROVIDER AND PARTNERS

Gravitas Pasifika, LLC is a boutique firm intent on harnessing the power of creative storytelling to advance Native Hawaiian, local Hawai'i, and Pasifika worldview and talent through the exploration and integration of, and experimentation with, creativity in production.



Aaron J. Salā, PhD
President & CEO
Festival Director



C. Makanani Salā, PhD
Chief Operations Officer
Director of Operations



Pua Sterling
Director of Programs



Jayme Mokulehua
Project Manager



Tolua Samifua
Community Liaison



Jose Iñigo "Jigs" Santos
Assistant to the Executive



Alyssa Mei Chau
Project Assistant
Lead Curator, "Our Sea of Islands" Exhibit
Co-Curator, FestPAC 50th Anniversary Exhibit



Nohea Lileikis
Project Assistant
Lead, Young Pacific Leaders Program

Festival Provider Partners



Pacific Islands Institute
Logistics



Event International
Event Production



AHL
Festival Village



DataHouse
Digital Platform



Stryker Weiner & Yokota
Communications



Carlsmith Ball LLP
Legal



Native Hawaiian Hospitality Association
Volunteer Coordination



**Academy for Creative Media
WEST O'AHU
ACM West O'ahu**
Website Development



KTER4U
Catering

4Miles, LLC
Media

The FundDevelopment Group
Fund Development

- Pacific Islands Institute – Transportation and Accommodation**
Pacific Islands Institute (PII), founded in 1987, specializes in educational travel and cultural immersion across the Pacific. Partnering with schools, nonprofits, and groups, PII designs programs that explore the unique cultures, histories, and natural landscapes of Pacific Island communities, offering tailored experiences that promote learning and cultural appreciation.
- Events International – Event Production**
Since 1987, Events International has planned, produced, marketed, and managed events across the Pacific. In 2017, it merged with Arch Hawai'i, a custom design and fabrication firm, expanding its service offerings and enhancing its capacity to provide clients with comprehensive, innovative event solutions.
- Architects Hawai'i Limited (AHL) – Festival Village Design**
AHL is a multi-disciplinary architectural firm with international experience in architecture, planning, and interior design.
- Albizia Project – Festival Village Hale; resource and construction**
Founded in 2017, The Albizia Project repurposes the invasive albizia tree for construction, supporting Hawai'i's ecosystem restoration. By utilizing albizia wood, the project promotes a circular economy that replaces invasive species with native trees, reduces imports, creates jobs, sequesters carbon, and fosters sustainable material sourcing for habitat restoration.

- **DataHouse – Digital Platform**
Founded in 1975, DataHouse is a technology consulting and development firm known for enhancing business practices across key industries, including healthcare, public sector, banking, and education. Leveraging deep industry knowledge, DataHouse provides services like consulting, system design, large-scale development, complex integration, hosting, and infrastructure to support clients' business goals.
- **Stryker Weiner & Yokota (SWAY) – PR & Communications**
Formed in 1979, SWAY is a locally owned full-service public relations firm consisting of nine dynamic professionals with a large range of public relations skills and expertise.
- **Carlsmith Ball LLP – Legal**
Carlsmith Ball has offices in Honolulu, Hilo, Kona and Maui. We have attorneys with diverse backgrounds, extensive knowledge and a deep breadth of expertise in multiple practice areas.
- **Native Hawaiian Hospitality Association (NaHHA) – Volunteer Coordination**
The Native Hawaiian Hospitality Association (NaHHA) perpetuates an authentic spirit of aloha and Hawaiian culture in hospitality industry planning, promotion and product development. NaHHA services corporate and community initiatives through project management, consulting, training and facilitation.
- **Academy for Creative Media (ACM) West O'ahu – Website Development**
The Academy for Creative Media West O'ahu provides an innovative educational experience that weaves art and design, narrative, information science, and technologies necessary for a broad range of careers in government and non-government organizations, educational institutions, technological firms, and private firms and agencies.
- **KTER4U – Catering**
Kter4u is a beloved local Hawaiian business founded by Tammy Smith, a native of Hawai'i with deep roots in the island's traditions and community. Specializing in handcrafted Hawaiian goods, Kter4u offers a unique collection of artisanal products that reflect the rich cultural heritage of the islands. She proudly sources most of her ingredients locally and specializes in local Hawaiian recipes such as hō'i'o salad, kalo poke, and ulu stew lū'au.
- **LEVY – Meals provided at Hawai'i Convention Center**
Levy Restaurants is the exclusive food and beverage (F&B) service provider at the Hawai'i Convention Center. Levy is a Chicago-based hospitality company that provides F&B services at more than 350 venues, including convention centers, sports and entertainment venues, and cultural attractions. Levy Restaurants provided breakfast, lunch, and dinner services for delegates and working staff at the Hawai'i Convention Center. They also worked with FestPAC affiliates contractually to provide meals for special events within FestPAC Programming.
- **Sodexo – Meals provided at the University of Hawai'i**
Sodexo is a global company that manages food services and facilities management at the University of Hawai'i at Mānoa (UH Mānoa). Sodexo (upper campus) provided breakfast at Hale Aloha for delegates staying in the dorms and lunch and dinner (lower campus) for the Opening, Ecumenical and Closing Ceremonies.
- **4Miles, LLC – Media**
4Miles, LLC is a Hawai'i-based video production company specializing in high-quality, locally-inspired storytelling and visual content.

- **The FundDevelopment Group – Fund Development**

The FundDevelopment Group works closely with organizations across Hawai'i to increase their fundraising ability and capacity. Patti Look has over 35 years of fund raising experience and is the principal of The FundDevelopment Group, one of the few full-service, locally-owned consulting firms in Hawai'i.

Additional Partners

- **Hawai'i's Finest Clothing – Merchandise**

Founded in 2009 on Moloka'i, Hawai'i's Finest Clothing began as a small t-shirt brand and grew into a lifestyle and apparel company. HiFi supports local communities through music and philanthropy, hosting Hawai'i's biggest concerts. With stores statewide, this Hawaiian-owned brand offers quality, affordable products for local families and aims for global expansion.

- **Native Hawaiian Education Association – Food Program, Traditional Leaders**

The Native Hawaiian Education Association (NHEA) is a private, non-profit organization that supports and advocates for Native Hawaiian educators and education. NHEA's mission is to support educators who teach Native Hawaiian students and to address educational issues that affect the Hawaiian population.

- **Nicholas Tomasello – Photography**

Nicasello Photography is a Hawai'i-based photography service providing professional, high-quality images for clients such as Bishop Museum, Hawaii Tourism Authority, and local cultural festivals, with a focus on portraits, events, and landscapes.

- **Punky Aloha Studio – Festival Village signage**

Punky Aloha Studio is a creative design studio based in Hawaii, known for its bold, vibrant illustrations and visual storytelling. The studio specializes in branding, packaging, and editorial work, partnering with clients like Hawaiian Airlines, Target, and local businesses to create engaging, island-inspired designs.

- **N. Ha'alilio Solomon, PhD – Master of Ceremonies**

Dr. N. Ha'alilio Solomon is an assistant professor at the University of Hawai'i at Mānoa in the Hālau 'Ōlelo Hawai'i 'o Kawaihuelani Center for Hawaiian Language. A Honolulu native, Dr. Solomon earned a doctorate in linguistics in May 2024, focusing on language ideologies and attitudes toward Hawaiian language in the context of revitalization and reclamation efforts. An avid translator with Awaiaulu and the owner of Ho'opulapula, LLC, Dr. Solomon provides Hawaiian language translation, tutoring, and resource development. A polyglot, their multilingualism informs both their teaching and research, particularly in documenting Polynesian languages and advancing 'Ōlelo Hawai'i.

- **Telesia (Sia) Afeaki Tonga – Master of Ceremonies**

Telesia Afeaki Tonga is a cultural ambassador, educator, and performing arts advocate dedicated to empowering Pasifika youth to embrace their language, culture, and identity. She holds a business degree from BYU-Hawai'i and has taught and choreographed across Tonga, Hawai'i, and New Zealand. As a Tongan Cultural Specialist for Tihati Productions, she continues her family's legacy of faiva through song and dance. A 2023 Nā Hōkū Hanohano Award recipient, Telesia is also a sought-after Master of Ceremonies for major events, including the Miss Pacific Islands Pageant, the Polynesian Football Hall of Fame, and lū'au at the Polynesian Cultural Center and Tihati Productions.

- **Bonnie Anela McAfee-Torco – Festival Provider On-Site Staff**
Bonnie Anela McAfee-Torco is a dedicated advocate for Hawaiian culture and community engagement, blending her expertise in cultural preservation, education, and project management to drive impactful initiatives across Hawai'i.
- **Bruce Watson – Festival Provider On-Site Staff**
Bruce Ka'imi Watson PhD is an Adjunct Fellow with the Center's Pacific Islands Development Program (PIDP). Grounded in the philosophy captured in moolelo and Oiwi traditional practices, as both a teacher and a researcher, his goal is to cultivate curiosity, wonder, and kolohe. His work is that of an Oiwi philosopher and historian in an occupied nation with research swimming in the areas of Oiwi philosophy as captured in moolelo and the history of Hawaii.
- **Paige Okamura – Festival Provider On-Site Staff**
Paige Okamura (DJ Mermaid) is a keiki papa of Māeaea, Waialua, O'ahu. Her expertise in Hawaiian language and music is based out of her love for her language and her culture. She honed her expertise in Hawaiian music at KTUH FM Honolulu as the former host of the Hawaiian language show "Kīpuka Leo" before branching out to create her own bi-lingual show "Kai Leo Nui." Formerly Bridging the Gap's Tuesday night host, she now hosts Hawai'i Kulāiwi, Sundays at 6 p.m. on HPR-1.
- **TeHani Kealamailani (Gonzado) Pimental – Festival Provider On-Site Staff**
TeHani Kealamailani (Gonzado) Pimental is a passionate cultural practitioner, Kumu hula, educator, music producer and advocate for the preservation and revitalization of Native Hawaiian traditions.

Program Leads

- **Bonnie Kahape'a-Tanner – Wa'a (Traditional Voyaging) Program**
Bonnie Kahape'a-Tanner, from Kāne'ōhe, developed a deep love for the ocean early on. She joined the Makali'i voyaging canoe in 1995 and served as a watch captain on its historic 1999 journey, "E Mau: Sailing the Master Home." Inspired, she co-founded Hālau Kū Māna Public Charter School and launched Kānehūnāmoku Voyaging Academy in 2002 to teach voyaging culture. The academy connects traditional skills with ocean-based careers. Bonnie holds degrees in Hawaiian Studies, Counseling Psychology, and Transformative Learning.
- **Keliko Hoe – Wa'a Arrival Protocol**
Keliko Hoe, originally from Hakipu'u, O'ahu, is a Kamehameha Schools Kapālama alumnus. He earned a B.A. in Hawaiian Language and an M.A. in Religion, focusing on Hawaiian and Polynesian religions, from the University of Hawai'i. Since 1996, he has taught Hawaiian Language and Hawaiian Studies, currently lecturing at Windward Community College.
- **Umi Kai – Wehi (Adornments) Program**
Gordon 'Umialiloalahaanauokalākaua Kai is a master of Native Hawaiian arts, crafting objects for traditional practices like fishing, kapa making, hula, and lua (martial arts). Renowned for his weapons, he uses bone, wood, shark teeth, and natural cordage with pre-colonial techniques. His work is displayed in collections worldwide, including the Peabody-Essex Museum, Captain Cook Museum, and Bishop Museum. Inspired by

Hawaiian culture, he studied with masters like kumu John Cummings, Kahauanu Lake, and Olohe Richard Paglinawan, learning mele, hula, canoe building, and weaponry.

- **Kamana'opono Crabbe – 'Aha 'Awa, Traditional Leaders**

APIAHF Counselor Dr. Kamana'opono M. Crabbe was sworn in as a Commissioner on the President's Advisory Commission on Asian Americans, Native Hawaiians, and Pacific Islanders. Dr. Crabbe is a seasoned spokesperson and representative for the Native Hawaiian community on Native Hawaiian rights, social inequities, community health and resilience, and cultural, educational, economic, and political issues affecting Native Hawaiians, Hawai'i and the Pacific. For over 30 years, he has focused his personal, academic, and professional career toward improving Native Hawaiian health and well-being. He has received several formal awards recognizing his executive leadership and accomplishments, such as the World Indigenous Peoples Conference on Education Leadership Award, The Council for Native Hawaiian Advancement's Native Hawaiian Advocate Award, and the Hawai'i Psychological Association's Patrick H. DeLeon, Ph.D. Lifetime Achievement Award. He is a board member for several organizations including aio Foundation, 'Aha Kane Foundation for the Advancement of Native Hawaiian Males, and Ekolu Mea Nui nonprofit.

- **Lālākea Foundation – Opening and Closing Ceremonies**

Founded in 1997, Lālākea Foundation is a nonprofit 501c(3) Native Hawaiian cultural organization comprised of kumu hula and hula practitioners with statewide representation. This organization's mission is to perpetuate Native Hawaiian arts and spiritual practices, including hula, chant and attendant art forms.

- **Andre Perez, Ko'ihonua – Kālai (Carving) Program**

Andre Perez is a Hawaiian cultural activist/organizer from Kōloa, Kaua'i. Andre organizes around Hawaiian self-determination, sovereignty and land and water defense. Andre co-founded Hanakēhau Learning Farm and the Hawai'i Unity and Liberation Institute (HULI). Andre is the Project Director of Hui Kālai Ki'i o Kūpā'aikē'e, a Hawaiian carving practitioner apprenticeship that he founded in 2016.

- **Kalehua Krug, PhD – Kākau (Tattoo) Program**

Kalehua Krug is proudly from the Wai'anae Coast on the island of O'ahu. His 'ohana has lived in Nānākuli for generations. He currently resides in Lualualei with his three keiki who have been raised with 'ōlelo Hawai'i as the primary language spoken at home. He has worked as a Kaiapuni Hawaiian Language Immersion teacher, a Hawaiian Language Teacher Educator at the University of Hawai'i at Mānoa and transitioned to become the administrator of the Hawaiian Language Immersion Program of the Department of Education in 2014. In 2019, Kalehua became the Principal of Ka Waihona o ka Na'auao Public Charter School. He studies indigenous philosophy and worldview and utilizes Hawaiian cultural traditions and ceremonies as a mechanism to build a more sustainable future for children and the environment. He has been engaged in traditional Hawaiian tattooing, Kākau Uhi Hawai'i, for over 20 years and is also a Hawaiian musician and composer.

- **Manaola Yap – Fashion**

Inspired by his cultural upbringing as a native Hawaiian hula practitioner, self-taught fashion designer Manaola Yap translates Hawaiian spirituality and Hawai'i's natural

beauty into prints that embody repetitious patterns found in nature. Manaola Yap was born into a family whose cultural and artistic roots run deep into the volcanic soil of Hawai'i Island. For generations before contact with the West, his ancestors were hula practitioners and artisans of traditional Hawaiian textiles and dyes; more recently, his family has become known for its award-winning musical talent. Raised amid this tradition of creativity, Manaola stands upon the strong foundation laid out by his kūpuna (ancestors). Featuring bold, printed patterns that embody the Hawaiian spirit and evoke the beauty and geometry of nature, this brand introduces to the world Manaola's vision for Hawaiian fashion in the 21st century.

- **Ipolani Vaughan – Weaving Program**

Hailing from an 'Ohana of noted weavers from Kīpahulu/Hāna, Maui, Kumu Ipolani Vaughan began weaving under the auspices of Master Weaver Gladys Kukana Ontai Grace who was born in Kona on the island of Hawai'i. Ipolani is also a well-known Kumu 'Ōlelo Hawai'i, Kumu Hula, Kumu Ulana, and Hawaiian cultural specialist and preservationist.

- **Dalani Tanahy – Kapa Program**

Dalani Tanahy, originally from San Diego with roots in Maui, Moloka'i, and Hawai'i Island, has lived in Makaha, O'ahu since 1986. A dedicated practitioner and teacher of Hawaiian kapa (bark cloth) making, Dalani has played a key role in reviving the art after nearly a century of dormancy. She grows Paper mulberry trees, crafts tools, and uses natural dyes for her work. Dalani teaches at the University of Hawai'i–West O'ahu and has studied kapa globally, with her pieces in collections at the British Museum, the National Museum of the American Indian, and New Zealand's Te Papa. Her commissioned works appear in prominent locations like Aulani Disney Resort and Ka Makana Ali'i Mall. Dalani has been recognized by the Polynesian Cultural Center as a “Living Treasure” and by the Hawai'i State Legislature as “Mana Wahine O Makaha.”

- **Ka'ilihiwa Vaughan-Darval – Heritage Dance Program**

Kumu Hula Kai'ilihiwa “Hiwa” Vaughan-Darval is only one of five women in the history of hula to hold both of hula's most coveted titles. However, her crowning achievement is her most recent iteration as Kumu Hula who reigns over Hālau Hula Ka Lehua Tuahine. Kumu Hiwa's halau is known for its firm foundation in footwork and adherence to hula traditions. Kumu Hiwa educates her haumāna in all aspects of the hula: Oli, 'Olapa, 'Auana, 'Olelo and hula implement making. She hails from an impressive lineage; Palani Vaughan is her father remembered as a beloved musician and historian and her mother is Ipolani Vaughan, a much revered and cherished kumu hula and Hawaiian language teacher.

- **Nola Nāhulu – Choral Music Program**

Nola Ann Nāhulu is a Hawaiian choral conductor. She is the artistic director of the Hawai'i Youth Opera Chorus (HYOC), as well as the Kawaiaha'o Church Choir, Kawaiolaonāpukanileo, an a cappella Hawaiian choral ensemble, and others. She is a teacher and lecturer at UH Mānoa. Additionally, she runs Bete Mu'umu'u, a dress manufacturer in Hawai'i. Nola Nāhulu is a graduate of Kamehameha Schools.

- **Bess Press – Literary Arts**

David DeLuca is Director of Publishing and COO of Bess Press Inc. Bess Press is a Honolulu based publishing company dedicated toward enhancing the multiple voices, cultures, and shared stories that make up Hawai'i and Oceania. The company specializes in producing Hawaiian and Pacific Island studies curriculum for use in preschool thru high

school and also publishes general interest titles, distributes works by other publishers, and manages collaborative media projects with community organizations.

- **Pacific Islanders in Communication – Film Program**

Cheryl Hirasa is the Executive Director of Pacific Islanders in Communications (PIC). Cheryl has been associated with PIC since 2009 participating as a funding panelist and partnering on producing workshops. Prior to being the Executive Director, Cheryl was PIC's Managing Director & VP of Programs for nine years overseeing operations and programmatic activities as well as producing Pacific Heartbeat, PIC's signature series on national public television. Previous to joining PIC, Cheryl worked at the Independent Television Service (ITVS) for nine years and was a Senior Production Manager overseeing the development and completion of over 150 productions for public television broadcast. She has more than 25 years of experience in the media and arts management industry, and participated on many funding panels for various arts organizations. Cheryl has the honor of being a grants advisor for the Redford Center.

Communication Pathways

Internal communications for the Festival Provider team was managed entirely through Outlook email, Slack, Monday.com, and Microsoft Teams. External communications included the following:

- Organizing Committee (Commission, SPC): Outlook emails, Zoom
- Participants (Country Delegations): Jotforms, Website HOD portal, SPC listserv, SPC-hosted Zoom calls/CPAC meetings
- Stakeholders (Sponsors): Outlook emails, The FundDevelopment Group
- General Public: press releases, website, social media

Delegation Services

During festival proper, Delegation Services were managed by Gravitas Pasifika, alongside event production staff from Events International and volunteers from the Native Hawaiian Hospitality Association (NaHHA). Daily meetings with country Heads of Delegation were also established to streamline daily updates and communication with countries.

Evaluation

- SPC participation came with limited funding, thus limiting their access as co-hosts of the festival. It would be ideal for an SPC staff member to be working on the grounds as to establish a better connection between host country and festival secretariat. Although the US is a member country of SPC, the State of Hawai'i did not have consistent working relationship with the organization.
- Lines of communication between host country and FestPAC countries were also challenged by this relationship with the SPC. Since the SPC hosted all the formal Zoom meetings and listservs, direct communication with delegations was extremely limited until several months prior to the festival. This, in turn, affected the intake of information from all countries.
- One of the more prominent challenges were the interpretation services. Lack of formal interpreters limited the Festival Provider's ability to host online Zooms, as well as provide extensive delegation services to non-English speaking countries.

B.3 COUNTRY PARTICIPATION

Hawai'i as host of the 13th FestPAC, invited a total of 28 countries from across the Pacific. While all 28 countries had initially accepted the invite to attend, only 25 of them were in attendance at the festival. Each country was given a funding capacity of 100 delegates, inclusive of special accommodation for 1 Head of Delegation and 1 VIP, to be hosted by the State of Hawai'i through the Festival Provider.

The festival saw a total of 2,823 delegates from these 25 countries – 1,973 artistic delegates, 742 self-funded delegates, and 123 VIPs. The delegation breakdown by country is as follows:

	Country	Artistic Delegates	Self-Funded	VIPs
1	American Samoa	100	30	2
2	Australia	71	-	5
3	Commonwealth of the Northern Mariana Islands	100	-	5
4	Cook Islands	93	55	7
5	Easter Island (Rapa Nui)	100	150	-
6	Federated States of Micronesia	100	-	27
7	Fiji	82	4	18
8	French Polynesia	99	-	1
9	Guam	100	10	3
10	Hawai'i	100	400	14
11	Kiribati	49	-	-
12	Nauru	73	-	5
13	New Caledonia*	-	-	-
14	New Zealand (Aotearoa)	100	10	3
15	Niue	100	8	3
16	Norfolk Island	28	-	1
17	Palau	100	25	3
18	Papua New Guinea	100	50	1
19	Pitcairn Islands*	-	-	-
20	Republic of the Marshall Islands	91	-	3
21	Samoa	87	-	3
22	Solomon Islands	50	-	2
23	Tokelau	28	-	5
24	Tonga	40	-	2
25	Tuvalu	43	-	3
26	Vanuatu*	-	-	-
27	Wallis & Futuna	70	-	5
28	Taiwan (guest)	66	-	2
		1,973	742	123

* = *did not attend*

TOTAL	2,823
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The numbers provided above are from official documents submitted by each national delegation. The actual number of delegate participants varied as there was program participation from additional self-funded delegates, Pacific Islanders in the Hawai'i diaspora, as well as numerous community members from Hawai'i. Full country profiles and flags can be viewed at festpachawaii.org/delegations.

B.4 ACCREDITATION

The accreditation process was managed by Events International, and divided into 12 categories of credentials (*see table below*). A total of 5,726 credentials were distributed across the duration of the Festival.

Credential Type	Total Count
All Access	156
Event Staff	582
Delegate	2,357
VIP Delegate	168
Participant	940
Government	156
Media 1	104
Media 2	199
Media 3	162
Sponsor	482
Security	99
Volunteer	321
TOTAL	5,726

B.5 SECURITY AND PROTOCOL

Synopsis

The mission of the Security & Protocol Working Group was to ensure the safety and security of visiting delegations and the local community during the 13th Festival of Pacific Arts and Culture. The mission of the Security & Protocol Working Group was to ensure the safety and security of the wide variety of public venues engaged, as well as visiting delegations, culturally and diplomatically recognized dignitaries, and the local community during the 13th Festival of Pacific Arts and Culture.

Duties and Responsibilities

Working Group:

- Hawaii Office of Homeland Security (OHS) – Operational coordination, facilitation of Security and Protocol Working Group.

Security Leads:

- Department of Law Enforcement – Daily operations at the Hawai'i Convention Center. Opening Ceremony, Ecumenical Service, and Closing Ceremony. Washington Place (Governor's Reception).
- Department of Land and Natural Resources – Division of Conservation and Resources Enforcement – Waterborne / Wa'a Arrival Ceremony. State Parks – Iolani Palace: Awa Ceremony/Lunch, Traditional Leaders' Summit.
- Honolulu Police Department – Wa'a Arrival Ceremony, Opening Ceremony, and Closing Ceremony.
- HiBred Protection LLC – Augmentation for daily security services at the Hawai'i Convention Center and University of Hawai'i Opening, Closing, and Ecumenical Service.

State Partners:

- University of Hawaii at Manoa – Coordination of security planning for Opening Ceremony, Ecumenical Service, and Closing Ceremony.
- Hawaii State Fusion Center – Developed threat assessment products for public venues and major events.

Federal Partners:

- Department of State/Diplomatic Security Services – Coordination on US and visiting dignitaries.
- United States Secret Service – Coordination on US and visiting dignitaries, operational security for minimal 'officially recognized' dignitaries (Heads of State/Government).
- Department of Homeland Security/Cybersecurity and Infrastructure Security Agency – Infrastructure security assessments for public venues.
- United States Coast Guard – Waterborne security considerations.
- Federal Bureau of Investigation – Major venue operational support.
- United States Indo-Pacific Command – Volunteer presence and support at public venues and for traffic control.
- Marine Corps Base Hawaii – Operational coordination and support for crews and transit activities for Wa'a Arrival Ceremony.

Production Team – Coordination point for venue-specific law enforcement and augmented security services and traffic management.

- Transportation and Housing Team – Coordination point on traffic management and delegation-movement specific security issues.
- The Pacific Community (SPC) – Coordination on general delegation movements and specific dignitary (Traditional Leaders and Heads of State/Government).
- City and County of Honolulu Mayor's Office of Culture and the Arts - Coordination point on county road traffic management and delegation-movement specific security issues.
- Honolulu Police Department - Security for Wa‘a Arrival Ceremony, Opening Ceremony, and Closing Ceremony.
- Hawai‘i State Sheriffs - Security for Opening Ceremony, Ecumenical Service, and Closing Ceremony.
Security for Traditional Leaders event at ‘Iolani Palace.
- Hawai‘i Office of Homeland Security - Coordination of Security & Protocol Working Group.
- United States Secret Service - VIP Security & Protocol (Heads of State/Government)
- HiBred Protection LLC - Daily security services at the Hawai‘i Convention Center and at Opening, Closing, and Ecumenical Service at the University of Hawai‘i.
- INDOPACOM - Assistance in Festival Village hale build-out.

Action Taken

- Air – primary consideration in this domain was management of unmanned aerial systems (UAS’ or drones) between law enforcement (safety and security) purposes and media.
- Maritime – the Wa‘a Arrival Ceremony presented significant coordination and communication challenges (between security and crew/boarding/embarkation support) and operational collaboration successes (between federal, state, and county law enforcement organizations).
- Land – the primary consideration in this domain was appropriate over-land transportation traffic management between disparate locations on Oahu and for large delegations and limited dignitary movement.

Evaluation

Successes and Best Practices:

- Interagency collaboration was initiated early in the planning, and familiarity enhanced flexibility during the multiple days and events.
- Security presence was appropriate throughout the multiple venues.
- On-site medical response was well placed and engaged.

Areas for improvement:

- Security and protocol planning (pre-FestPAC) occurred outside of the Security and Protocol team, causing minor to major confusion and ultimately security gaps that could have been readily avoided.
- Communication between the Security and Protocol team organizational construct and others deteriorated at times when established protocols were circumvented.

- Not all adjustments to events schedules, locations, and participants were communicated quickly to the Security and Protocol team such that related security protocols could be effectively and efficiently adjusted.
- Issues with Diplomatic Notes; lapse in communications
- VIP Listings – did not match records for accreditation

Recommendations for Future Programs:

- Combined Operations Center with representatives from all major operational elements and an appropriate operational construct (to include a specifically designed organizational construct) is a must, especially given the complex nature of multiple major activities across multiple venues, with participation by various dignitaries and traditional leaders.
- Designate a sub-element of the event management structure designated for specific operational periods as a quick reaction team for incident response within the larger event management structure.
- Take a more deliberate approach to manning the security teams, to include ensuring members have appropriate incident/event response/control training and that numbers and 'ranks' of personnel are adequate and appropriate.

DRAFT

B.6 BIOSECURITY

Synopsis

The FestPAC Biosecurity WG consisted of numerous City and State partners, including: USDA, USFWS, CBP, HDOA, CGAPS, DOT, DLNR. These efforts were led by a small working group of USDA, USFWS, CBP, and HDOA representatives. The SPC also offered Biosecurity staff for technical support. In addition to this, they hosted biosecurity training for countries to aid in their preparations for arrival to Hawai'i.

Participating Agencies

- Hawai'i Department of Agriculture (HDOA)
- U.S. Department of Agriculture – Animal Plant Health Inspection Service (USDA – APHIS PPQ)
- U.S. Fish and Wildlife Service (USFWS)
- U.S. Customs and Border Protection (CBP)
- Coordinating Group on Alien Pest Species (CGAPS)
- University of Hawai'i – College of Tropical Agriculture and Human Resources (UH – CTAHR)
- Hawai'i Invasive Species Council (HISC)

Evaluation

Successes and Best Practices:

- Customs and Border Protection (CBP)
 - Good communication between agencies.
 - Smooth VISA issuance process.
 - Good cooperation between agencies.
- USDA
 - Preplanning meetings were helpful.
 - Prior discussions and presentations about biosecurity were effective.
 - Worked well with other agencies.
- Fish and Wildlife
 - Successfully retrieved and returned Tonga delegates' baggage (including cow bone and warthog tusks) that had been sent to LAX.
- TSA
 - Effective management despite some challenges (e.g., alarms triggered by certain items).
- FestPAC
 - Pacific Islanders celebrated together without any security challenges or conflicts between countries.
 - Grateful for the community and agencies working together and asking, "What do you need, and how can we help?"
 - Thankful for the cooperation of all government agencies.
 - Had six months to prepare and succeeded in coordination.
- Hawai'i Tourism Authority (HTA)

- Mahalo for the support and coordination, including providing entertainment at the airport.
- Pacific Islands Institute
 - Pleased with the cooperation and support from all involved parties.
- Other Observations
 - The diversity of people and the spirit of Aloha brought reflection on culture, values, and larger aspects of life.
- While the biosecurity team were mobilized early in the planning stages of the festival, they were often stuck in preparations due to the lack of information from incoming countries. This can be tied back to the issues with direct lines of communications to countries.

Areas for Improvement:

- Department of Transportation (DOT)
 - Should have coordinated meetings earlier with Ground Transportation and Touchdown Trucking.
 - Needed cash-to-credit card machines for Pacific Islanders who didn't have credit cards for additional luggage.
 - Better coordination was required for VVIPs.
 - A SharePoint or another platform should have been used to keep everyone updated with sorted information.
 - Communication with SmarteCarte for "free" carts could have been better.
- Customs and Border Protection (CBP)
 - Needed more outreach to inform travelers (e.g., "Know Before You Go").
 - Additional training for staff would have been beneficial.
- USDA
 - Held some baggage for a couple of days, due to funding shortages, which could have been avoided.
- Fish and Wildlife
 - Better dissemination of information to a generic email for clarity was needed.
 - Earlier PowerPoint presentations to delegates would have been helpful.
- TSA
 - Manpower and scheduling required improvement, including the need for additional personnel.
 - Language barriers posed challenges.
 - Items like honey, peanut butter, and books triggered alarms, causing some delays.
- FestPAC
 - Getting information to Pacific Islands was challenging due to limited internet access and reliance on Facebook for communication.
 - Needed to thoroughly read and respond to all information provided by agencies.
 - Issues arose with running around for greens and resources; adjustments needed to lessen biosecurity impact.
 - Some struggled to manage their own biosecurity, with examples like French Polynesia taking the longest to clear.

- Customs problems led to wasted resources, like a 50-gallon drum that was requested but not used.
- Customs issues led to the French Polynesian delegation having their regalia confiscated upon entry

Recommendations for Future Programs:

- Department of Transportation (DOT)
 - Organize meetings earlier with key partners like Ground Transportation and Touchdown Trucking.
 - Provide cash-to-credit card machines for Pacific Islanders who may not have credit cards.
 - Ensure VVIP coordination is more streamlined in future events.
 - Use a central platform like SharePoint for real-time information sharing.
 - Prearrange agreements with services like SmarteCarte for free carts.
- Customs and Border Protection (CBP)
 - Increase outreach to travelers through campaigns like "Know Before You Go."
 - Provide additional staff training to improve overall efficiency and traveler experience.
- United States Department of Agriculture (USDA)
 - Request additional funding to avoid holding baggage for extended periods.
 - Increase education efforts for the delegation before departure from Honolulu.
- US Fish and Wildlife Service (USFWS)
 - Disseminate information via generic emails for easier access and clarity.
 - Provide early PowerPoint presentations and instructions to delegates.
 - Designate one individual from each delegation to provide necessary information to agencies early on.
- TSA
 - Increase manpower and improve scheduling for better coverage.
 - Address language barriers by providing flyers or educational materials in multiple languages.
 - Educate travelers about prohibited items (e.g., honey, peanut butter) to minimize security alarms.
- Festival Provider Team
 - Strengthen communication strategies to ensure important information reaches Pacific Islands despite technological limitations.
 - Establish earlier and more effective communication between all involved agencies and participants.
 - Maintain and enhance the collaborative spirit of agencies and community members for future events
 - Biosecurity WG took on some responsibilities for sourcing local materials; outside the scope of their work. No clear communication between delegations and host countries.

B.7 HOUSING

Synopsis

There were 16 designated housing sites for FestPAC 2024. The Festival of Pacific Arts and Culture accommodated all participating nations, with each country permitting up to 100 delegates, spanning from June 3 to June 17, 2024.

Duties and Responsibilities

- Pacific Islands Institute – Logistics Lead

The following locations were official FestPAC housing sites:

- University of Hawai'i at Mānoa – 1534 total beds; 498 rooms
 - Frear Hall
 - Johnson Hall
 - Gateway House
 - Hale Ānuenue
 - Hale Laulima
 - Hale Kahawai
 - East-West Center – Lincoln Hall
 - East-West Center – Hale Mānoa
 - East-West Center – Hale Kuahine
- Waikīkī Malia - 104 total beds; 29 rooms
- La Croix – 100 total beds; 25 rooms
- 'Ōhi'a Suites Waikīkī – 170 total beds; 50 rooms
- Ramada Plaza Waikīkī – 180 total beds; 50 rooms
- Holiday Inn Express – 80 total beds; 40 rooms
- Bishop Museum – Carving Program Housing - 77 beds/cots
- Kualoa Regional Park – Wa'a Program Housing – 96 beds/cots

Total Cost: \$1,600,100.02

Delegation	Housing Location
American Samoa	University of Hawai'i at Mānoa – Hale Kahawai
Australia	University of Hawai'i at Mānoa – Hale Laulima
Cook Islands	'Ōhi'a Waikīkī Studio Suites
C. Northern Mariana Islands	University of Hawai'i at Mānoa – Frear Hall, Floor 7
Federated States of Micronesia	University of Hawai'i at Mānoa – Frear Hall, Floor 10
Fiji	University of Hawai'i at Mānoa – Frear Hall, Floor 8
French Polynesia	Waikīkī Malia
Guam	University of Hawai'i at Mānoa – Johnson Hall A
Kiribati	University of Hawai'i at Mānoa – Gateway DH
Nauru	University of Hawai'i at Mānoa – Frear Hall, Floor 9
Aotearoa/New Zealand	University of Hawai'i at Mānoa – Frear Hall, Floor 12

Niue	University of Hawai'i at Mānoa – Frear Hall, Floor 6
Norfolk	University of Hawai'i at Mānoa – Gateway 'Ewa
Palau	University of Hawai'i at Mānoa – Hale Laulima
Papa New Guinea	University of Hawai'i at Mānoa – Johnson Hall B
Rapa Nui	University of Hawai'i at Mānoa – Frear Hall, Floor 11
Republic of the Marshall Islands	University of Hawai'i at Mānoa – Gateway DH
Samoa	University of Hawai'i at Mānoa – Gateway 'Ewa
Solomon Islands	University of Hawai'i at Mānoa – Ānueue
Tokelau	La Croix Hotel
Tonga	University of Hawai'i at Mānoa – Frear Hall, Floor 9
Tuvalu	University of Hawai'i at Mānoa – Frear Hall, Floor 6,7,8
Wallis and Futuna	University of Hawai'i at Mānoa – Hale Kahawai

Evaluation

Successes and Best Practices:

- Centralized accommodations at the University of Hawai'i at Mānoa proved effective.

Areas for Improvement:

- Stricter enforcement on community guidelines were needed for rules like no smoking and no propping doors open.
- Obtain delegation names earlier for accurate housing arrangements.
- Housing Expectations:
 - Heads of Delegations (HoDs) should manage expectations, particularly for Bishop Museum accommodations.
 - Some delegations were unaware of carving and tattoo housing arrangements, leading to dissatisfaction.
- Housing Arrangements:
 - Separating carving and tattoo delegates from their country delegations caused logistical challenges, including last-minute hotel bookings.
 - Inconsistent housing quality caused dissatisfaction (e.g., Tuvalu carvers found tent setups disrespectful).
- Arrival Coordination:
 - Delegate arrival times were not communicated to program leads, causing preparedness issues.
- Badging: Implement pre-arrival photo ID submissions at least three months in advance to streamline the process.
- Equipment Issues: Indo-PACOM cots were inadequate in size and durability.

Recommendations for Future Programs:

- Check-In Process: Increase staff for smoother operations.
- Housing Consistency: Standardize housing accommodations (e.g., hotels or dormitories) across delegations.
- HoD Role:

- HoDs should stay with delegations unless a VIP, in which case, delegate this role.
- Centralize all delegates in one location, as successfully done in previous events.
- Behavioral Issues: Address complaints, such as smoking and door propping, at the University of Hawai'i.

Housing Evaluations

University of Hawai'i (UH) Dorms:

- Utilized 1,506 out of 1,534 beds (98% capacity).
- Efficient grouping of delegations by dorm capacity and gender.
- Delegates appreciated housing but noted cramped conditions, with rooms designed for four housing up to eight.
- Numerous name and room changes occurred without prior notification.
- Issues with lost keys and damages (e.g., linens).

East-West Center (EWC):

- Released Hale Mānoa rooms due to concerns about resident disruptions and limited kitchen access.
- Held 55 Lincoln Hall rooms for overflow, last-minute changes, and staff accommodations.
- Challenges included delegate overages and no-shows.
- Total invoice under budget: \$48,376 (pending final adjustments).

Prince Waikīkī:

- Used for VIPs and HoDs.
- Total: 63 rooms, 661 room nights.
- Cost: \$165,285.50 (still reconciling with the hotel).
- Complimentary nights covered early arrivals and late departures.
- Assisted the US Department of State with 14 additional rooms.

‘Ōhi‘a Waikīkī Suites:

- Hosted Cook Islands delegation.
- Total: 31 rooms, 515 room nights.
- Cost: \$97,751.90 (under budget).
- Challenges: Papua New Guinea required additional payment coordination.

Waikīkī Mālia:

- Hosted French Polynesia delegation.
- Total: 28 rooms, 392 room nights.
- Cost: \$87,396.40 (refunds issued for unused rooms).

La Croix Hotel:

- Hosted Tokelau delegation.
- Total: 12 rooms, 168 room nights.
- Cost: \$33,490.80 (refunds issued for unused rooms).

Ramada Plaza Waikīkī:

- Planned for New Caledonia delegation, but canceled last minute due to civil unrest.
- No cancellation fees charged despite short notice.
- Used for overflow and pre/post stays by other delegations.

B.8 MEALS

Synopsis

Official delegations at FestPAC hosted accommodations were provided with breakfast, lunch, and dinner through the official hosted dates of June 3 – 17, 2024. Water was available in multiple areas throughout the Hawai'i Convention Center and at the University of Hawai'i Campus. Each delegate was provided a reusable water bottle upon check-in to the festival. Breakfast for delegates staying at UH was hosted at Hale Aloha Cafeteria from 7:00am – 9:00am, the main residence dining hall. Breakfast for delegates who stayed in Waikīkī were hosted at the Hawai'i Convention Center from 8:00am – 10:00am. Lunch at the Hawai'i Convention Center was held from 12:00pm – 2:00pm, and Dinner was hosted at both sites from 5:00pm – 7:00pm. *Please see a comprehensive meal schedule attached in Appendix B.*

Duties and Responsibilities

- LEVY – Meals provided at Hawai'i Convention Center
- Sodexo – Meals provided at the University of Hawai'i
- Kter4u – Meals provided at Bishop Museum
- 'Ohana Wa'a – Meals provided at Kualoa Regional Park
- Gravitas Pasifika – Meal vouchers and/or stipend

Vouchers:

Participating Merchants:

- Wolfgang's Steakhouse
- TsuruTonTan
- Noi Thai Cuisine
- P.F. Chang's
- Mahaloha Burger
- Penny's Malasadas
- Waikīkī Food Hall

June 3-5th:

28 Tokelau X \$135 = \$3780 - **28 RHC Dining Vouchers \$135 each person**

- Voucher denominations: 1-\$50, 1-\$25, 3-\$20 = \$135 in each envelope, 28 envelopes

100 Cook Islands x \$120 = \$12,000 - **100 RHC Dining Vouchers \$120/each person**

- Voucher denominations: 1-\$50, 1-\$30, 2-\$20 = \$120 in each envelope, 100 envelopes

96 French Polynesia x \$120 = \$11,520 **96 RHC Dining Vouchers \$120/each person**

- Voucher denominations: 1-\$50, 1-\$30, 2-\$20 = \$120 in each envelope, 96 envelopes

Additional:

- 100 x \$20 dinner for French Polynesia
- 28 x \$20 dinner for Tokelau

Evaluation

Successes and Best Practices:

- The Convention Center meal setup and distribution center was prepared and set.
- University of Hawai'i at Mānoa's Hale Aloha had good food and distributed well to countries staying there.

Areas for Improvement:

- Meal swipes were not entirely accounted for because some of the delegations had meals delivered.
- Access to water; use of reusable aluminum water bottles.
 - This was particularly difficult during the ceremonies (dependent on venue).
- Issues with diet preferences, such as those from Rapa Nui who did not eat the provided food.
- Improved coordination of program, meal, and transportation schedules was necessary, as misalignment sometimes left delegations without meals, whether heading to offsite venues or returning outside meal service windows.

Recommendations for Future Programs:

- Account for dietary restrictions for future delegations.
- Utilize meal vouchers for local food vendors rather than providing food
 - This will limit food waster and also avoid issues of difference in dietary preferences.
- A recommendation for future festivals to issue food vouchers instead of coordinating large-scale meals, as there were timing and availability problems.

B.9 TRANSPORTATION

Synopsis

A range of vehicles, including school buses, motorcoaches, minicoaches, and luggage trucks, was used to meet various requirements. Delegates were primarily transported via school buses, while motorcoaches and minicoaches were used for VIPs. Luggage trucks supported airport transfers when needed. Throughout the festival, buses operated for more than 2,400 hours, providing reliable transfers between housing, event venues, and key ceremonies. Dispatchers were stationed at major transportation hubs to ensure smooth operations. Overall, transportation services were effective, though some last-minute changes in flight schedules led to occasional cancellations or duplicated services.

Duties and Responsibilities

- Pacific Islands Institute – Logistics Lead

Types of Transportation Provided

- **School Buses** – Delegation transportation to and from the airport, University of Hawai'i housing, Hawai'i Convention Center, the SimpliFi Arena at the Stan Sheriff Center, Bishop Museum, Kualoa Regional Park, and other satellite venues
- **Mini Coach** – VIP transportation to and from official events and programming
- **Motorcoach** – VIP/Delegate transportation to and from official events and programming, including airport transfers
- **Luggage Truck** – overflow luggage/cargo transportation from motorcoach
- **Private SUV** – Transportation of VIP delegates. 1 vehicle was allotted per country for VIP transportation from June 3-17, 7a – 10p

Evaluation

Pacific Islands Institute

- Our pre-festival estimates for Roberts Hawai'i spend was about \$515,000 and our final total was \$476,231.05 so we came in under budget here.
- As we got a better feel for the needs of the delegations throughout the festival, we were able to consolidate & adjust our bus scheduling to reduce cost where we didn't need it
- We used a combination of school bus, motorcoach, minicoach, and luggage trucks for all movements (arrivals, during festival delegation transfers, departures).
 - Typically, all delegation transportation throughout the festival was done in school buses as those were most cost efficient; luggage trucks were added for airport days since school bus cannot hold luggage. For some airport arrivals/departures, motorcoaches were used in place of school bus for delegations because it was more cost-efficient than ordering a school bus + luggage truck.
 - Typically, all VIP transportation throughout the festival was done in motorcoaches or mini coaches (depending on how many people needed moving).
- Throughout the festival we used 2,401 hours in bus time.

- These buses were used to transfer delegates between housing & convention center, to/from performance venues, and to/from special events (wa'a ceremony, opening ceremony, hō'ike, closing, etc.)
- Roberts provided dispatchers at major hubs (UH & Convention Center) and for big event days (Bishop Museum, Stan Sheriff)
- Overall, the transportation went smoothly given the information that was provided in advance. Some flight changes/delays (or erroneous flight info) caused late cancellations/duplications of services.
- GP Eval: Transportation schedule did not align with meal schedules.

Enterprise Rentals (HOD Transportation)

- We arranged for sedans from Enterprise Rentals to be rented for HODs to use during festival dates (June 3 – 17), 1 car per delegation
- Rentals included Loss Waiver Damage Liability and gas returned to starting level;
- Rentals did not include driver/parking costs/gas above the initial full tank/additional fees incurred
- Our pre-festival estimate for Enterprise spend was \$35,000. Our final total spend with Enterprise was \$17,600. This was lower than our initial estimates as 8 less HODs picked up a rental car than we planned for. Enterprise did not charge for the cars that were not picked up. 12 delegations did use a rental car.

Elite Limousine (VIP Transportation)

- We arranged 1 car with private driver per delegation through Elite Limousine. This was intended for each country's Cultural Minister (or other VIP if the Cultural Minister opted to pass the privilege to another VIP). A few delegations declined the driver & car as they had made their own arrangements with their local consuls.
- Private cars and drivers were available for the entirety of the VIP's stay that fell between the dates of June 3 – 17. The driver was on-call from 7AM – 10PM daily to take the VIP to any business/events on island.
- In total we had 25 chartered cars & drivers throughout the festival. 19 were assigned to various delegation VIPS and 6 were utilized as a pool for general festival organizer use. This pool of 6 cars was also available for any HOD that needed a ride but opted out of the Rental Car option
- Elite Limo also provided a private airport transfer for each VIP separate from the delegation's school bus pick up/drop off.
- Our pre-festival estimates for Elite Limo spend was about \$342,000 and our final total was \$492,325.12. Prior to the festival start, we expected Cultural Ministers to only stay for the first week of the festival. Many Ministers ended up staying longer than 7 days so our final costs came in higher than planned.

Evaluation

Successes and Best Practices:

- **Cost Efficiency and Adjustments:**
 - The overall transportation budget was effectively managed, with final spending under budget in areas like Roberts Hawai'i, which came in at \$476,231.05 against the initial estimate of \$515,000.
 - Adjustments to the bus scheduling as needs evolved allowed cost reductions, showcasing an adaptive approach to budget management.
- **Diverse Transportation Modes for Efficiency:**
 - Multiple transportation types were used for efficient transfers, including school buses, motorcoaches, minicoaches, and luggage trucks. This tailored approach (e.g., school buses for delegation transport, motorcoaches/minicoaches for VIPs) optimized costs and comfort.
 - VIPs had dedicated motorcoaches or minicoaches depending on group size, ensuring efficiency and suitability for different group needs.
- **Dispatch and Coordination:**
 - Roberts Hawai'i provided on-site dispatchers at major hubs (UH and the Convention Center) and for significant events, which helped streamline festival operations and ensure smooth transitions between activities.
 - Private airport transfers for VIPs separated from general delegation transportation improved the experience for high-priority guests.

Areas for Improvement:

- **Flight Information and Last-Minute Changes:** Some late cancellations and duplications occurred due to flight delays, changes, or erroneous information, leading to potential service inefficiencies and additional costs.
- **Schedule Misalignment:** Transportation schedules were not consistently aligned with meal schedules, which may have impacted delegate convenience and satisfaction.
- **VIP Transportation Overruns:** The cost of Elite Limousine service exceeded estimates, totaling \$492,325.12 instead of the projected \$342,000. Many Cultural Ministers stayed longer than anticipated, driving up costs as they continued to utilize the private cars and drivers. Grouping performing groups by venue and time did not work out so well; many delegations wanted to leave immediately after their performances.
- **Program-Transportation Synchronization:** A more cohesive overlay of programming with transportation schedules was needed. Challenges in aligning session times with transport availability led to delays and gaps in service for delegates.
- **Delegation Tracking and Passenger Counts:** The transportation team faced difficulties in determining the number of delegates moving at a given time, complicating capacity planning. Clearer delegation size updates or a tracking system could help manage transport needs more efficiently.
- **Resource Limitations:** Insufficient buses and suboptimal scheduling, coupled with limited direct communication between drivers and delegation Heads of Delegation (HODs), affected transportation effectiveness. Support from the city or county to provide additional vehicles would have alleviated these challenges.

- **Volunteer Management and Event Scale:** Managing volunteer services was a challenge due to the large scale and geographic spread of events across satellite stages. Improved volunteer coordination and clear communication pathways are essential to ensure effective transportation support.

Recommendations for Future Programs:

- Assigned buses for each delegation.
- Implement a more robust communication channel with airlines or a real-time tracking system for incoming and outgoing flights to minimize last-minute changes and cancellations in transportation services.
- Develop an integrated schedule that aligns meal and transportation times, ensuring that delegates have convenient access to both without waiting times or overlaps.
- To better control costs, consider a tiered or flexible contract with VIP transport providers that allows for adjustments based on the actual duration of VIP stays.
- To avoid unanticipated overruns, implement a real-time tracking system for VIP transportation expenses to facilitate in-the-moment decision-making and avoid surpassing budgeted amounts.

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B.10 HEALTH AND MEDICAL SERVICES

Synopsis

The Department of Health (DOH) led the health and medical response for FestPAC, with a strong focus on managing COVID-19 safety throughout the event. DOH implemented a comprehensive plan to limit the spread of COVID-19, ensuring that health protocols were in place and readily accessible to all attendees. Although a spike in cases occurred, the availability of testing resources enabled consistent monitoring and helped keep the case rate in line with the statewide average, maintaining a safe environment for festival participants and visitors alike.

The Festival provided this messaging drafted by DOH to Delegates during FestPAC: Due to the rise of cases of COVID-19 in Hawai'i, delegates and visitors to festival events are urged to take necessary precautions to prevent the spread of respiratory virus including: (1) Staying home when sick; (2) Wearing a mask when you are indoors; (3) Practicing good hygiene; (4) Taking steps for cleaner air; and (5) Testing and treatment. For more information, visit [Hawai'i Department of Health](#).

COVID-19 tests were available at the Hawai'i Convention Center free-of-charge for delegates. The Hawai'i Department of Health (DOH) and healthcare partners worked closely with FestPAC organizers to support public health, both in Hawai'i and among visiting travelers and delegations during the event. After DOH was notified of several COVID-19 infections among participants during the first week, a DOH public health physician was available daily at the Hawai'i Convention Center to work closely with FestPAC organizers and Heads of Delegation. COVID-19 prevention, combined with ensuring access to testing and treatment services, was the leading focus. Prior to FestPAC, Hawai'i experienced gradually increasing COVID-19 community transmission levels. The statewide COVID-19 test positivity from June 4-10th, a measure of COVID-19 virus transmission in the community, was elevated at 15.9%. ([Hawaii COVID-19 Data | Disease Outbreak Control Division | COVID-19](#)) The increased COVID-19 test positivity observed in Hawai'i in June 2024 was consistent with what has been observed elsewhere in the United States and globally, coinciding with the emergence of the KP.2 and KP.3 variants. Although, FestPAC delegations had previously received pre-event traveler health guidance from the SPC and DOH, including measures for preventing respiratory virus infections such as COVID-19 vaccination, the following interventions were provided:

- Beginning on June 10th, free rapid COVID-19 testing was available daily during festival operating hours to delegates and the general public at the Hawai'i Convention Center. A total of 459 individuals sought testing with a 13.3% test positivity, consistent with what had been observed in the community. Among persons seeking in-person rapid COVID-19 testing, 28.5% reported residence in a visiting FestPAC country or territory.
- On June 12th, the [Hawai'i Department of Health issued a news release](#) to the general public to advise on high transmission levels and recommended interventions to prevent COVID-19 infections and complications. This was accompanied by free mask distribution to the general public during the week and during the FestPAC closing ceremony.
- A DOH physician and subject matter expert provided daily in-person briefings and consultation services to FestPAC organizers and Heads of Delegation to support COVID-

19 prevention and treatment access needs. The public health briefings were well received for their timeliness and utility in guiding post-event travel planning.

- On June 11th and June 14th, the Hawai'i Department of Health with the support of FestPAC organizers and the Heads of Delegation distributed nearly 5,000 free COVID-19 tests for self-administration.
- Throughout the event, any FestPAC attendee who tested COVID-19 positive on-site was offered free and confidential COVID-19 treatment evaluation by the event healthcare partner. Only one hospitalization was reported to DOH among FestPAC delegation members which was related to an underlying medical condition.

In summary, high community COVID-19 transmission was occurring in Hawai'i at the time FestPAC 2024 was held. Evidence-based DOH guidance for COVID-19 and respiratory virus transmission prevention was implemented in coordination with FestPAC partners to support public health.

Duties and Responsibilities

- City and County of Honolulu EMS:
Honolulu EMS's role was to provide medical standby during the major events of FESTPAC. EMS staffed 6 events with one patient treated and transported to an emergency room from the event at the Stan Sheriff Center.
- State of Hawai'i's Department of Health:
DOH prepared a COVID-19 guidance sheet for FestPAC delegates traveling to Hawai'i

Metrics

- **Testing Utilization:** 459 individuals sought COVID-19 testing, with a 13.3% positivity rate.
- **Visitor Metrics:** 28.5% of those tested were residents of visiting FestPAC countries or territories.
- **COVID-19 Test Distribution:** Nearly 5,000 free COVID-19 self-administered tests were distributed between June 11th and June 14th.
- **Hospitalizations:** Only one COVID-19-related hospitalization was reported among delegation members, linked to an underlying condition.
- **Community Transmission Context:** Statewide COVID-19 test positivity was at 15.9% from June 4-10, consistent with the presence of new virus variants, KP.2 and KP.3

Evaluation

Successes and Best Practices:

- DOH provided pre-event guidance, daily testing, and nearly 5,000 self-test kits, ensuring widespread access to COVID-19 prevention and treatment.
- DOH and healthcare partners worked closely with FestPAC organizers, issuing timely advisories and distributing free masks, including at the closing ceremony.
- Daily briefings from a DOH physician and confidential treatment evaluations for positive cases helped ensure delegates' safety, with only one unrelated hospitalization.

Areas for Improvement:

- Several COVID-19 infections were reported after the first week, suggesting that earlier detection and communication could have improved response efforts.
- Although testing was available, there was a lack of communication regarding the testing process and availability until later in the festival, which could have led to missed opportunities for early identification.
- While pre-event traveler health guidance was provided, there may have been gaps in ensuring all delegates received and understood the importance of these measures, especially in light of rising transmission rates.

Recommendations for Future Programs:

- Implement a proactive health monitoring system, ensuring clear communication and widespread visibility of health protocols and resources.
- Ensure delegates and attendees are fully informed of the COVID-19 testing process, testing locations, and hours of operation at the event venue, ideally before their arrival.
- Provide pre-event health education by communicating health guidance, reinforcing personal responsibility (e.g., staying home when sick, mask-wearing indoors), and ensuring that all delegates are thoroughly briefed on COVID-19 risks and preventive measures.
- Offer opportunities for rapid testing and confidential treatment evaluation at multiple locations near festival programs.
- Incorporate public health briefings throughout the event.
- Develop a plan for logistical support to assist delegates in planning for post-event travel and self-isolation if needed.

B.11 VOLUNTEER SERVICES

Synopsis

Native Hawaiian Hospitality Association (NaHHA), in partnership with Gravititas Pasifika, provided the curriculum, training, recruitment, scheduling and management for all FestPAC volunteers and support organizations to the 13th Festival of Pacific Arts and Culture to ensure that each sanctioned activity/event of the festival was properly manned with support from volunteers from the community.

Duties and Responsibilities

- Volunteer Recruitment
Through collaboration with the Festival Provider, Festival Marketing Contractor, Festival Communications Team and through its own channels, NaHHA forwarded recruitment vetted messaging for recruitment Volunteer Ambassadors from Native Hawaiian owned and led organizations, organizations whose focus areas and programming support the Native Hawaiian community as a direct audience, and members of the general public as a broader audience.
- Training
Volunteers participated in a two part specialized training sessions led by NaHHA. Opportunities for this training were provided in person and online. Training covered familiarization to Hawaiian culture, and introduction to the Hawaiian language, high level event logistics, volunteer expectations, guest assistance protocols, and an overview of the etiquette of the Pacific.
- Volunteer Coordination
NaHHA managed the sub-site created for training purposes, and scheduled volunteer shifts at the recommendation of a list of activities and events from the Festival Provider and provided ongoing support and communication with volunteers throughout the event.
- On-Site Management
NaHHA oversaw volunteer activities on-site throughout the Festival ensuring volunteers were equipped to fulfill their roles effectively and represent Hawai'i in a pono way. NaHHA provided administrative management and shift assignments and execution of volunteers utilized to execute the Festival of Pacific Arts and Culture.
- Support:
NaHHA lead volunteer operations with the support and partnership of following major partners to create, execute and manage multiple aspects of the services provided.
 - Mayors Office of Culture and Arts: provided complimentary use of an on-site training facility May 23 & 25, 2024
 - 'Ōiwi TV – film, production, and digital asset creation relating to recruitment, introduction videos, voiceover, training and ongoing social media messaging.
 - The Gay Agenda Collective – on-site volunteer scheduling and coordination
 - Hi'ilani Shibata – independant contractor Ho'okama'āina Training
 - Monte McComber – volunteer services to provide Cultural Etiquette of the Pacific Training

Metrics

Key Performance Indicators

- **Total Number of Volunteers:** There were a total of 579 volunteers that applied to participate in the festival, demonstrating strong community engagement and support. NaHHA engaged a total of 134 volunteers who cleared background checks and who had availability. There were over 200 volunteers who signed up but listed zero availability and were thus disqualified in the system.
- **Total Volunteer Hours:** The overall contribution of volunteers totaled 562 hours during the festival. Additionally, NaHHA logged 330 hours of offsite performance-related volunteer shifts, reflecting the extensive involvement of volunteers across various activities.
- **Volunteer Shifts:** 187 volunteer shifts were required, including 82 shifts for offsite performances. On average, each volunteer completed approximately 6-8 hours over the festival duration, equating to about 2 shifts for each volunteer throughout the 10-day event.
- **Highest Volunteered Position:** The highest volunteered position was held by one dedicated volunteer who contributed a remarkable 52 hours.

Volunteer Demographics

- **Language Skills:** Notably, 41.62% of volunteers possessed language skills other than English, enhancing the ability to engage with diverse delegations and attendees.
- **Age Distribution:** The age group distribution of volunteers was as follows:
 - 18-30 years: 16.78%
 - 30-40 years: 20.24%
 - 40-50 years: 17.99%
 - 50-60 years: 18.34%
 - 60-70 years: 16.78%
 - Over 70 years: 7.79%
 - Under 18 years: 2.08%
- **Gender Breakdown:**
 - Female: 71.68%
 - Male: 26.77%
 - Other: 1.55%

Evaluation

Successes and Best Practices:

- **Effective Oversight of Multiple Locations:** NaHHA successfully managed volunteer operations across four different offsite locations throughout O'ahu, staffing the main convention campus with 5-6 different tasks simultaneously at each site. This was made possible due to the number of volunteers recruited, particularly repeat volunteers, ensuring all areas were adequately supported.
- **Comprehensive Cultural Training:** NaHHA implemented multiple cultural training sessions for volunteers prior to the event, preparing them to engage effectively with the

delegations. This emphasis on cultural understanding contributed to a respectful and authentic representation throughout the festival.

- Utilization of Communication Apps: NaHHA leveraged apps like GroupMe for scheduling and quick messaging, which facilitated efficient communication for satellite events off-campus. This technology allowed us to maintain consistent contact with volunteers, enhancing the ability to respond promptly to any issues that arose during the event.

Areas for Improvement:

- Coordination of off-site public events posed communication challenges for the entire team, particularly for leads.
 - Security, volunteer management, and the Festival provider used separate communication systems, leaving key planners reliant on phones and missing critical updates.
 - A unified communication strategy and a pre-event "dress rehearsal" could have identified and resolved issues in advance.
- There was frequent disconnect between the event management team, the Festival Director's team, and the volunteer management team.
 - It was unclear who was in charge of specific responsibilities, leading to confusion.
 - Decisions made by the event management team at times conflicted with directives from the Festival Director's team, especially during the early days of the event.
 - Clearer communication about decision-making responsibilities between leads could have prevented confusion and tension between major contractors.
 - Given the complexity and demands of a multi-day event, such tensions added to the already high stress and long working hours.
- The volunteer scheduling portal was not robust enough to efficiently handle reporting and shift assignments.
 - Scheduling and assignments had to be done manually, as there was no functionality for mass assignment based on availability.
 - The portal lacked the capacity to handle the scale of tasks clearly, concisely, and in a user-friendly manner.
 - More time to familiarize the team with the site would have been helpful, along with comprehensive training.
 - Technical support was a major concern, as there was no in-house or Hawai'i time zone support available for quick troubleshooting.
 - Having an IT support person in-house or within the same time zone would have greatly improved responsiveness to technical issues.
 - Volunteer schedule did not align with operations schedule. Events teams began at 8am and volunteers began at 10am.

Recommendations for Future Programs:

- Establish Integrated Communication Protocols
 - Develop an integrated communication protocol for future events to enhance coordination across teams.
 - Implement a unified communication platform accessible to all key players, including event managers, festival directors, and volunteer management.

- Schedule regular pre-event meetings and establish clear communication channels to reduce confusion and ensure all leads are informed of critical decisions and changes.
- Conduct a "dress rehearsal" or comprehensive walkthrough before the event to troubleshoot issues and align roles, minimizing misunderstandings during the actual event.
- **Improve Volunteer Scheduling and Management Systems**
 - Upgrade the current volunteer scheduling portal to be more robust, user-friendly, and capable of mass assigning shifts based on volunteer availability.
 - Invest in a system with better reporting capabilities to streamline volunteer management.
 - Provide thorough training for staff on how to navigate the platform efficiently.
 - Ensure IT support is available in the Hawai'i time zone during critical periods to quickly resolve technical issues.
- **Strengthen Training and Support for Volunteers**
 - Enhance volunteer training programs to include cultural etiquette, event logistics, crisis management protocols, and team-building exercises.
 - Offer ongoing support throughout the event with designated leads for volunteer queries and a reliable feedback mechanism.
 - Focus on creating a positive environment for volunteers to reduce tensions during high-stress situations and foster a cohesive team dynamic.

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B.12 ARRIVALS AND DEPARTURES

Synopsis

The Department of Transportation (DOT) Airports team held meetings with stakeholders to ensure a coordinated and supportive experience for FestPAC attendees arriving and departing through Honolulu International Airport (HNL). This collaboration involved key tasks at each phase to enhance the attendees' airport experience and facilitate smooth logistics.

Arrivals: Upon arrival, FestPAC attendees were identified, warmly welcomed in the Customs and Border Protection (CBP) area, and expedited where possible. The DOT team provided refreshments, lei greetings, live entertainment, and a designated area for relaxation, helping to create a welcoming and culturally engaging first impression. Coordination with the transportation company, PII, included organizing special parking for the convenient pick-up of FestPAC groups.

Departures: For departures, the team managed logistics in partnership with PII, supporting transportation from Honolulu to the airport. The team assisted Touchdown Trucking with luggage drop-off, coordinated special parking for attendee drop-off, and liaised with airline check-in counters to streamline check-in processes. Collaboration with TSA included communicating departure details to manage the flow of attendees through security, with priority access provided when feasible. Entertainment at the departure gate added a final touch of Hawaiian hospitality, leaving attendees with a lasting impression of their FestPAC experience.

Duties and Responsibilities

- Customs and Border Protection (CBP) – Processed international passengers, including agriculture inspection of luggage and declaration/tariffs/taxes on goods. Conducted outreach to FestPAC attendees.
- United States Department of Agriculture (USDA) – Inspected luggage and managed declaration of goods upon arrival and departure. Conducted outreach to FestPAC attendees.
- State Department of Agriculture – Oversaw agriculture inspection of luggage and declaration of goods on arrival. Conducted outreach to FestPAC attendees.
- State Department of Fish and Wildlife – Inspected luggage and managed declaration of goods on arrival. Conducted outreach to FestPAC attendees.
- TSA – Inspected passengers at departure.
- Hawai'i Tourism Authority (HTA) – Provided information on FestPAC.
- Pacific Islands Institute – Managed ground transportation for arrivals and departures.

Evaluation

Successes and Best Practices:

- Hawai'i Tourism Authority (HTA)
 - Coordinated arrival processes allowed FestPAC attendees to move smoothly through customs, receive expedited service where possible, and enjoy a warm welcome with refreshments, lei greetings, and live entertainment.
 - Effective partnerships between DOT, CBP, USDA, TSA, HTA, Pacific Islands Institute, and other stakeholders ensured that all stages of the airport experience were well-supported, from arrival to departure.

Areas for Improvement:

- Department of Transportation (DOT)
 - Should have coordinated meetings earlier with Ground Transportation and Touchdown Trucking.
 - Needed cash-to-credit card machines for Pacific Islanders who didn't have credit cards for additional luggage.
 - Better coordination was required for VVIPs.
 - A SharePoint or another platform should have been used to keep everyone updated with sorted information.
 - Communication with SmarteCarte for “free” carts could have been better.]

Recommendations for Future Programs:

- Department of Transportation (DOT)
 - Organize meetings earlier with key partners like Ground Transportation and Touchdown Trucking.
 - Provide cash-to-credit card machines for Pacific Islanders who may not have credit cards.
 - Ensure VVIP coordination is more streamlined in future events.
 - Use a central platform like SharePoint for real-time information sharing.
 - Prearrange agreements with services like SmarteCarte for free carts.

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B.13 FESTIVAL VILLAGE

Synopsis

The Festival Village at the 13th Festival of Pacific Arts and Culture (FestPAC) was a groundbreaking feature, marking the first time the festival was hosted in Hawai'i and the first time the village was situated indoors. Located at the Hawai'i Convention Center, the village housed 28 traditional hale (structures), each representing a participating nation. These hale were constructed using invasive tree species, such as Albizia and Eucalyptus, blending traditional Hawaiian architecture with innovative building techniques. Designed by AHL and constructed in partnership with the Albizia Project, the initiative was a testament to sustainable material sourcing, creating a culturally significant and environmentally responsible space.

The construction of these 28 structures within a short three-day period highlighted the festival's theme, "Ho'oulu Lāhui: Regenerating Oceania." The use of invasive trees not only reduced Hawai'i's reliance on imported materials but also contributed to job creation, carbon sequestration, and the restoration of native forests. The Albizia Project played a pivotal role in these efforts, diverting the invasive tree waste stream into valuable wood products and opening pathways for a circular economy in Hawai'i.

The Festival Village was not just a space for craftsmanship and artistry; it served as a vibrant hub for cultural exchange. Visitors witnessed live demonstrations of traditional practices, including weaving, bark cloth-making, and the crafting of fishhooks and adornments. Additionally, the 29-foot Mau Loa canoe and a Star Compass offered interactive, immersive experiences, showcasing the Pacific Islanders' renowned celestial navigation skills.

Throughout the 10-day festival, the village's main stage became the heart of cultural performances, featuring heritage dances, contemporary music, fashion shows, and impromptu choral singing from the participating nations. The Festival Village was an unprecedented, immersive experience, seamlessly blending tradition and modern innovation, and leaving a lasting impression of cultural unity and environmental stewardship.

Duties and Responsibilities

- Architects Hawaii Limited (AHL) – Design of the festival village.
- The Albizia Project – Festival village construction, clearing state lands to source wood for hale.
- State of Hawai'i | Department of Land and Natural Resources (DLNR) – providing state lands to be cleared of wood (Nation of Hawai'i); sourcing material.
- City & County of Honolulu | Department of Facilities and Maintenance (DFM) – transportation of hale parts to festival village

Metrics

- DLNR supplied 47 man-days over 11 days with a total of 376 work hours. DLNR provided saws, saw gas, bar oil, saw chain, transportation, PPE, and other miscellaneous tools and

equipment. Staff dropped trees, cleared weeds, hauled slash and material, and skidded logs. Overall, it was a huge success.

Evaluation

Successes and Best Practices:

- The successful execution of the Festival Village within a tight timeframe is a remarkable achievement, reflecting the dedication and teamwork of everyone involved.
- A passionate and committed group of individuals came together to work towards a shared goal. Not always successful when you have that many “passionate” people involved.
- The collaboration among state, city, county, military, private entities, and a sovereign nation was commendable, highlighting the collective commitment to preserving and celebrating culture and the stewardship of Moananuiākea.
- The project stands out as the largest sustainable initiative in the state, effectively utilizing invasive tree species such as Albizia, Eucalyptus, Gunpowder, and Macaranga.
- The removal of over 1,000 invasive trees has revitalized ancient lo‘i, allowing for the replanting of native Hawaiian plants and the restoration of food production.
- The hale design and prefabrication process emphasized innovative strategies, design, and environmentally friendly practices to preserve native ecosystems and responsible land stewardship, which included the following:
 - Sustainability - Prioritizing eco-friendly materials, locally sourced plant materials, and energy-efficient designs to minimize environmental impact. Reduced carbon footprint by sourcing and prefabricating all lumber for structures on site.
 - Community Engagement - Involving local communities in the design and construction process to ensure that projects meet their needs and foster a sense of ownership.
 - Education and Awareness - Raising awareness about sustainability in architecture and encouraging best practices in the industry.
 - Innovative Use of Materials - Utilizing alternative materials that are renewable or have a lower carbon footprint, such as invasive trees.
 - Holistic Design Approach - Integrating various aspects of sustainability, from energy efficiency to social impact, into a cohesive design philosophy.
 - Collaboration - Partnering with environmental organizations, local governments, and communities to enhance the effectiveness and reach of this project.
 - Research and Development - Investing in research to develop new sustainable practices and technologies that were implemented in this project.
 - Promote reuse – retrofit and repurpose existing hale to reuse in other projects.
- Provision of sufficient timber to build out the festival village.

Areas for Improvement:

- The festival provider could have benefited from a larger team or more internal resources to better manage the event's various complexities and moving parts.
- Contracts
 - A standardized contract form should have been utilized to streamline processes.
 - The execution and finalization of contracts were slower than expected, delaying timely invoice issuance. This made it difficult to keep contractors motivated to

- continue to work overtime without a contract towards what seemed like an impossible deadline.
- Schedule
 - Engaging team members earlier in the planning process would enhance logistics and overall execution.
 - Additional time should be allocated for:
 - Loading materials, equipment, and systems to prevent overlapping work.
 - Constructing the Festival Village – Ensuring safety on the construction site, which is the top priority; challenges arose due to excessive hours worked without sufficient breaks and not enough time and people.
 - Organizing the packing and loading out of each Pacific Island country's belongings.
 - Efficiently deconstructing the Festival Village.
 - Cleaning up materials, equipment, and systems.
 - Communication
 - The small size of the Gravitas Pasifika team contributed to communication challenges both internally and with external partners, often resulting in delays and/or conflicts in decision making.
 - The presence of too many decision-makers led to confusion, indecisiveness, and misaligned expectations.
 - Clear and timely communication is essential; decisions made should be consistent and not subject to change based on varying inputs.
 - A unified voice from Gravitas Pasifika would enhance clarity in key decision-making processes.
 - Payment Processes
 - Payment timelines were slow, which made it challenging to maintain contractor engagement and momentum.
 - Volunteers. There was a shortfall in military volunteer support, contrary to what was communicated. This miscommunication adversely impacted the manpower, particularly during the deconstruction phase.
 - Attempts with Events International to clarify volunteer attendance during the deconstruction were unproductive, as the expected volunteers did not arrive, leaving us with a handful of people to deconstruct the entire Festival Village. This obviously took the team longer than anticipated and caused a tremendous amount of stress due to the amount of work required for completion.
 - Did not have the right equipment to clean up construction debris for +200,000 SF after deconstruction. Hawai'i Convention Center only provided 2 small brooms, despite asking several times for large push brooms.
 - Early planning is critical; the site for tree felling was advantageous as it did not require a permitting process due to its location on HDOA land. The request for timber was received in late January, and earlier execution could have been achieved with an additional 2-3 months' advance notice. Furthermore, requests for foliage and thatch were made just 1-2 weeks before FestPAC. If notice had been provided in January rather than June, coordination with the tree-trimming schedule could have ensured an adequate thatch supply for the village.

Recommendations for Future Programs:

- Highlighting the use of invasive woods was a significant achievement, as other island nations likely face similar challenges with invasive species. Increased outreach of this kind is essential, as transforming invasive species into economic opportunities is one of the most effective ways to engage the public in addressing this issue.

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B.14 BROADCAST AND MEDIA HUB

Synopsis

A comprehensive broadcast partnership was negotiated with Hawai'i News Now (HNN) to ensure live broadcast coverage of all major events throughout the festival. This included the Wa'a Arrival Ceremony, Opening Ceremonies, Closing Ceremonies, Ecumenical Service, and performances on the Festival Village Main Stage showcasing every participating country, along with daily highlights of other festival activities. These broadcast feeds were made available to local, national, and international media.

A media hub was organized at the Hawai'i Convention Center, which provided vetted media with a dedicated workspace during the festival and access to daily broadcast and photography resources. Clean and accessible broadcast feeds were ensured, allowing countries across the Pacific and around the globe to tune in.

With the support of festival provider PR and media partners, Stryker Weiner & Yokota Public Relations, Inc., 4 Miles LLC, and the State of Hawai'i, Festival Provider facilitated a thorough media vetting process to ensure that only legitimate media sources and outlets were granted access to cover the festival. Additionally, media representatives were required to agree to a cultural sensitivity policy to ensure respectful and accurate reporting of the cultural practices and heritage of Pacific peoples, while also helping to protect the intellectual property of these indigenous communities.

Duties and Responsibilities

- Stryker Weiner & Yokota Public Relations, Inc. – media credentialing, staffing the media center during FestPAC
- 4 Miles LLC – film and broadcast lead, liaison with SPC's media team
- Hawai'i News Now (HNN) – broadcast station partner

Metrics

- Broadcast (HNN) Metrics:
 - TV Impressions: 78,355
 - Digital Impressions: 6,500,000
 - Video Views 4,500,00
- Total Countries Reached: 125+

Evaluation

Successes and Best Practices:

- The festival provider team devised an accreditation system from scratch.
- IP policies were developed and aligned with vetting procedures and communication waivers.
- Broadcast coverage was extremely successful, reaching over 125 countries worldwide.
- Media hub was successful in providing clean feeds to all nations.

Areas for Improvement:

- The absence of a well-defined credentialing or intellectual property process from SPC presented challenges, requiring the festival provider to independently establish procedures.

Recommendations for Future Programs:

- SPC should establish and outline a clear framework for accreditation and intellectual property protections to streamline processes for future festivals.

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B.15 MARKETING AND COMMUNICATION

Marketing and promotional efforts for FestPAC were multifaceted. In the lead-up to the event, traditional PR strategies were implemented to drive awareness, educate the public, and generate interest in attending. These efforts included distributing news releases, pitching stories to local Hawai'i, U.S. domestic, and international media, securing calendar listings, and coordinating TV, radio, digital, and print media interviews from January through June, 2024.

Social media strategies were leveraged across Instagram and Facebook, resulting in a 15,000 increase in followers between January and June 2024.

Additionally, a testimonial video series was produced to capture firsthand accounts from past FestPAC attendees, Commissioners, Program Leads and master cultural practitioners who play integral roles in leading FestPAC programs. These videos aimed to inform the community about what to expect at the festival while also building support and enthusiasm to drive attendance. They were distributed digitally via the FestPAC website and social media platforms, with targeted boosts to reach key Hawai'i demographic groups, as well as pre-arrival and post-arrival visitors to the state.

Gravitas Pasifika successfully negotiated a media partnership with the *Honolulu Star-Advertiser* to publish a 36-page insert in the Sunday paper on June 2, 2024, ahead of the commencement of FestPAC. The insert provided readers with a comprehensive guide to the 10-day festival, including a full schedule of events, highlights of marquee activities, venue information, and acknowledgments of key partners. This strategic media effort ensured that both the local community and visitors were well-informed about the festival, boosting awareness and engagement leading up to the event.

Duties and Responsibilities

Stryker Weiner & Yokota Public Relations, Inc. – public relations and communications
4 Miles LLC – film and broadcast lead, testimonial videos
Honolulu Star-Advertiser – advertisement partner

Metrics

- Digital Impressions: 618,002,787
- TV Impressions: 3,075,527
- Print Impressions: 3,536,450
- Social media (Instagram):
 - Impressions: 764,150
 - Accounts reached: 72,114

Reports:

- [PR Critical Mention Report](#)

Assets:

- [Star-Advertiser Insert](#)
- Broadcast Footage

- 4 Miles Footage
Photography

Evaluation

Successes and Best Practices:

- Generated incredible coverage across digital, print, broadcast, and social media, with the majority of the coverage being positive.
- Successfully raised awareness in local communities, particularly indigenous communities, fostering pride and excitement about celebrating Pacific heritage.
- Excellent image inventory from Nicholas Tomasello made festival promotion seamless and visually engaging.

Areas for Improvement:

- With earlier funding for SWAY or additional staff for the festival provider, preparations could have begun sooner, allowing for a more extended planning period ahead of the festival.
- More outreach with schools and community groups could have helped to raise awareness and involvement.
- Additional planning was necessary to create clear pathways for community involvement. Due to understaffing, the team couldn't manage inquiries from community members asking how they could help or participate.
- The approval process for press releases presented some challenges in distributing information in a timely and efficient manner, occasionally leaving releases undistributed due to delays in receiving approval.
- Due to staffing shortages, the festival provider was unable to provide the PR team with all programmatic information and real-time updates during the festival, which led to communication gaps, especially when changes occurred.

Recommendations for Future Programs:

- Develop a robust communications plan early and begin efforts at least a year before the festival.
- Establish a clear process for disseminating information, identify key audiences, and ensure access to the right content.
- Connect with Pacific region media, possibly through SPC, to ensure promotion reaches all relevant participating nations.
- Ensure adequate staffing, especially during the festival, to capture and communicate updates to the public, including event changes, cancellations, and locations.

B.16 WEBSITE & DIGITAL PLATFORM



Squarespace (Main Website):

The main festival website was designed and developed by the UH West O'ahu Academy for Creative Media, then supplied with content and maintained by Gravitas Pasifika. This was done entirely on Squarespace, with the Head of Delegation Info Portal being held on Microsoft Teams. This website went live on 09/21/2024 and also included the integration of the Hawai'i News Now livestreams.

Website Traffic Analytics

Date Range: 09/21/2023 – 09/26/2024

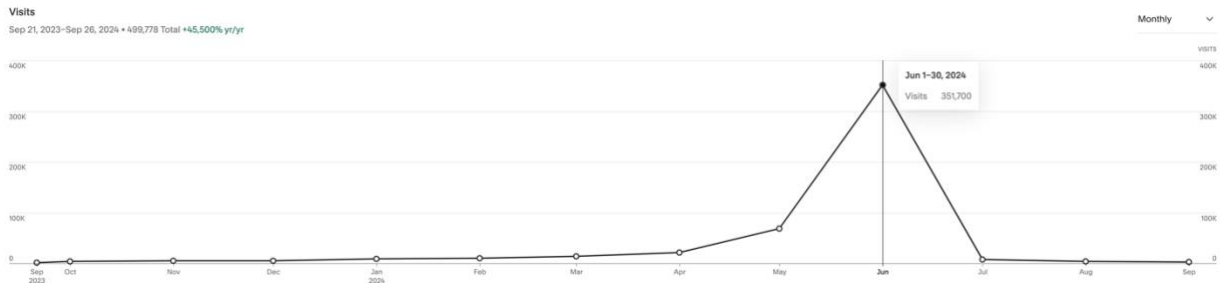
Visits: 499,778

Bounce Rate: 57.99%

Unique Visitors: 290,531

Page Views: 1,090,003

Geography: 99 countries



DataHouse (Registration Portal):

DataHouse built out a digital platform to handle the events and registration for the festival. They handles website design, development, and M&O. These were all managed using AWS, SendGrid, and Google Cloud.

Registration Portal Analytics

Registrants:

Archiving of registration information is currently in process.



Whova (SPC):

The Pacific Community team used the event management software Whova to coordinate SPC-led events, inclusive of the CPAC meetings at FestPAC.

Evaluation

- While the website was the main source for festival content and schedules, it was continuously being updated through festival proper. The creation of a registration platform that looked almost identical led to confusion on both the admin and user side. There was also no clarity in the use of registration for access to the festival (i.e. QR codes, requirements of biodata, etc.).
- Key partners, specifically for Volunteer Coordinators (NaHHA) and Media Management (SWAY), were not included in the design of the registration portal for their specific personnel. The technical support from DataHouse did not have an effective turnaround time for partners to use the system to their benefit.
- The use of Whova was not coordinated with the use of main festival digital platforms, resulting in confusion among festival participants for specific programs.

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B.17 FUND DEVELOPMENT

Synopsis

Ho'oulu Lāhui – Regenerating Oceania

13th Festival of Pacific Arts & Culture

06 - 16 June 2024

Aaron J. Salā, PhD, Festival Director

FESTIVAL SPONSORSHIP

Just as water in its many forms connects Oceania, our partners provide the means to bring this Pacific celebration together.

Sponsors have many ways to engage with the participants and attendees of the ten-day Festival of Pacific Arts and Culture through support of its many events and activities. This Pacific-wide festival is expected to draw thousands in addition to generating global attention through international press coverage and social media.

Sponsorships can be customized upon request to enhance marketing and branding opportunities, as well as your company's interests and budget.

- **KAI HOHONU - Deep Sea (\$5,000,000)**
- Like the deep sea on which we depend for food, transportation, and its critical role in the Earth's climate system, the Kai Hohonu level of sponsorship makes a large portion of the Festival of Pacific Arts and Culture possible.
- **KAI KŪ'ONO – Bay or Gulf (\$2,000,000)**
- Bays and gulfs help with navigation, provide protection from storms, indicate ecosystem health, and often attract people to live by them, making their livelihoods from them.
- **KAI KO'ELE – Where the Ocean is Good for Gathering Shellfish (\$1,000,000)**
- Shellfish can be an important food source, a water filter, and a reef-builder, and the watery environment that supports their health and propagation makes all their benefits possible.
- **KAI PĀPA'U – Shallow, Shoal (\$500,000)**
- While shallow waters do not touch as many shores as the deep ocean, they are critical to those they do.

- **KAI MAU – Mid-tide Zone (\$250,000)**
- The ebb and flow of the middle tide zone nurtures a greater variety of plants and animals than other tidal areas.
- **KAI MALOLO – Calm Sea (\$150,000)**
- Like calm seas in a cove, the generosity of Kai Malolo sponsors smooths the way for a successful festival.
- **'AEKAI – Where Sand Meets the Sea (\$100,000)**
- The resources of 'Aekai Sponsors help turn years of planning into one of the largest international festivals in the world.
- **'EHUKAI – Sea Mist (\$50,000)**
- Although sea mist may at first appear inconsequential, it is felt by all as is the support from 'Ehukai sponsors.





	Kai Hohonu	Kai Kū'ono	Kai Ko'ele	Kai Pāpa'u	Kai Mau	Kai Malolo	'Aekai	'Ehukai
Benefits	\$5M	\$2,000,000	\$1,000,000	\$500,000	\$250,000	\$150,000	\$100,000	\$50,000
Sponsor Host	Sponsor and Host a Festival Event	Sponsor and Host a Festival Event	Sponsor and Host a Festival Event					
Invitation to private reception	10	6	4					
Banner Placement (to be determined)	Activities or Venue	Activities or Venue	Activities or Venue					
Logo Placement & Recognition in FESTRIAC Collateral	•	•	•	•	•	•	•	•
Live Acknowledgment from Stage	•	•	•	•	•	•	•	•
Litling in FESTRIAC Collateral	•	•	•	•	•	•	•	•
Acknowledgment in domestic and international advertising	•	•	•	•	•	•	•	•
Signage at FestPAC	•	•	•	•	•	•	•	•
Customized gifts	•							
VP Tickets to Opening and Closing Ceremonies	30	25	20	15	10	10	10	6
VP Tickets to Sessions	30	25	20	20	20	20	20	20






For more information, please be in touch with Patti Look, 808-387-1933 or plook@hswailantel.net
Website: <https://www.festpachawaii.org/>

Duties and Responsibilities

- Patti Look, The FundDevelopment Group – Fundraising Lead
- Dr. Aaron J. Salā, Festival Director – Fundraising Liaison

Sponsor Levels

Kai Hohonu	\$5,000,000
Kai Kū'ono	\$2,000,000
Kai Ko'ele	\$1,000,000
Kai Pāpa'u	\$500,000
Kai Mau	\$250,000
Kai Malolo	\$150,000
'Aekai	\$100,000
'Ehukai	\$50,000

Sponsor and Donors

1	Governor and First Lady	Kai Hohonu	\$5,000,000
2	State of Hawaii	Kai Hohonu	\$5,000,000
3	City and County of Honolulu	Kai Hohonu	\$5,000,000
4	Kamehameha Schools	Kai Hohonu	\$4,060,000
5	Office of Hawaiian Affairs	Kai Ko'ele	\$1,500,000
6	Hawai'i Tourism Authority	Kai Pāpa'u	\$500,000
7	Smith Family	Kai Pāpa'u	\$500,000
8	The Hawai'i Pacific Foundation	Kai Mau	\$250,000
9	Matson	Kai Mau	\$250,000
10	Department of State, United States of America	Kai Mau	\$250,000
11	Salesforce	Kai Malolo	\$200,000
12	Hawai'i Community Foundation	'Aekai	\$100,000
13	Outrigger Resorts and Hotels	'Aekai	\$100,000
14	Doris Duke Foundation	'Ehukai	\$50,000
15	Hawaiian Air	'Ehukai	\$50,000
16	Alaska Air		\$25,000
17	First Hawaiian Bank		\$20,000
18	Hawai'i Gas		\$10,000

Evaluation

Successes and Best Practices:

- Securing substantial grants from state and city governments played a pivotal role in kickstarting our fundraising efforts, building confidence in an event that was unfamiliar to many in Hawai'i, including key decision-makers in the sponsorship process.
- Likewise, sponsorship from the Office of Hawaiian Affairs and the Hawai'i Tourism Authority conveyed a strong message that organizations committed to furthering Native Hawaiian initiatives were also fully supportive of FestPAC.
- Securing large sponsorships upfront, not only instilled confidence but also enabled us to reach our sponsorship goal within the compressed timeframe.
- FestPAC sponsors were offered a full range of marketing benefits which helped them justify the allocation of funds from both their philanthropic as well as marketing budgets.

Areas for Improvement:

- One of the significant challenges was raising awareness of FestPAC within the Hawai'i-based funding community. To effectively educate potential funders about FestPAC, our communications and outreach efforts need to begin 9-12 months before active sponsorship-building initiatives. The outreach program could include informational coffees and other gatherings; simple festival collateral, and online communications.
- While the images from past Festivals as well as the material for the 13th FestPAC served as compelling tools for conveying the FestPAC case, presenting key data points (such as attendance numbers, demographics, etc.) would be beneficial for a more comprehensive understanding of FestPAC's impact.

- Assembling a small team of volunteers comprising community and business leaders to help identify and seek out potential sponsors, would greatly enhance efforts to secure sponsorships.

Recommendations for Future Programs:

- 24-30 months prior to the festival start actively seeking sponsors to allow time for decision-making and relationship-building.
- 30 months prior to the festival, planners should develop a festival plan that can be used by the sponsorship team to secure institutional funding (government, foundation, and corporate).
- Confirm and secure the majority of sponsorships by no later than six months before the festival allowing the team to build relationships and foster communications with the sponsors; publicize (as appropriate) sponsors' support prior to FestPAC; and better understand funders' sponsorship goals in advance of the festival.
- Recruit and invite community and business leaders to serve on a “blue ribbon” committee to secure FestPAC sponsorships.
- Work with the festival logistics team to create a feasible plan for sponsorship benefits, including signage, stage acknowledgments, and other benefits prior to finalizing and presenting these benefits to potential sponsors.
- Form a volunteer Sponsors Hospitality team that provides sponsors and their guests a memorable festival experience. Each volunteer would have 2-3 sponsors for which they would serve as festival liaisons and host both before and during the festival.

GENERAL AREA C: FESTIVAL PROGRAMMING

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C.1 VENUES

Synopsis

The 13th Festival of Pacific Arts and Culture held events at many different venues and stages across O'ahu, the following locations served as primary venues for ceremonies and programming:

- Hawai'i Convention Center
- Bishop Museum
- SimpliFI Arena at Stan Sheriff Center
- Capitol Modern
- Kualoa Regional Park

These key venues served as the foundation for ceremonies and a diverse array of programming. The Hawai'i Convention Center functioned as the festival's central hub, while Bishop Museum hosted the carving and tattoo programs and the 'Aha'aina, a special event sponsored by the City and County of Honolulu for the participating nations. The SimpliFI Arena at Stan Sheriff Center was the setting for the Opening, Ecumenical, and Closing ceremonies, and Capitol Modern showcased art exhibitions centered around the Pacific, alongside a series of dance performances.

Hawai'i Convention Center

Photo credit: <https://www.watg.com/project/hawaii-convention-center-hawaii-usa/>



The Hawai'i Convention Center (HCC) stands as an architectural marvel and premier venue for events on the island of O'ahu. Located in the heart of Honolulu's dynamic Ala Moana district, the 1.1 million-square-foot facility includes a 200,000-square-foot exhibit hall, a 35,000-square-foot ballroom, rooftop events garden, meeting rooms, and theaters. The programming for the Festival of Pacific Arts and Culture (FestPAC) at the Hawai'i Convention Center was a vibrant celebration of

Pacific Island cultures, showcasing the rich traditions and artistic expressions of the region. The event featured a variety of activities, including traditional performances, interactive workshops, and cultural exhibitions, all set against the backdrop of the convention center's state-of-the-art facilities. Attendees had the opportunity to experience diverse forms of artistic expression, from dance and music to visual arts and craft-making, providing a comprehensive and immersive cultural experience. The convention center's spacious and versatile venues were expertly utilized to facilitate large-scale performances, intimate workshops, and engaging discussions, creating a dynamic and inclusive environment for cultural exchange and celebration. The Hawai'i Convention Center was the central hub for the event, with Exhibition Halls I, II, and III hosting the Festival Village. This village featured 28 traditional thatched hale, each representing a participating country, where goods were sold, and cultural demonstrations took place. The third

floor was dedicated to conferences and symposia, while the fourth floor, with its ballrooms, served as the dining area for delegates and the venue for events hosted by Kamehameha Schools and the Pacific Community (SPC). The convention center was also a gathering place for delegates and a transportation hub for off-site programs.

Bishop Museum: State Museum of Natural and Cultural History of Hawai'i

Photo Credit: <https://www.bizjournals.com/pacific/news/2024/09/24/bishop-museum-plans-to-search-for-new-ceo.html>



Bishop Museum stands as a testament to Hawai'i's rich cultural heritage and natural history, founded in 1889 by Charles Reed Bishop in honor of his late wife, Princess Bernice Pauahi Bishop, the museum has been a benchmark of education and exploration for over a century.

The Festival of Pacific Arts and Culture (FestPAC) programming at the Bishop Museum offered a deeply enriching experience that highlighted the museum's extensive collection of Pacific artifacts and cultural heritage. The event featured a range of activities designed to engage visitors with the rich traditions of the Pacific Islands, including expert-led lectures, hands-on craft workshops, and traditional storytelling sessions. The museum's galleries and outdoor spaces were transformed into hubs of cultural exchange, showcasing everything from intricate Polynesian tattoos and traditional weaving to music and dance performances. By leveraging the museum's historical and educational resources, FestPAC at the Bishop Museum provided a unique opportunity for attendees to connect with and gain insight into the diverse cultures of the Pacific in a setting dedicated to preserving and celebrating this rich heritage.

SimpliFi Arena at Stan Sheriff Center

Photo Credit: <https://www.hawaiipublicradio.org/show/the-conversation/2020-12-29/the-conversation-uh-administration-talks-labor-contracts-federal-aid-ahead-of-2021>



The University of Hawai'i at Mānoa is a cornerstone of academic excellence in O'ahu. Established in 1907, it has become a hub of academic excellence, cultural diversity, and innovation. Stan Sheriff Center is a 10,300-seat multi-purpose arena located at the University of Hawai'i at Mānoa. Since opening in 1994, it has served as the home to the University's men's and women's basketball and volleyball teams and has hosted several memorable events in Honolulu. FestPAC's main events, Opening Ceremony, Ecumenical Service, and Closing Ceremony were held at Stan Sheriff Center with over 6,500 public seats.

Capitol Modern: The Hawai'i State Art Museum

Photo Credit: <https://www.capitolmodern.org/visit>



Capitol Modern, housed within the historic No. 1 Capitol District Building, is a beautiful venue that holds rich Hawaiian history dating back to the 19th century. Originally the site of the Hawaiian Hotel built in 1872 during the reign of Kamehameha V, it later served as the Armed Services YMCA during World War II. Renamed Capitol Modern in 2023, this venue plays a pivotal role in the State Foundation on Culture and the Arts.

Capitol Modern played a significant role in FestPAC 2024, hosting a diverse array of events that highlighted the contemporary aspects of Pacific Island culture. The venue showcased art exhibitions featuring works by Pacific Island artists, including the Pilina – FestPAC 50th Anniversary Exhibition and Our Sea of Islands exhibits, offering attendees a glimpse into the modern interpretations of traditional art forms.

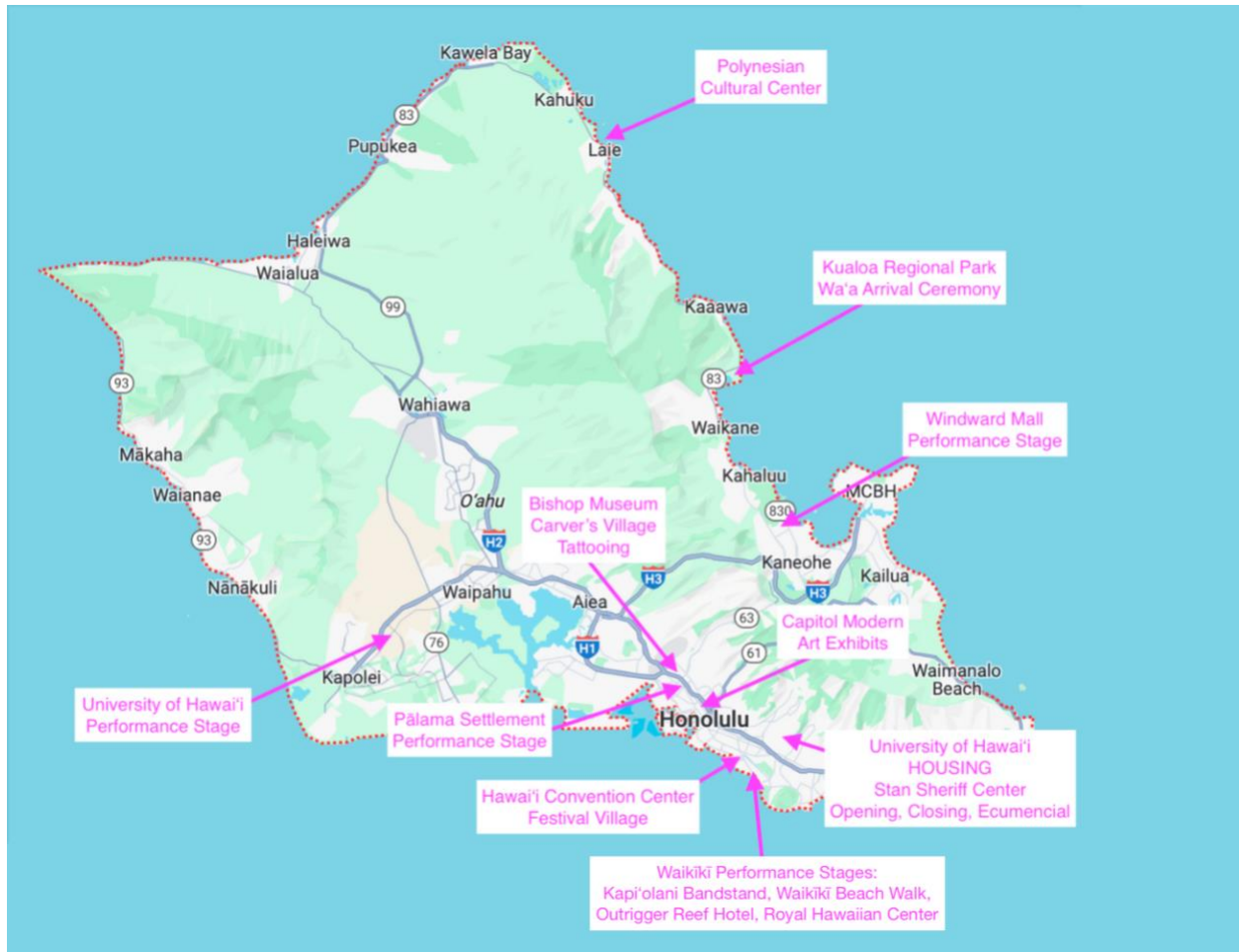
Kualoa Regional Park

Photo Credit: <https://www.dronestagr.am/kualoa-regional-park-oahu-hawaii-usa/>



Kualoa Regional Park is a beautiful venue positioned along the Windward coast of O'ahu. Traditionally occupied by voyaging chiefs and Hawaiian royalty, this sacred site holds deep cultural significance. The Park covers 153 acres and is known for its stunning views and the iconic Mokoli'i Island.

Kualoa Regional Park served as a major venue, accommodating over 28 wa'a for the extensive Wa'a Program and Wa'a Arrival Ceremony. Managed by the City and County of Honolulu, the Festival collaborated with the Parks and Recreation Department and the Hakipu'u 'ohana to oversee the site for FestPAC.



Satellite Stage Synopsis:

To make the delegate performances more visible to the local communities on O‘ahu, the Festival provider partnered with local organizations to host stages throughout the island for dance, music and fashion programming performances. The following locations served as satellite venues for FestPAC:

- Hawai‘i Convention Center – Festival Village Main Stage
- Kapi‘olani Bandstand
- Windward Mall
- University of Hawai‘i - West O‘ahu
- Pālama Settlement
- Waikīkī Beach Walk
- Outrigger Reef Hotel – Kani Ka Pila Grille
- Polynesian Cultural Center
- Ala Moana Center Stage
- Kawaiaha‘o Church

Satellite Stage Venues

Hawai'i Convention Center – Festival Village Main Stage

Date/Time: June 7-8 and June 10-15 (10 a.m. – 6 p.m.)

Stage Dimensions: 48 ft L x 56 ft W x 4 ft H

Programming: Heritage Dance, Live Music, Choral

Capacity: 40-60 performers

POC: Paul Mawhar, Events International

Paul@eventsint.com

Hawai'i Convention Center	Hours of Heritage Dance or Music	Number of Delegations (H)	Hours of Fashion	Numbers of Delegations (F)
7-Jun	10	8	4	13
8-Jun	8	7	1	3
10-Jun	8	13		
11-Jun	8.5	14		
12-Jun	8.5	7	1	3
13-Jun	8.5	7	1	3
14-Jun	8.5	7	1	3
15-Jun	8.5	7	1	3
Total	68.5	70	9	28

Number of Attendees: 500,000+

Increase in Revenue: Yes

Locally Owned Business: N/A

Evaluation:

- Challenges with event timing and stage management, particularly for the opening ceremony.

Kapi'olani Bandstand

Date/Time: June 8 (11 a.m. – 5 p.m.)

Programming: Heritage Dance, Live Music

Capacity: 20-30

POC: Clint Kalaola

Kalafoundation808@gmail.com

Kapi'olani Bandstand	Hours of Heritage Dance or Music	Number of Delegations (H)
8-Jun	5	6
Total	5	6

Number of Attendees: 3,500
Increase in Revenue: N/A
Locally Owned Business: N/A

Evaluation:

- Kapi'olani Bandstand faced issues with food and water arrangements, which were not clearly communicated or planned.

Windward Mall

Dates/Time: June 7-8 (3 p.m. – 7 p.m.)
Stage Dimensions: 24 ft L x 16 ft W (12 ft L x 16 W for musicians) possibly lay dance floor
Programming: Heritage Dance, Live Music
Capacity: 40-50 performers

POC: Kelly O'Sullivan, Senior Manager, Retail Marketing
Office: (808) 235-1143 ext. 18
Cellular: (808) 782-3178
kelly.osullivan@jll.com

Chelbi Juan, Marketing and Special Events Coordinator
Office: (808) 235-1143 ext. 20
Cellular: (808) 772-2767
chelbi.juan@jll.com

Windward Mall	Hours of Heritage Dance or Music	Number of Delegations (H)
7-Jun	3	4
8-Jun	3	4
Total	6	8

Number of Attendees: 500+
Increase in Revenue: Yes. “Food Court businesses experienced higher foot traffic and spending. We do not have percentages or dollar amounts to share. We were told verbally by the merchants that they did exceed their daily sales plan. Dairy Queen, Bull Kogi, Blazin Steaks, Subway, Waiahole Poi Factory, Noods Ramen Bar, Hot Dog on a Stick, Papa John's, China Town Express, Maruki-Tei”
Locally Owned Business: “I Mana Ka ‘Ōiwi received a lot of foot traffic and sales in their store on both days of the event. I was told by the store owner that one of the performing groups had several shop in her store.”
-Kelly Osullivan

Evaluation:

- Windward Mall experienced problems with last-minute changes, lack of signage, and unclear communication about delegate attendance and security.

University of Hawai'i West O'ahu

Date/Time: June 10, June 13 (3 p.m. – 8 p.m.)

Stage Dimensions: 20'x40' Tent

Programming: Heritage Dance

Capacity: 40-60 performers

POC: Chris Neves

University of Hawai'i - West O'ahu	Hours of Heritage Dance or Music	Number of Delegations (H)
10-Jun	5	5
13-Jun	5	5
Total	10	10

Number of Attendees: 350+

Increase in Revenue: No

Locally Owned Business: N/A

The Royal Grove, Royal Hawaiian Center, Helumoa

Date/Time: June 7-8 and June 10-15 (3 p.m. – 7 p.m.)

Stage Dimensions: 26 ft 10 in L (front) x 18 ft 4 in L (back) x 10 ft 3 in W

Programming: Heritage Dance, Live Music

Capacity: 6-8 performers (12 performers total utilizing stage and ground)

POC: Monte McComber

808-371-3051

m.mccomber@festivalcos.com

Royal Hawaiian Center	Hours of Heritage Dance or Music	Number of Delegations (H)
7-Jun	3	3
8-Jun	3	3
10-Jun	3	3
11-Jun	3	3
12-Jun	3	3
13-Jun	3	3
14-Jun	3	3
15-Jun	3	3
Total	24	24

Number of Attendees: 350-400+

Increase in Revenue: Yes. “Food and drink sales increased at ABC Store, the food court (Raising Cane’s, L&L, Mahalo Burger, Panda Express, and Kokoro Cafe). The average increase was 17-20%.”

Locally Owned Business: Yes

Evaluation:

- The Royal Grove, The Royal Hawaiian Center at Helumoa would have liked to see broader and wider advertising and PR

Pālama Settlement

Date/Time: June 7-8 (5 p.m. – 10 p.m.)

Stage Dimensions: Stage 1 – 12 ft x 16 ft

Programming: Heritage Dance, Live Music

Capacity: 40-60 performers

POC: Janelle Saole

808-848-2534

jsaole@palamasettlement.org

Pālama Settlement	Hours of Heritage Dance or Music	Number of Delegations (H)
7-Jun	4	6
8-Jun	4	5
Total	8	11

Number of Attendees: 1000+ for 2 days; 2,000+ total

Increase in Revenue: Yes. “Through this partnership with FestPAC, Pālama Settlement made approximately \$2,450 in revenue for the food and craft vendor fees. FestPAC definitely increased the visibility of our non-profit organization beyond just our Kalihi- Pālama neighborhood, but across the island and the Pacific.”

Locally Owned Business: “Pālama Settlement is a non-profit, community-based social service agency serving the Kalihi and Pālama neighborhoods.”

-Janelle Saole

Evaluation:

- Pālama Settlement had issues with incorrect setup days, inadequate staging, and insufficient FestPAC staff presence, which caused operational challenges.

Waikīkī Beach Walk

Date/Time: June 7-8 and June 10-15 (4 p.m. – 8 p.m.)

Stage Dimensions: Fountain Stage - 30 ft L x 20 ft L (back) x 12 ft D; Grass - 45 ft L x 35 ft D

Programming: Heritage Dance, Live Music

Capacity: 20-30 performers

POC: Blaine Kia

808-358-7656
blainekia@gmail.com

Waikīkī Beach Walk	Hours of Heritage Dance or Music	Number of Delegations (H)
7-Jun	3	4
8-Jun	3	4
10-Jun	3	4
11-Jun	3	4
12-Jun	3	4
13-Jun	3	4
14-Jun	3	4
15-Jun	3	4
Total	24	32

Number of Attendees: 300-500 average per day
Increase in Revenue: Yes
Locally Owned Business: Yes

Evaluation:

- Waikīkī Beach Walk had no FestPAC signage for the entire event duration, and communication was deemed "satisfactory" but could be improved.

Honolulu Night Market at Our Kaka'ako

Dates/Time: Saturday, June 8 (5 p.m. – 10 p.m.)

Main Stage Dimensions: 16 ft L x 20 ft W x 3 ft H (there will be stairs in the back and off the center front)

Programming: Fashion and Live Music

Capacity: 30-40 performers

Kaloko 'Eli Stage Dimensions: 20 ft L x 12 ft W- Grass 25 ft L x 40 ft w

Programming: Heritage Dance

Capacity: 5-6 performers

20-30 performers

POC: Megan Chinn meganc@olomanaloomisisc.com
Summer Caster (summerc@olomanaloomisisc.com)

Honolulu Night Market	Hours of Heritage Dance or Music	Number of Delegations (H)
8-Jun	5	6
Total	5	6

Number of Attendees: 30-35k

Increase in Revenue: Yes
Locally Owned Business: N/A

Evaluation:

- Waikīkī Beach Walk had no FestPAC signage for the entire event duration, and communication was deemed "satisfactory" but could be improved.
- Staff were not responsive
- Little to no communication between staff and organizers, particularly in coordinating with the Kaka'ako Night Market.
- Conditions were unsatisfactory in green room, with dirty facilities and lack of essential furniture like tables and chairs.
- Last-minute changes to transportation caused confusion and disrupted delegate schedules.

Outrigger Reef Hotel (Kani Ka Pila Grille)

Date/Times: June 13-14 (3 p.m. – 5 p.m.)
Stage Dimensions: 10 ft 8 in L x 9 ft D
Programming: Live Music
Capacity: 3 performers

POC: Blaine Kia
808-358-7656
blainekia@gmail.com

Kani Ka Pila Grille – Outrigger Reef Hotel	Hours of Heritage Dance or Music	Number of Delegations (H)
13-Jun	2	2
14-Jun	2	2
Total	4	4

Number of Attendees: 40-50 daily
Increase in Revenue: N/A
Locally Owned Business: N/A

Capitol Modern

Date/Times: June 10-14 (11 a.m. – 3 p.m.)
Stage Dimensions: 20ft L x 24 ft W
Programming: Heritage Dance, Live Music
Capacity: 20-25 performers

Capitol Modern	Hours of Heritage Dance or Music	Number of Delegations (H)
10-Jun	3	3
11-Jun	3	3
12-Jun	3	4

13-Jun	3	4
14-Jun	3	4
Total	15	18

Number of Attendees: 1000+ (5 days)
Increase in Revenue: N/A
Locally Own Business: N/A

Polynesian Cultural Center

Date/Times: June 10, 11, 13,14, 15 (11 a.m. – 1 p.m.)
Programming: Heritage Dance
Capacity: 80

POC:Delsa Moe
808-224-9952
moed@polynesia.com
Lance Aina
808-673-3605

Polynesian Cultural Center	Hours of Heritage Dance or Music	Number of Countries (H)
10-Jun	2	2
11-Jun	2	2
13-Jun	2	2
14-Jun	2	2
15-Jun	2	2
Total	10	10

Number of Attendees: 500-800+
Increase in Revenue: Yes. PCC exceeded the June revenue amount in ticket sales.
Locally Owned Business: “All Hukilau Marketplace tenants and PCC shops saw a 5-7% increase in revenues during the FestPac dates”

Evaluation:

- Polynesian Cultural Center needed more advance performance schedules, accurate contact lists, and information for MC introductions.

Ala Moana Center Stage

Date/Times: June 10, 12, 13, 14 FOUR SLOTS EACH DAY (11 a.m., 1 p.m., 3 p.m., 7 p.m.);
Stage Dimensions: 37ft x 20ft
Performance Programming: Heritage Dance, Live Music
Capacity: 20-30 performers

POC: Alfie Huebler

808-371-6341

centerstage@productionserviceshi.com

Ala Moana Center Stage	Hours of Heritage Dance or Music	Number of Countries (H)
10-Jun	4	4
12-Jun	4	4
13-Jun	4	4
14-Jun	4	4
Total	16	16

Number of Attendees: 1000+ per day

Increase in Revenue: N/A

Locally Owned Business: Over 100 local businesses

Evaluation:

- Ala Moana Centerstage would have liked to receive the Certificate of Insurance promptly, have more clarity on the costume guidelines and alignment with the code of conduct, better time management, a volunteer on-site, and an emcee.

Kawaiaha'o Church

Date: June 12 (6-8 pm)

Performance Programming: Choral

Capacity: 20-30 performers

POC: Nola Nāhulu

nnahulu@gmail.com

Kawaiaha'o Church	Hours of Choral Music	Number of Delegations (H)
12-Jun	2	2
Total	2	2

Attendance Summary

Venue	Notes	Low Estimate	High Estimate
Polynesian Cultural Center	500-800 for FestPac performances only (7 days)	3,500	5,600
Kapiolani Park Bandstand	1 day event	3,500	3,500
Pālama Settlement	1000+ on each day (2 days)	2,000	2,000
Kaka'ako	30k-50k	30,000	50,000
Windward Mall	7th and 8th	500	500

Helumoa, Royal Hawaiian Center	June 7-15 – 350-400 every day (9 days)	3,150	3,600
Convention Center, Festival Village	Used clicker counts most days	500,000	500,000
Ala Moana Centerstage	June 10-14 1000+ on each day excluding (11)	4,000	4,000
University of Hawai'i West O'ahu	June 10 & 13	700	700
Waikīkī Beach Walk	June 7-8 & 10-15 (8 days)	2,400	4,000
Total		549,750	573,900

Evaluation:

Successes and Best Practices:

- Positive feedback from venue managers about high attendance and increased revenue for local businesses.

Areas for Improvement – Across all Venues:

- Venues preferred having a designated member from the organizing committee (staff) present at the event at all times.
- A common issue was the lack of signage at venues.
- Communication issues were pervasive, with many venues experiencing unclear or delayed information, highlighting the need for a more robust communication strategy.

Recommendations for Future Programs:

- Improve communication regarding food, water, and logistical arrangements well in advance to avoid last-minute issues.
- Assign a dedicated organizer to each venue for direct communication and detailed planning.
- Ensure clear signage and timely delivery of necessary materials and information to all venues.
- Confirm performance schedules and delegate information earlier to facilitate better advertising and coordination.
- Increase staff presence at each venue to manage logistics and address any issues promptly.

Feedback: See [Satellite Venue Reviews.docx](#)

See other comments: [Satellite Venue Feedback.xlsx](#)

C.2 CEREMONIES AND SPECIAL EVENTS

WEHENA – OPENING CEREMONY

Synopsis:

The 13th Festival of Pacific Arts and Culture (FestPAC) opened with a Parade of Nations. Representatives from 27 nations participated, including American Samoa, New Zealand, Fiji, Guam, French Polynesia, and Hawai'i, among others. The opening ceremonies were a display of cultural pride, featuring traditional performances, gift-giving rituals, and diplomatic honors. Each nation shared its unique traditions, fostering a sense of both individuality and unity among the Pacific nations. Entrancing orations and ceremonies invited participants and attendees to reflect on the rich cultural diversity while embracing the commonalities that link these island nations together.

Duties and Responsibilities

- Lālākea Foundation: Ceremonies and Protocol, program, run of show
 - 'Aha Kāne – Protocol
 - Security/Safety – Department of Law Enforcement, HiBred, Honolulu Police Department
 - Native Hawaiian Hospitality Association (NaHHA) and The Gay Agenda Collective – Volunteer Management
 - Native Hawaiian Education Association – VIP Hospitality
 - Events International – Logistics, Operations
 - Hawai'i News Now – Broadcast Coverage
 - Sodexo – Catering
 - University of Hawai'i – Parking, ushers, ticket office, etc.
 - City and County of Honolulu, Royal Hawaiian Band - Prelude
- [Final program/run-of-show](#)

Metrics

Ticket Sales

- Opening Ceremony – 6/6 - 3,036
- Ecumenical Service – 6/9 - 741
- Closing Ceremony – 6/16 - 1,547 note here, people w/tickets did not show up but we were at capacity issued (6,500). Officials told the gate to allow folks in without a ticket, so the true number is unknown here.

Evaluation

Successes and Best Practices

- Venue Quality: The Stan Sheriff Center was an excellent venue, offering air conditioning, a jumbotron, seats with backs, good sound quality, and accessible restrooms.

Areas for Improvement

- **Flag Management:** Avoid using flagpoles in the future.
- **Temperature Awareness:** Inform attendees in advance if they will be in an air-conditioned space.
- **Microphone Availability:** Increase the number of floor microphones for delegation performances to ensure adequate sound coverage.
- **Narrow Hallways:** The hallways were narrow, making it difficult to seat delegates efficiently.
- **VIP RSVPs:**
 - Require VIPs to RSVP at least 48 hours in advance, not the day before.
 - Set a strict cutoff deadline for VIP RSVPs at 48 hours minimum.
- **Communication with Lalakea Foundation:** Address ongoing communication issues to ensure smoother coordination.
- **Protocol Office Support:** The protocol office did not provide adequate assistance, leading to VIP seating issues and mismanagement.
- **Food Provisions:** Some delegations, such as Taiwan, were not fully accounted for in food planning, resulting in last-minute requests for additional provisions.

Recommendations for Future Programs

- **Venue Selection:** Choose indoor, air-conditioned arenas with established seating, restroom facilities, climate control, and full production infrastructure.
- **Accessible Seating:** Provide additional seating for kūpuna and ensure accessible seating for elderly attendees.

WA'A – CANOE ARRIVAL CEREMONY

Synopsis

The Wa'a Arrival Ceremony, held at the Kualoa Regional Park on June 5, 2024, was a poignant and celebratory event that honored Pacific voyaging traditions of welcoming travelers arriving by canoe. The ceremony began with a procession of double-hulled canoes, symbolizing the arrival of voyagers and honoring the ancient practice of Pacific navigation.

Guided by the 'ohana Hoe, cultural advisors closely linked to Hakipu'u, the event followed traditional Hawaiian rituals and protocols. This meticulous attention to tradition ensured that every aspect of the ceremony honored the legacy of voyaging with dignity.

Participating Canoes:

- CNMI – Ladahao, Chelu, Oba
- Aotearoa – Pumaiterangi, Taitaihonu
- Cook Islands – Marumaru Atua
- French Polynesia – Faafaite
- Hawai'i – Hōkūle'a, Hikianalia, Makali'i, Iosepa, Mo'okihāaPi'ilani, Kānehūnāmoku, Kiakahi, Manaiakalani, Kaihekauiā, Kamaola, Kūmau, Ka 'Uhane Holokai, Keaolewa, Luakoa, Elen Eoreni, Chechimini Eoreni, Nā Pe'a: Hāuliuli, Owe, Friends of Hōkūle'a and Hawai'i Loa, Ka'imiloa, Kalele

Metrics

Number of Participating Delegates:

- Hawai'i: 100
- French Polynesia: 100
- Cook Islands: 100
- CNMI and Guam: 100
- Taiwan: 20
- Fiji: 10
- Aotearoa: 100
- Other Countries: 100 (20 participating countries not listed above x 5 individuals)

Evaluation

Successes and Best Practices:

- Specific responsibilities were delegated to community partners to help execute events effectively.
- Skills and knowledge development in wa'a training was a major success.
- Water safety was described as “best in the world,” reflecting excellent practices in ensuring safety.
- Collective unity among Hawai'i wa'a crews symbolized by wearing a common uniform shirt, which helped foster a sense of unity.
- Despite some challenges, working with a small group was beneficial in coordinating wa'a arrivals.

- Including all nations in the wa'a arrival ceremony was highly celebrated as a positive cultural achievement.

Areas for Improvement:

- Wa'a assignments: Obtaining names of VIPs to access the base and ride the canoes.
- Initially, countries were told all delegates could attend, but this was later rescinded due to last-minute logistical issues.
- Confusion over participation and last-minute decisions led to frustration among delegates.
- Lack of communication, confusion about responsibilities, and last-minute changes caused several logistical issues.
- Miscommunication regarding permitting responsibilities led to delays and last-minute management by KVA.
- Poor communication by security organizers, and confusion with Homeland Security and INODPACOM, caused setbacks.
- Late notice of delegate numbers caused planning issues, particularly in housing and managing the wa'a village.
- Difficulty working within park rules and regulations, including limited hours, restricted event timing, and security/parking miscommunications.
- Lack of funds before the event and during the planning phase slowed down operations. Budget allocations were not clearly defined early enough in the process, complicating planning.
- The length of the ceremony at the ahu caused delays in the lunch and entertainment schedules.
- There was a lack of transparency in some aspects of planning, with side meetings and agendas creating confusion among main organizers.

Recommendations for Future Programs:

- Establish clear budget allocations early in the planning process.
- Set clear expectations for community partners to avoid confusion and ensure better coordination.
- Each venue should have its own event planner to ensure smoother execution, whether from different companies or internal planners.
- The overall event contractor should allocate more personnel to work closely with individual groups and partners.
- Meet earlier with SPC (Secretariat of the Pacific Community) and Heads of Delegations (HOD) to coordinate the wa'a arrival and identify delegates.
- Avoid gatekeeping vital information and activities, such as the VIP tent at the wa'a arrival, to ensure main organizers are fully aware of all details.
- Implement a Wa'a Education Summit in the next year to foster the wa'a community and integrate wa'a education into formal school curriculums across Moananuiākea.

HAWAI'I GOVERNOR AND FIRST LADY GREEN RECEPTION

Synopsis

The Governor's Reception at FestPAC 2024 began with a cocktail hour accompanied by the Kawika Trask Trio, which created a welcoming and relaxed atmosphere for guests. The formal program commenced with an Oli Aloha by Kumu Vicky Holt Takamine, followed by a pule delivered by Kahu Ken Makuakāne to open the evening in a culturally appropriate manner.

Dinner was served as the Kawika Trask Trio continued to provide musical accompaniment. The program featured two notable hula kahiko performances: the first by Hālau Nā Kamalei o Lililehua, led by Kumu Hula Robert Uluwehi Cazimero, and the second by Pua Ali'i 'Ilima, led by Nā Kumu Hula Vicky Holt Takamine and Jeff Kanekaiwilani Takamine.

Governor Josh Green and First Lady Jaime Kanani Green delivered official welcome remarks, recognizing the significance of FestPAC in fostering cross-cultural connections across the Pacific. Festival Director Dr. Aaron Salā also provided remarks, highlighting the importance of the festival as a platform for elevating Pacific arts and culture.

Duties and Responsibilities

- Governor's Office – Reception Organizer
- Gravitas Pasifika – Festival Provider, Pacific diplomatic advisement
- Narrative Hawai'i – Event Producer
- N. Ha'alilio Solomon, Telesia (Sia) Afeaki Tonga – Masters of Ceremonies

Evaluation

Successes and Best Practices:

- Over 150 diplomats and dignitaries from the U.S. and Pacific region attended, underscoring the significance of the event.

Areas for Improvement:

- The absence of a comprehensive list of dignitaries posed challenges in fully anticipating and preparing for the reception of Pacific leaders, as well as implementing appropriate protocols.

Recommendations for Future Programs:

- Ensure earlier receipt of necessary information, along with transparent communication between nations, the festival provider, and contractors to facilitate proper planning, protocol implementation, and smoother event execution.

SISTER CITY SIGNING

Synopsis

The signing ceremony for the sister city agreement between Honolulu and Rarotonga, Cook Islands, took place on Friday, June 7, 2024, as part of the opening of the 13th Festival of Pacific Arts and Culture (FestPAC) Village. Held in the Festival Village in the Hawai'i Convention Center, this event was the first official activity on the Festival Stage, setting the tone for FestPAC's celebration of cultural exchange. Hosted in collaboration with the 13th FestPAC, the Mayor's Office of Honolulu, Sister Cities International, and the U.S. State Department, the signing underscored the importance of strengthening ties between Honolulu and Rarotonga.

In attendance were Honolulu Mayor Rick Blangiardi, Cook Islands Prime Minister Mark Brown, and members of the Honolulu City Council, including Chair Tommy Waters. U.S. State Department officials, dignitaries, and members of the Pacific Islands community also joined the event, reflecting the broad support for this partnership. Traditional Hawaiian and Cook Islands performances added cultural richness to the ceremony, celebrating the deep connections between the two islands. The agreement, which was the first under the State Department's "7 for 70" initiative, promises to enhance collaboration in various areas, including culture, education, and sustainability. The event not only marked a new chapter of cooperation but also set a hopeful tone for future collaboration between Honolulu and Rarotonga, and the rest of the Pacific.

Duties and Responsibilities

- Mayor's Office – Official nation to nation communication
- Gravitas Pasifika – Ceremony organizer and event producer
- C. Makanani Salā, PhD – Mistress of Ceremony

Evaluation

Successes and Best Practices:

- Successfully signed the first US-Pacific Sister City partnership of the US Department of State's 7 for 70 initiative
- Incorporation of cultural art presentations from both sides enhanced the formal agreement signing portion

Areas for Improvement:

- All speakers should have pronunciation coaching prior to ceremony
- All speakers and VIPs should have pre-program briefing on expectations for cultural protocol

Recommendations for Future Programs:

- Create a longer lead up to actual ceremony in order to increase cultural fluency on both sides of the partnership
- Government entities should sit for briefing on cultural practices relevant to ceremony

EKALESIA – ECUMENICAL SERVICE

Synopsis

On Sunday, June 9, 2024, the ecumenical service at the 13th FestPAC took place from 1:00 to 2:30 p.m. at the The SimpliFi Arena at the Stan Sheriff Center. Doors opened at 12:00 p.m., allowing attendees to gather for this heartfelt service, which celebrated the spiritual and cultural traditions of the Pacific Islands. The service featured hymn singing, scripture readings, prayers, and reflections, highlighting the shared spiritual values of Pacific communities. Both scheduled and impromptu choral performances from various Pacific Island delegations created an atmosphere of unity and worship. Reverend Elder Falelua Lafitaga from the EFKAS Kanana Fou Congregational Christian Church opened the service with prayer, while Kahu Kenneth Makuakāne, Senior Pastor of Kawaiaha'o Church, delivered the main message.

Duties and Responsibilities

- Gravitas Pasifika – Event producer and organizer
- National delegations – Musical reflections
- Hawai'i News Now - Livestream

Evaluation

Successes and Best Practices:

- Several local churches (both Hawaiian and Pasifika) participated in the planning and execution
- 12 national delegations provided musical reflections

Areas for Improvement:

- Both overall delegate and general public participation was low
- Accredited media did not adhere to provided guidelines

Recommendations for Future Programs:

- Dedicated media areas for every event, even the smaller ones
- Consider a smaller venue for ecumenical service
- Ask delegations to RSVP attendance

‘AHA‘AINA

Synopsis

The ‘Aha‘aina for the delegates of the 13th Festival of Pacific Arts and Culture (FestPAC) was held on June 9 at the historic Bishop Museum, hosted by Honolulu Mayor Rick Blangiardi with support from the Honolulu City Council. The event celebrated Pacific unity and cultural exchange, featuring performances from national delegations sharing traditional music, dances, and cultural practices.

Highlights included a captivating hula presentation by Kumu Hula Mapuana de Silva and Hālau Mōhala ‘Ilima, and a lively performance by the local band Kapena. Delegations also showcased a mix of traditional and contemporary music and dance. Guests enjoyed a modern Hawaiian feast by Tammy Kealoha of KTR4U, featuring traditional dishes and desserts from local food trucks.

This ‘Aha‘aina fostered cultural appreciation and connection, embodying the festival’s spirit of unity and respect for Pacific traditions.

Duties and Responsibilities

- Mayor’s Office – Event coordination
- Gravitas Pasifika – Event production support
- KTR4U - Catering

Evaluation

Successes and Best Practices:

- ‘Aha‘aina was the only event closed to the general public, which allowed delegations more space and time for meaningful exchange amongst themselves
- Served as a thank you to the delegations for their participation in FestPAC

Areas for Improvement:

- ‘Aha‘aina was held on Sunday, so some of the delegations opted out because of religious beliefs
- Not enough reserved seats for important guests or delegates.
- Events International had to step in to provide drinks, as planned resources failed to materialize.

Recommendations for Future Programs:

- Keep the opening welcome event to a weekday
- Ensure there are events where delegates are not always on display
- Do not livestream any delegate closed events, media should not be invited to cover any closed events. Only a designated official photographer should be allowed in closed events.

ARTS RECEPTION

Synopsis

On Saturday, June 7th, 2024, the Hawai'i State Art Museum hosted the opening event “*Ke Ao Lama*” to celebrate the launch of five dynamic exhibitions, including the two featured FestPAC exhibitions, *PILINA* and *Our Sea of Islands*. The event, open to the general public, offered a rich blend of programming, including a *Hula Ki'i* performance, speeches by curators, and live music from local musicians. The opening exhibition allowed visitors, including FestPAC delegates, participating artists, and the public, to engage with the artwork in an intimate and interactive setting. *PILINA*, which explores the history and legacy of FestPAC through photography, ephemera, and heritage objects, showcased works that speak to relationships, community ties, and the shared experiences of Pacific peoples. Meanwhile, *Our Sea of Islands* offered a visual exploration of connectivity in the Pacific through culture and artistic expression, reflecting on the ways Epeli Hau'ofa's essay empowers Pacific Islanders to embrace a unified regional identity. The visual arts reception provided an important opportunity for FestPAC delegates, artists, and the local community to connect, exchange ideas, and explore the diverse artistic expressions of the Pacific. In addition to viewing the exhibitions, attendees were encouraged to participate in conversations with the artists, gaining deeper insights into the stories behind the works and the significance of the themes addressed.

Duties and Responsibilities

- State Foundation on Culture and the Arts (SFCA) – Event coordination and promotion
- Kealoha Domingo – Catering

Evaluation

Successes and Best Practices:

- Opportunity for FestPAC delegates to interact with public attendees and other visual artists
- SFCA provided a wide variety of programming for public engagement and artist presentations (Hula Ki'i, live music, etc.)
- Open and accessible for general public to attend
- Event was live-streamed and recorded for promotional usage

Areas for Improvement:

- Increased opportunity for FestPAC delegates to participate in programming for visual artists

Recommendations for Future Programs:

- Increased promotion for FestPAC delegate artwork on display outside of main venue
- Clarity on the distinction between official FestPAC events and other programming

PANINA – CLOSING CEREMONY

Synopsis

The FestPAC Closing Ceremonies began with a procession, reminiscent of the Parade of Nations, symbolizing the unity fostered throughout the festival. This event marked the culmination of a rich cultural exchange among over 2,200 delegates from across the Pacific.

During the closing ceremonies, it is customary for the current host nation to formally hand over hosting responsibilities to the next country through a symbolic "passing of the torch," accompanied by dedicated performances from the incoming host nation, including music, dance, and cultural presentations. However, due to the absence of New Caledonia—the designated host for FestPAC 2028—who could not attend this year's festival due to civil unrest earlier in the spring, a special concert was held in their honor, featuring performances by Hawai'i musical groups Ei Nei and Kapena.

Duties and Responsibilities

- Lālākea Foundation - Ceremonies and Protocol, program, run of show
- 'Aha Kāne – Protocol
- Security/Safety – Department of Law Enforcement, HiBred, Honolulu Police Department
- Native Hawaiian Hospitality Association (NaHHA) and The Gay Agenda Collective – Volunteer Management
- Native Hawaiian Education Association – VIP Hospitality
- Events International – Logistics
- Hawai'i News Now – Media Coverage
- Sodexo – Catering
- University of Hawai'i – Parking, ushers, ticket office, etc.
- Hawai'i's Finest – Closing Concert (Ei Nei, Kapena)
- Hawaiian Airlines Serendaders – Prelude
- N. Ha'alilio Solomon, Telesia (Sia) Afeaki Tonga – Masters of Ceremonies

Evaluation

Successes and Best Practices:

- Heads of Delegations were thoroughly briefed, ensuring a seamless roll call for each participating country
- Volunteers were efficient in guiding the delegates to their proper seat assignments and keeping public in their designated areas
- Dinner was transported from the preparation station to the delegates in their assigned seating
- Dinner was transported to VIP on the ground floor successfully by volunteers
- The audience enjoyed the concert and celebrated the ending of a successful FestPAC

Areas for Improvement:

- Ticket sales were sold out (reserved free of charge) prior to the event, a total of 6,500 but only 1,547 were scanned. Many attendees reserved a seat without the intention of actually attending the event.
- Better communication between program lead, logistics team, volunteer, and festival provider
- Parking passes are to be distributed prior to the event
- Most countries prepared and expected to perform at the Closing ceremony, but the schedule could not accommodate performances due to the unpredictable time constraints

Recommendations for Future Programs:

- More preparation meetings
- Briefing the countries prior to their arrival to the host country about the program
- Strategic communication plan for event between multiple parties (parking, logistics, protocol, volunteers, and program lead)

DRAFT

C.3 ARTISTIC PROGRAMMING

VISUAL ARTS PROGRAM

Synopsis

The 13th Festival of Pacific Arts and Culture (FestPAC) presented a dynamic visual arts program, reflecting the theme "Ho'oulu Lāhui: Regenerating Oceania." This program featured three distinct exhibits that invited artists to explore the full range of visual arts media, encouraging creative expression and cultural reflection: Our Sea of Islands, Regenerating Oceania Exhibit, PILINA – Our Relationships are our Heritage and Wealth.

Our Sea of Islands

One of the program's highlights was the exhibit titled Our Sea of Islands, supported by the State Foundation on Culture and the Arts. This carefully curated exhibition brought together indigenous artists and cultural practitioners from across the Pacific, showcasing their unique perspectives and artistic contributions. The curatorial team, composed of experienced artists and art critics from the region, ensured that the exhibit resonated deeply with the theme of FestPAC.

The Our Sea of Islands exhibit opened on June 7, 2024, at Capitol Modern: The Hawai'i State Art Museum, following an extensive installation process that began in mid-March. The exhibit featured forty-two pieces from twenty-three artists, offering a rich tapestry of Pacific Island cultures, demonstrating the depth and diversity of the region's artistic heritage.

Artists selected for the exhibit were required to submit a comprehensive application, including a 500-word statement, a 30-second video, and a professional portfolio. Strict criteria were set to ensure the quality and integrity of the works, with a focus on clear ownership and intellectual property rights, professional photography, conservation requirements, and the cultural significance of each piece. Additionally, sale prices were clearly defined for insurance purposes and potential acquisition by the Art in Public Places (APP) program.

Regenerating Oceania Exhibit

In addition to this exhibit, the Hawai'i Convention Center hosted a large-scale art gallery throughout the duration of the festival, from June 6-16, 2024. In this space, each participating country was given the opportunity to self-curate their own area, allowing them to showcase a selection of artwork that best represented their cultural identity and artistic achievements. This approach encouraged an array of artistic expressions, giving visitors a unique opportunity to experience the distinctiveness of each nation's creative output.

Within the Convention Center gallery, there was also a dedicated area for live art, where artists engaged in real-time creation of paintings, drawings, and other visual works. This interactive space provided festivalgoers with the chance to witness the artistic process firsthand, adding a dynamic and evolving element to the visual arts program.

PILINA – Our Relationships are our Heritage and Wealth

The opening event for PILINA – Our Relationships are our Heritage and Wealth, held from 5 to 10 p.m. at Capitol Modern, celebrated the 50th anniversary of the Festival of Pacific Arts & Culture (FestPAC). The multimedia exhibition featured a retrospective collection that included a photographic exhibition, ephemera, and select cultural heritage objects. Attendees were immersed in the rich history of FestPAC, reflecting on the deep connections and relationships that have shaped the festival over five decades. The event honored the cultural heritage of Pacific peoples and showcased the enduring legacy of FestPAC.

Duties and Responsibilities

- Alyssa Chau, Gravitas Pasifika – program lead, exhibit curator
- Marion Cadora, Curator of Collections for the City and County of Honolulu – Installation Lead (Regenerating Oceania)
- Dr. Frances Koya Vaka'uta, The Pacific Community (SPC) – Co Curator for PILINA
- Paul Mawhar, Events International – Director of Production (Regenerating Oceania)
- John Friend, Arch Hawaii – Contractor (Regenerating Oceania)

Venues:

- *Our Sea of Islands* Exhibit: Capitol Modern: The Hawai'i State Art Museum
- *PILINA: FestPAC 50th Anniversary* Exhibit: Capitol Modern: The Hawai'i State Art Museum
- *Regenerating Oceania* Exhibit: Hawai'i Convention Center

Metrics:

Our Sea of Islands Exhibit

- Program Overview:
 - Program Name: Our Sea of Islands Exhibit
 - Program Lead: Alyssa Chau
 - Date(s) of Program: 8 June 2024 to 18 November 2024
 - Location(s): Capitol Modern: The Hawai'i State Art Museum
 - Type of Arts Program: Visual Arts
- Participant and Audience Metrics:
 - Total Number of Artworks Submitted: 322
 - Total Number of Artworks Selected: 42
 - Total Number of Artists: 23
- Operational Metrics:
 - Number of Staff/Volunteers Involved: Curators (2), Jury (2), installation team (3)
 - Logistical Challenges Encountered:
 - Limited time to plan curation and selection of pieces
 - Coordination of shipping logistics such as scheduled arrival and intake of shipments

- Delayed communication with all parties inclusive of museum team, internal team, and all participating artists due to limited staffing

Evaluation

Our Sea of Islands Exhibit

Successes and Best Practices:

- Increased accessibility for local audiences to engage with Pacific focused artwork from various island nations and territories
- Diversified the state museum's display of Pacific artwork, spanning not only Hawai'i but also the three Pacific subregions
- Provided FestPAC delegates to participate in programming with non-delegate artists and other attendees outside of the Hawai'i Convention Center
- Facilitated valuable networking opportunities for Pacific artists with local, national, and international art communities

Areas for Improvement:

- Limited staffing and administration assistance
- Timely execution of all developmental stages and logistical deadlines such as jurying, acceptance, shipping intake, and installation
- Difficulty securing jurors for selection process
- Communication with install team and museum staff regarding space allocations within gallery and timelines for install

Recommendations for Future Programs:

- Different online platform for online call (CaFE was used for this online call)
- Jurors from all three Pacific subregions for selection and curation process
- Increased requirements for artist applications via online call
- Increased programming for duration of exhibit

Evaluation: *Regenerating Oceania* Exhibit

- **Program Overview:**
 - Program Name: *Regenerating Oceania* Exhibit
 - Program Lead: Alyssa Chau
 - Date(s) of Program: 8 June 2024 to 14 June 2024
 - Location(s): Hawai'i Convention Center
 - Type of Arts Program: Visual Arts
- **Participant and Audience Metrics:**
 - Total Number of Artworks Submitted: 322 registered artworks (submitted via Jotform and registered in-person)
 - Total Number of Artworks displayed: 316 artworks displayed (not counting rotations and sold pieces)
 - Number of Participating Countries: 16 FestPAC participating countries
- **Operational Metrics:**

- Number of Staff/Volunteers Involved: program lead (1), installation lead (1), installation labor (5), artwork intake and organization volunteers (3), daily volunteers (6) **not inclusive of EI and Arch Hawai'i crew**
- Logistical Challenges Encountered:
 - Lack of artwork information provided beforehand
 - Limited ability to communicate with individual artists regarding registration, drop off, and deinstallation timelines
 - Location of canvas stretching undetermined prior to installation
 - Pedestals were not prepared adequately for display early enough in advance
 - Limited ability to accommodate individual installation requirements
- **Impact Assessment:**
 - Overall Impact on the Arts Community (local, national, international):
 - Local exposure to greater diversity of Pacific artwork mediums
 - Increased understanding of Pacific cultures across all subregions of Oceania
 - Increased connectivity for both participating delegates and public attendees
 - Greater visibility for young artists participating in FestPAC programs
 - Cultural Exchange and Networking Opportunities Created:
 - Live demonstrations by FestPAC delegates for public attendees to observe and interact with artists
 - Cross cultural engagements through discussion among delegates from different countries, allowing for community building and future collaborations
 - Workshops for youth and families
 - Successes and Best Practices:
 - Artwork registration to manually enter all artwork provided clear and updated information regarding anticipated arrival of pieces and space allocations
 - Mats and tables for live demonstrations fostered lively interactions between artists and public attendees
 - Separate room for intake and storage allowed for detailed organization of all equipment
 - Areas for Improvement:
 - Limited staffing for duration of exhibition to monitor artist needs and field questions from public attendees
 - Short duration with little flexibility to properly install all pieces according to individual artist installation needs
 - Lack of information from delegates prior to opening of exhibit, this led to limited capacity to plan ahead for space allocations and curation of space
 - Inability to transmit updates and communication to individual artists due to channels involving flow of information between FestPAC staff and HOD's

- Difficulty communicating cohesively with multiple parties for installation (Arch Hawai'i, EI, delegate artists, etc.)
- Recommendations for Future Programs:
 - Jotform data provided at least four months prior to exhibit opening
 - Artwork requirement that all provided work is “hang-ready” with D1 hooks, wire, or wooden framing
 - Leverage media outlets and social platforms to create visual arts highlights and enhance local knowledge of Pacific artists
 - Program artist panels and forums as a part of festival programming for engagement with public attendees
 - Plan artist exchanges and workshops for delegate interaction and community building

Evaluation: PILINA: FestPAC 50th Anniversary Exhibit KPI and Metrics

- **Program Overview:**
 - Program Name: **PILINA: FestPAC 50th Anniversary Exhibit**
 - Program Lead: Frances Koya Vaka'uta, Alyssa Chau
 - Date(s) of Program: 7 June 2024 to 18 November 2024
 - Location(s): Capitol Modern: The Hawai'i State Art Museum
 - Type of Arts Program: Visual Arts
- **Participant and Audience Metrics:**
 - Total Number of Photos Selected: 81
 - Total Number of Heritage Objects: 12
 - Total Number of Ephemera: 16
- **Operational Metrics:**
 - Number of Staff/Volunteers Involved: Curators (2), curation assistance (2), installation (3)
 - Logistical Challenges Encountered:
 - No access to FestPAC images prior to February 2024
 - No existing archive or accessible database of all FestPAC images
 - No scope or curator secured prior to January 2024
 - Lack of clear and streamlined communication between SPC staff, state museum, and Gravitas Pasifika team
 - Limited staff capacity to facilitate and monitor installation of exhibit
- **Impact Assessment:**
 - Overall Impact on the Arts Community (local, national, international):
 - Increased knowledge of FestPAC history and continued legacy for local community and visiting attendees
 - Visibility of various Pacific artform mediums through photography, heritage artwork, and FestPAC printed ephemera
- **Successes and Best Practices:**
 - Special selection of portraits section
 - Decolonial approach to label writing for all mediums of artwork

- No use of glass case (except ephemera) to better engage exhibit attendees
- Areas for Improvement:
 - Streamlined communication with SPC staff regarding delegated responsibilities and resources
 - Limited access to FestPAC materials prior to selection process
 - Labeling all artwork in culturally competent manner that allows for historical and cultural context and engaging audience
 - Delays in stage of exhibit production regarding selection and curation
- Recommendations for Future Programs:
 - Increased programming that engages both previous FestPAC delegates and attendees
 - Accessible printed publication
 - Creation of publicly accessible FestPAC database for all historical documentation
 - Clear scope of work and contract for curator and administrative staff with detailed timeline of execution

DRAFT

CARVING PROGRAM

Synopsis

The carving program at the 13th Festival of Pacific Arts and Culture (FestPAC) showcased the exceptional craftsmanship and cultural depth of Pacific carvers through a series of collaborative projects that symbolized self-determination, cultural identity, and the deep connection between Pacific peoples and the ocean. Delegates participated in two primary carving projects, with additional opportunities for supplementary work.

A historic first for FestPAC, the carving program was held at Bishop Museum, where carvers were provided their own dedicated working space—the Carving Village. This was a significant milestone, as it was the first time in the festival's history that carvers had a space exclusively for their craft, separate from the general festival village where all heritage arts practitioners usually share space. This dedicated environment allowed carvers to fully engage with their practice, receive acknowledgment for their artistry, and feel honored for their contributions. Many carvers expressed that this was the best festival they had ever participated in, feeling truly seen and appreciated.

The centerpiece of the carving program was the creation of the Hoe Uli, a large 14-foot steering paddle traditionally used for wa'a kaulua (double-hulled canoes). This project was more than a display of technical skill; it served as an artistic symbol of self-determination and the collective agency of Pacific peoples in navigating their futures. Each delegation received an 'ōhi'a blank for the paddle shaft and a kamani slab for the blade, which they skillfully joined using traditional techniques such as scarf or finger joints.

In addition to the hoe uli, carvers were invited to create a three-dimensional carving of ki'i kanaloa, the god of the ocean, or an equivalent deity from their own cultural traditions, ranging in size from 3 to 5 feet. This project provided an opportunity for artists to engage with their spiritual heritage, crafting representations of deities or ancestral guardians that reflect their connection to the deep sea. The resulting works were profound expressions of the cultural and spiritual values that continue to guide and inspire Pacific Islander communities.

To complement these primary projects, supplementary wood was provided for smaller carving endeavors. These side projects allowed carvers to explore additional creative ideas, experiment with different forms, and further showcase their unique skills and cultural motifs.

Duties and Responsibilities

- Andre Perez - program lead
- Bishop Museum – venue partner
- Events International – logistics and infrastructure partner

Metrics

Participant and Audience Metrics:

- Total Number of carvers hosted: 80
- Total Number of Hoe Uli produced: 16

- Total Number of Ki'i Kanaloa: 16

Evaluation

Successes and Best Practices:

- The FestPAC carving program was well-outlined, with a clear theme, project details, and pre-arranged housing at Bishop Museum.
- The creation of a dedicated Carving Village at Bishop Museum marked a pivotal moment in recognizing carvers' contributions.
- Carvers were given a separate space for the first time, allowing them to focus, engage deeply with their craft, and feel honored.
- Many carvers expressed that this was the best festival they had ever attended due to feeling truly seen and appreciated.
- The program fostered collaboration among artists from various Pacific delegations, enhancing cultural exchange.

Areas for Improvement:

- A breakdown in communication between festival organizers and Heads of Delegation (HoDs) resulted in artists arriving unprepared, leading to confusion and tension.
- Housing arrangements at Bishop Museum were not properly communicated, causing dissatisfaction and last-minute accommodations arrangements.
- Daily transportation logistics were strained due to the unexpected housing issues, depleting both human and material resources.
- Delays in setting up essential infrastructure, such as tents, disrupted the program's smooth operation and impacted artists' ability to work efficiently.
- Better coordination of space and scheduling was needed, as some carvers noted limited public interaction due to the isolated workspace.

Recommendations for Future Programs:

- Create a dedicated carving space for delegations separate from the country hale.
- Strengthen communication channels between festival organizers, HoDs, and participants to ensure critical information—such as project themes, tool requirements, and housing arrangements—is effectively relayed.
- Establish clearer protocols for housing and transportation logistics, ensuring participants are fully informed in advance to avoid last-minute changes.
- Ensure timely setup of necessary infrastructure to prevent production and logistical delays that may hinder program execution.
- Shipping and transporting materials from countries required further attention to streamline processes for future festivals.

CHORAL MUSIC PROGRAM

Synopsis

The 13th Festival of Pacific Arts and Culture (FestPAC) choral music program began with an ecumenical service on the first Sunday of the festival, June 9th, 2024, at the SimpliFi Arena at the Stan Sheriff Center. This two-hour service, led by a representative from Hawai'i, invited all delegation choral groups to participate by sharing music and song. The service was a poignant expression of spiritual unity, blending cultural traditions and languages in a collective celebration of faith and community.

In addition to the ecumenical service, the choral program featured a concert held at Kawaiaha'o Church, one of Hawai'i's most historic and culturally significant locations. Delegations with choral performing groups came together to present a variety of musical pieces that highlighted the unique vocal traditions of their respective cultures. This concert not only provided a platform for the artistic talents of the Pacific but also served as a cultural exchange, where audiences could experience power of choral music from across the region.

Duties and Responsibilities

- Nola Nāhulu - program lead
- Kawaiaha'o Church, University of Hawai'i at Mānoa – venue partners
- Gravitas Pasifika – festival organizers
- Pacific Islands Institute – transportation partner

Evaluation

Successes and Best Practices:

- The FestPAC choral music program showcased talented choral groups from the region, contributing to the overall success of the event.

Areas for Improvement:

- More advance notice regarding the number of participating choral groups would have improved logistical planning and preparation.
- Lack of lead time hindered the effective promotion of the concert, potentially limiting audience attendance.

Recommendations for Future Programs:

- Improve communication and planning timelines to ensure smoother coordination of choral groups and logistical arrangements.
- Provide more lead time for promoting the concert to drive higher audience engagement and participation.

HERITAGE ARTS

Kapa (traditional cloth), Ulana (weaving), Nā Mea Kaua (weaponry), Nā Makau (fishhooks), Nā Hana Wehi (adornments)

Synopsis

The 13th Festival of Pacific Arts and Culture (FestPAC) heritage arts program provided a platform for heritage arts cultural practitioners from across the Pacific to celebrate and share their traditional crafts, including kapa (bark cloth), ulana (weaving), nā hana wehi (adornments), and more. The program served as both a demonstration of cultural preservation and an avenue for artistic collaboration and exchange.

Throughout the festival, heritage arts practitioners were featured in the Festival Village Hale, where they engaged in daily practice and showcased their traditional skills. The Hawai'i Hale was divided into six sections, allowing up to six heritage arts to be demonstrated simultaneously. Practitioners worked in four-hour shifts, one in the morning and one in the afternoon, to ensure a diverse range of cultural practices were showcased throughout the day.

In addition to these daily practices, the program included workshop demonstrations held in shared spaces within the festival village. These workshops encouraged impromptu interactions between practitioners and attendees, allowing for spontaneous cultural exchanges. For example, kapa makers gathered to collaborate and learn techniques from other nations, providing both scheduled and unscheduled opportunities for the public to engage with these ancient Pacific arts.

Duties and Responsibilities

- Program Leads:
 - Ipolani Vaughan – Ulana Lauhala
 - 'Umialiloalahanaokuokākaua Kai - Nā Mea Kaua, Nā Makau, Nā Hana Wehi
 - Dalani Tanahy - Kapa
- Hawai'i Convention Center – Venue
- Events International – Production and Lighting
- AHL – Hale Design
- Albizia Project & DLNR – Material resourcing for, and construction of, the hale

Metrics

Number of Hawai'i Practitioners: 100 +

Number of Hawai'i heritage arts showcased: 10

'Ie'ie, hulu, lomi, ku'i 'ai, nā mea kaua, makau, wehi, ulana lauhala, kapa, lei (fresh)

Evaluation

Successes and Best Practices:

- The heritage arts program at the 13th FestPAC was highly successful, fostering numerous opportunities for collaboration among cultural practitioners.
- The program created a platform for cultural exchange, showcasing traditional arts and craftsmanship from across the Pacific.

Areas for Improvement:

- Better lighting in the hale would have improved the experience, as many practitioners found it difficult to see their work properly.
- While the program was designed for cultural demonstrations, many participating countries focused more on selling crafts rather than demonstrating traditional techniques.

Recommendations for Future Programs:

- SPC should clarify the distinction between selling spaces and areas dedicated to cultural demonstrations to ensure proper balance between cultural preservation and economic opportunities.
- Clear guidelines for participating countries should be established to emphasize the importance of traditional practice demonstrations, alongside the opportunity to sell crafts.

DRAFT

HERITAGE DANCE AND MUSIC PROGRAM

Synopsis

Throughout the festival, Pacific heritage music and dance groups performed across O'ahu, providing audiences with opportunities to connect with these art forms. These performances, held at the Festival Village main stage at the Hawai'i Convention Center and other island venues, allowed audiences to experience the unique movements, rhythms, and costumes of each nation, conveying powerful stories and cultural insights.

The main stage hosted performances daily from 10 a.m. to 6 p.m., with each delegation performing at least once a day for 45 minutes, fostering continuous cultural exchange. Additional performances took place at various venues, including Windward Mall, Waikīkī Beachwalk, and the University of Hawai'i West O'ahu, extending FestPAC's reach island-wide.

Some of the Hawai'i hālau hula that represented the host culture included: Ka Lā 'Ōnohi Mai O Ha'eha'e, Hālau Hula Ka Lehua Tuahine, Hālau O Ka Hanu Lehua, Eo Lei 'Iliahi, Hālau Hi'iakaināmakalehua, Hālau Lilia Makaanoe, Hālau Mōhala 'Ilima.

Duties and Responsibilities

- Ka'ilihwa Vaughan-Darval, Hālau Hula Ka Lehua Tuahine – program lead and festival village stage manager
- Venues: Hawai'i Convention Center, Windward Mall, Pālama Settlement, Waikīkī Beachwalk, Kanikapila Grille, Royal Hawaiian Center, Ala Moana Center Stage, and the University of Hawai'i West O'ahu.
- Events International – production, lighting, sound
- Ha'alilio Solomon, Telesia (Sia) Afeaki Tonga – masters of ceremonies

Evaluation

Successes and Best Practices:

- The FestPAC dance program was successful overall, delivering engaging performances from various delegations.
- Opening each stage with a host country performance allowed the opportunity for the host to set the tone in welcome for the rest of the performing groups.
- The Pacific diaspora living in Hawai'i had the opportunity to celebrate their heritage through these country performances, which generated immense pride and were frequently highlighted in participant feedback.

Areas for Improvement:

- Communication with delegations about the schedule needed improvement to ensure they were prepared and present at the correct stages on time.
- Logistical coordination, particularly in terms of confirming schedules with delegations, could be enhanced.
- Lack of sufficient staffing support and limited meetings with the production stage manager hindered the efficiency of program execution.

Recommendations for Future Programs:

- Increase staffing support and hold additional meetings with the production stage manager to streamline the process and improve overall coordination.
- Incorporating emcees at each venue would help ensure smoother transitions and clearer communication to the audience.
- Implement pre-drafted scripts for emcees at each venue to ensure clear communication and smooth transitions between performances.
- Stage signage should not only include festival branding but also display the names of performing groups.
- Incorporate flagpoles at each stage to represent the performing countries, adding both clarity and national pride to the event.
- Ensure dedicated FestPAC staff are present at each stage venue to oversee and manage logistical operations.

DRAFT

FASHION PROGRAM

Synopsis

The 13th Festival of Pacific Arts and Culture (FestPAC) Fashion Program was a celebration of indigenous Pacific design, showcasing the cultural heritage and innovation of Pacific Island nations. Held during afternoon and evening sessions at the Hawai'i Convention Center and Kaka'ako, the program provided a platform for designers to express cultural identities through traditional and modern fashion.

A key highlight was the Pacific Pā'ū Showcase, the festival's keystone fashion event. Each participating country presented two distinct looks: one featuring a traditional pā'ū and another highlighting a contemporary interpretation, showcasing the evolution of this culturally significant garment. The showcase celebrated indigenous creativity by fusing traditional motifs with contemporary aesthetics.

The FestPAC Fashion Program collaborated with Honolulu Night Market on June 8, 2024, featuring Pacific fashion alongside live entertainment. Designers from the Cook Islands, Palau, Fiji, and American Samoa captivated audiences with their work. The event was well-received, with enthusiastic participation and significant engagement both in person and online.

Beyond these flagship events, the program offered rolling opportunities for additional showcases, allowing further cultural exchange and collaboration.

Duties and Responsibilities

- Gravitas Pasifika – festival provider, liaison between program POC and HCC
- Manaola Yap, MANAOLA – Program Lead
- Events International – production and resource support
- Hawai'i Convention Center – location and resource support

Metrics

Daily Fashion Showcase:

- Number of designers showcased: 37
- Number of countries represented: 24

Pā'ū of the Pacific Fashion Show

- Number of designers showcased: 28
- Number of countries represented: 15
- Number of dance performances: 6
- Number of attendees: 3,000+

Honolulu Night Market

- Number of designers showcased: 15
- Number of countries represented: 8
- Number of dance performances: 10

- Number of attendees: 10,000+

Evaluation

Pā'ū of the Pacific Fashion Show

Successes and Best Practices

- The production, performance quality, and overall quality of the fashion show were excellent.
- Coordination between Manaola, Events International, the Hawai'i Convention Center, and the festival provider ran smoothly and efficiently.
- Audience feedback asserted the fashion show as a major highlight of the festival.
- The event elevated FestPAC fashion programming compared to previous years.
- The event successfully showcased the diversity and vibrancy of Pacific fashion, demonstrating the creativity and cultural expression of multiple delegations.

Areas for Improvement:

- Many countries did not indicate their participation in advance, resulting in last-minute arrivals and demands for accommodation on the day of the show.
- Some countries did not adhere to their assigned timeslots, exceeding by up to 20 minutes, which extended the overall showtime by almost two-hours.
- The extended showtime caused additional costs, logistical issues, and delays for transportation.
- Countries that had expressed interest in advance were unable to showcase their designs due to the truncation of the event, causing frustration among participants.

Recommendations for Future Programs:

- Enforce stricter adherence to participation deadlines to ensure better planning and avoid last-minute accommodations.
- Implement stronger time management protocols during the event to ensure that all participants adhere to their assigned timeslots.
- Improve communication and coordination with transportation services to prevent extended waiting times and potential delays.
- Develop contingency plans to manage unexpected changes without compromising the participation of countries that have followed proper procedures.

Honolulu Night Market

Successes and Best Practices:

- The partnership with Honolulu Night Market for the Fashion and Entertainment event on June 8, 2024, was a notable success.
- The event showcased Pacific Island fashion talent from the Cook Islands, Palau, Fiji, and American Samoa, providing a memorable experience for attendees.
- Engagement from both live and online audiences was remarkable, bridging FestPAC with Honolulu Night Market and highlighting the cultural heritage of the Pacific Islands.

- Designers provided positive feedback, and the audience engagement was valuable and well-received.

Areas for Improvement:

- The green room conditions on the event day were unacceptable, with a dirty warehouse floor, unsanitary bathrooms, and insufficient furniture for designers and their teams.
- Communication about the drop-off location was unclear, leading the transportation team to drop off delegations two blocks away from their designated green room.
- Delegates had to carry their implements, fashion garments, and other items in the hot sun, creating discomfort and stress.
- Major traffic issues made the streets dangerous, especially for elders who were part of some delegations.
- There was no water provided at the stage, contributing to the discomfort of participants and affecting the overall experience.

Recommendations for Future Programs:

- Improve communication with the venue ahead of the event to ensure clarity on points of contact and the preparation of facilities.
- Ensure that green room conditions meet basic standards of cleanliness, hygiene, and comfort, with adequate furniture and facilities for all participants.
- Address logistical challenges by optimizing the distance between key spaces like the green room and stage, especially for participants in cultural regalia, to ensure smoother movement and coordination.
- Ensure a meal plan is established.

FILM PROGRAM

Synopsis

The 13th Festival of Pacific Arts and Culture (FestPAC) Film Program, led by Cheryl Hirasu, Executive Director of Pacific Islanders in Communications (PIC), celebrated the diversity of Pacific storytelling through film and new media. The program aimed to showcase indigenous Pacific filmmakers and digital creators, highlighting stories that illuminate Pacific cultures, histories, and contemporary experiences.

Hosted at the Hawai'i Convention Center, the Film Program utilized the Emalani Theater, equipped with state-of-the-art audiovisual facilities to ensure an immersive and engaging viewing experience. Over the course of the festival, more than 50 films and shorts were screened, offering a comprehensive view of Pacific cinematic expression. In addition to in-person screenings, a secure streaming platform provided remote access for attendees unable to attend the event.

The submission process, coordinated through an Intent to Participate form, enabled an organized schedule and broad representation of Pacific storytelling talent. Submissions were reviewed by a committee composed of prominent and skilled individuals in the film industry, with a focus on diversity in Pacific ethnic representation. This approach ensured that the selections were fair and representative of the varied cultural perspectives within the Pacific region.

Duties and Responsibilities

- Gravitas Pasifika – festival provider, liaison between program POC and HCC
- Cheryl Hirasu, Pacific Islanders in Communications (PIC) - Program Lead
- Events International – production and resource support
- Hawai'i Convention Center – location and resource support

Metrics

- Number of screenings: 50+
- Number of countries represented: 23

Evaluation

Successes and Best Practices

- In addition to screening films from official delegations, PIC supplemented the program with films from non-delegates, ensuring that most countries were represented and achieving a more equitable portrayal of cultures and histories across the Pacific region.
- The evaluation committee created a fair and equitable process to review submissions, ensure a variety of media types were represented, that country representation was well balanced all given the programming schedule time allocated.
- Events International and the Hawai'i Convention Center staff provided outstanding support, demonstrating professionalism and flexibility throughout the festival.

Areas for Improvement

- The promotion could have been improved, as the schedule was finalized at the last minute, limiting the ability to spread the word widely; as a result, attendance was lower than anticipated.
- Late submissions from countries made it challenging to review and schedule the films effectively.
- Additionally, many countries arrived with films to screen without prior notice, expecting space to be made in the schedule for them. This lack of communication made planning difficult and disrupted the program flow.

Recommendations for Future Programs

- Establish a clear process for collecting film submission information and ensure that countries provide complete and accurate details at least three months in advance.

DRAFT

FOOD PROGRAM

Synopsis:

The Food Program of the 13th Festival of Pacific Arts and Culture (FestPAC 2024) was held on June 14, 2024, at the Culinary Institute of the Pacific at the University of Hawai'i – Kapi'olani Community College. This vibrant event celebrated the diverse culinary traditions of the Pacific, bringing together national delegations from across the region to cook, sample, and share their traditional dishes. Each delegation prepared foods that represented their cultural heritage, offering festival participants and attendees an opportunity to experience the rich flavors and unique techniques used in Pacific Island cuisine.

A significant focus of the program was the sharing of traditional gathering and cooking practices that have been passed down through generations. Delegations discussed how their ancestors harvested and prepared food using indigenous methods, highlighting the deep connection between their food practices and the natural environment. These discussions underscored the importance of maintaining sustainable gathering practices, such as fishing, farming, and foraging, in order to protect the delicate ecosystems that Pacific communities depend on for food.

The event fostered a deeper appreciation for Pacific food cultures, as participants not only sampled the flavors of the islands but also gained insights into the cultural and environmental knowledge embedded in traditional food practices. By sharing these practices in a communal setting, the Food Program at FestPAC 2024 helped to strengthen cultural bonds across the Pacific, while emphasizing the role of food in preserving identity and sustaining communities.

Duties and Responsibilities

- Gravitas Pasifika – festival provider and liaison
- Native Hawaiian Education Association – Program Lead
- University of Hawai'i – Venue hosts, student help

Evaluation

Successes and Best Practices:

- Partnership with NHEA and the University of Hawai'i allowed participants to use modern facilities and professional tools, in addition to the traditional tools they brought with them

LITERATURE PROGRAM

Synopsis

For the first time, the 13th Festival of Pacific Arts and Culture (FestPAC) introduced a dedicated literary arts program, led by Bess Press. This initiative aimed to celebrate and showcase the literary diversity of Oceania through two key components: the Literary Exhibition and Literary Programming. The program was designed to highlight indigenous written works and provide a platform for dialogue, creativity, and collaboration.

Literary Exhibition

The Literary Exhibition served as a central feature of the FestPAC literature program, offering a space for both published and self-published works from across the Pacific. This exhibition included a range of materials such as limited-release publications, out-of-print materials, and other print media. Delegates and the public had the opportunity to engage with these works throughout the duration of the FestPAC Village. The exhibition showcased an array of literary contributions, reflecting the voices and experiences of Oceania's literary community.

Literary Programming

The Literary Programming component included public readings, presentations, and creative workshops aimed at fostering knowledge sharing, dialogue, and collaboration. Public readings featured a variety of works, from published books to works-in-progress, and included contributions in multiple languages. Each participating delegation had designated time slots to present their literary works and engage with the audience. For example, the Fijian Literary Arts Delegates had the opportunity to share their works publicly and participate in collective poetry readings, with their works also prominently displayed in the Literary Exhibition space.

The program also invited delegates to contribute to a collective anthology. Throughout the week, literary arts gatherings provided a platform for workshopping creative pieces, with the goal of creating a collaborative anthology that would capture the essence of Pacific literary creativity.

Literary Marketplace

Housed within the Literary Exhibition, the Literary Marketplace featured published works from across the Pacific and Oceania available for public purchase. This marketplace provided an opportunity for delegates to showcase and sell their literary materials directly to festival attendees. Delegates were required to identify their materials for sale to Bess Press by May 10th to ensure proper inclusion and compliance with FestPAC's requirements.

Duties and Responsibilities

- Gravitas Pasifika – festival provider, liaison between program POC and HCC
- Dave DeLuca, Bess Press - Program Lead
- Events International – production and resource support
- Hawai'i Convention Center – location and resource support

Metrics

- Curated Retail Space (Library Space)

- Number of Works Displayed: 415 titles
- Genre Breakdown: Fiction, Non-Fiction, Poetry, Children's Books, Reference Books
- Number of Countries Represented: 22
- Cultural Representation (e.g., Island Nation, Language):
Australia, Aotearoa New Zealand, Hawai'i, Amerika Samoa, Federated States of Micronesia, Fiji, French Polynesia, Guåhan, Kiribati, New Caledonia Kanaky, Niue, Northern Mariana Islands, Palau, Papua New Guinea, Rapa Nui, Samoa, Solomon Islands, Tokelau, Tonga, Tuvalu, Vanuatu, Taiwan
- Visual Displays & Engagement Pieces:
 - Hawai'i Publisher's Displays
 - Featured book art from 'Ai Pōhaku titles
 - Native Language activation wall
 - Participatory timeline of Pacific Literature
 - Posters from 3rd FestPAC in PNG
 - Activation walls
 - Live Art painting by SPC artists Robea Daniel and Taniela Petelo.
- Literary Arts Gatherings
 - Number of Events: 40+
 - Types of Events (e.g., Readings, Panels, Workshops):
 - Delegate-led showcases of literary arts works, discussions, cultural sharing, lectures.
 - Panels (9 total) : 'Āha Kūkā discussions that drew from delegate participants as well as Kānaka Maoli community practitioners and content experts.
 - Workshops (4 total): Workshops were offered as delegate-only opportunities for connections, learning from Kānaka Maoli and Pasifika experts, and time to practice their craft.
 - Guest Lecture/Sharing: Harry Potter in Hawaiian (Dr. Keao NeSmith), Hawai'i is Not the 50th State, Rather Occupied by the U.S. (Dr. Keanu Sai), Storytime with Aunty Kū (Dr. Kū Kahakalau), Bringing a Mural to Life & NCD Discussion (SPC Artists Robea Daniel & Taniela Petelo)
 - Number of Participants (Audience Size): 40 - 60 per event
 - Key Themes Covered:
PANELS:
 - Publishing in Oceania
 - Pacific Climate and Eco-Narratives
 - Genealogies of Pacific Literature
 - Indigenous Language Preservation and Revitalization
 - Pacific Sovereignty Narratives
 - Indigenous Youth Literature in Oceania
 - Queen Pasifika Stories
 - Pasifika Futurities
 - New Media Storytelling (Film x Literary Arts)
 - WORKSHOPS:
 - Behind the Scenes at Hawai'i & Pacific Collection (UH Mānoa, Hamilton Library)

- Creative Writing with Kristiana Kahakauwila
- Poetry Workshop
- Creating Pasifika Children's Literature with Shar Tui'asoa and Kealani Netane
- Publishing In Oceania with Publishing Guests Meredith Desha Enos (Kamehameha Schools), Carolyn Lagahetau (Oratia Media), Victoria Lola Guerrero (University of Guam Press)
- Notable Authors/Guests:
 - ku'ualoha manawanui
 - Kristiana Kahakauwila
 - Shar Tui'asoa
 - Dr. Keao NeSmith
 - Selina Tusitala Marsh
 - Dr. Keanu Sai
 - Dr. Kū Kahakalau
 - Brandy Nālani McDougall
 - No'u Revilla
 - Solomon Enos
 - Ākea Kahikina
 - Dr. Ha'alilio Solomon
 - Coco Chandelier (Sami Akuna)
 - Pono Fernandez
 - Gabrielle Ahuli'i
 - Ka'imina'auao Kahikina

Engagement Metrics

- Total Attendance:
 - 200 - 300 people per day for the program
 - 400 people per day for the marketplace
- Outreach and Partnerships
 - Number of Publishing Partners: 20 - 30
 - Types of Partners Involved: Oceanian Partners (Aotearoa New Zealand, Guåhan, Fiji, Australia, Tahiti), Hawai'i Publishers,
 - Collaborative Projects (if any): Collaborative projects were discussed amongst many participants, and us as organizers, however nothing substantial has yet resulted from such dialogue.

Evaluation:

Successes and Best Practices:

- Positive Delegate Engagement: Once the event was underway, delegate participants regularly engaged in the literary space and expressed a sense of comfort within the venue.
- Positive Participant Feedback: Overall, participants appreciated the inclusion and opportunity to share knowledge, dialogue, and their work.
- Audience and Customer Feedback: Audience and customer feedback was predominantly positive.

- **Visitor Feedback:** Visitors enjoyed the variety of titles presented, especially hard-to-access Pasifika titles.
- **Top-Selling Genres/Works:** Children's books and local publishers' titles were very popular; non-Hawai'i published titles sold out.
- **Cultural Impact:** Participants acknowledged that this program marked a significant step toward better representation of literary works within Oceania, creating a more inclusive and expansive space than previous FestPACs.

Areas for Improvement:

- **Delegate Communication:** Several delegates were disappointed with the lack of clear communication before the festival, making it difficult for them to fully prepare.
- **Mixed Communication:** Some negative feedback was due to inconsistent communication between FestPAC and Heads of Delegation.
- **Limited Publication Availability:** Some participants were disappointed that their publications weren't available, often due to issues with inventory and scope.
- **Competing Programs:** Similar events happening around town made it difficult to draw authors to the official literary space.
- **Schedule Distribution:** It was challenging to distribute a schedule widely in advance of the program.
- **Cohesive Communication:** Communication among participants, coordinators, and event planners lacked clarity and consistency.

Recommendations for Future Programs:

- **Advance Communication with Delegates:** Engage and communicate directly with delegates and participants well in advance to allow for more widespread programming and audience engagement.
- **Improved Coordination of Competing Events:** Coordinate more effectively with other event sites to avoid conflicts and maximize participation.
- **Publication Availability:** Ensure a more robust selection of indigenously authored works and participants' publications to meet demand.
- **Earlier Schedule Release:** Develop a strategy for distributing event schedules earlier to improve awareness and attendance.
- **Enhanced Communication:** Implement clearer communication channels between FestPAC organizers, participants, and delegation coordinators to avoid confusion and ensure smoother operations.

ORATORICAL ARTS

Synopsis

The Oratorical Arts program at the 13th Festival of Pacific Arts & Culture was a celebration of the Pacific's rich tradition of storytelling and eloquence. Held at the Hawai'i Convention Center, the program showcased the oratorical styles of Pacific nations, sharing their mastery of language through traditional storytelling, poetic recitations, and speeches. The use of both formal theater settings and informal village spaces allowed for a dynamic range of performances, engaging audiences and fostering a greater appreciation for Pacific oral traditions.

Duties and Responsibilities

- Gravitas Pasifika – festival provider, liaison between program POC and HCC
- Pua Sterling, Gravitas Pasifika – Program Lead
- Hawai'i Convention Center – location and resource support
- Events International – production and resource support

Metrics

- Number of performances: 26
- Number of countries represented: 17

Evaluation

Successes and Best Practices:

- The Oratorical Arts program delivered a compelling experience.
- Events International and the Hawai'i Convention Center staff provided outstanding support, demonstrating professionalism and flexibility throughout the festival. Their adaptability helped ensure the program proceeded smoothly despite FestPAC proper staffing challenges.

Areas for Improvement:

- Communication from participating countries about their planned performances was often delayed or unclear, making it difficult to schedule performances, promote them, and prepare effectively.
- Information required for the correct setup of oratorical presentations was not always provided in a timely manner.
- The festival's internal team was understaffed, limiting its capacity to manage the program efficiently.

Recommendations for Future Programs:

- Establish stricter timelines for providing critical setup information, particularly for specialized performances like oratorical presentations.
- Allocate ample staffing and resources to better manage the program and avoid operational inefficiencies.

TATTOO PROGRAM

Synopsis

The FestPAC Traditional Pacific Indigenous Tattoo Program, led by Dr. Kolehua Krug, was a standout feature of the 13th Festival of Pacific Arts and Culture, held at the Bishop Museum. This year marked the first time that FestPAC provided dedicated space specifically for tattoo practitioners, setting them apart from other heritage artists.

Situated alongside the carving village, this dedicated area allowed over 40 tattoo artists from across the Pacific to showcase their work and engage in cultural exchange. The environment fostered collaboration and learning, with daily practice sessions and workshop demonstrations where artists could share techniques and insights.

The program's setup not only highlighted the cultural significance of traditional Pacific tattoos but also facilitated meaningful interactions among artists, building relationships and enhancing their skills. This new approach to presenting tattoo art enriched the festival experience, reflecting a deep respect for the artistry and traditions of Pacific tattooing.

Duties and Responsibilities

- Kolehua Krug, PhD – program lead
- Events International – production and infrastructure lead
- Bishop Museum – location and support resources

Evaluation

Successes and Best Practices:

- The tattooing itself was a success, with artists demonstrating their designs, learning new techniques from each other, and having an overall positive experience.

Areas for Improvement:

- Communication from the region regarding the number of tattoo artists was unclear.
- Information provided by the program lead about the program outline and expectations was not effectively communicated to the tattoo artists, only to the heads of delegation, leading to gaps in understanding.
- Sleeping arrangements were problematic, as tattoo artists were unaware they were expected to sleep onsite at Bishop Museum, creating last-minute housing challenges.
- Transportation issues arose because tattoo artists who didn't stay at Bishop required transportation, which was not planned, leading Hawai'i tattoo artists to shuttle attendees in their own vehicles.
- Communication from the FestPAC team to the Hawai'i tattoo team regarding event expectations and who was part of the Hawai'i delegation was unclear.

Recommendations for Future Programs:

- Ensure that communication is directly disseminated to all participants, not just heads of delegation, to prevent miscommunication or incomplete information.

- Improve the flow of information between heads of delegation and participants, with SPC developing better communication measures.
- Clearly outline sleeping arrangements and provide timely communication to all participants to avoid last-minute housing issues.
- Plan transportation logistics in advance, especially for participants not staying onsite, to prevent unexpected challenges.
- Define the composition of the Hawai'i delegation more clearly and ensure effective communication between FestPAC teams and participants regarding event schedules and expectations.

DRAFT

THEATER PROGRAM

Synopsis

The Theater and Performing Arts program at the 13th Festival of Pacific Arts and Culture, held at the Hawai'i Convention Center's Lili'u Theater, featured:

- **Live Performances:** A diverse array of performances from across the Pacific, featuring traditional and contemporary works that illuminated various aspects of Pacific culture.
- **Artist Interactions:** Engaging opportunities for performers and audiences to connect through Q&A sessions and panel discussions, enhancing the festival experience.
- **Cultural Insights:** Each performance was accompanied by contextual information, enriching the audience's understanding and appreciation of the cultural significance behind the works.

Duties and Responsibilities

- Gravitas Pasifika – festival provider, liaison between program POC and HCC
- Pua Sterling, Gravitas Pasifika – Program Lead
- Hawai'i Convention Center – location and resource support
- Events International – production and resource support

Metrics

- Number of performances: 8
- Number of countries represented: 6

Evaluation

Successes and Best Practices:

- The program successfully delivered a high-quality experience.
- Production partners, Events International, and the Hawai'i Convention Center staff provided exceptional support throughout the festival. The professionalism and adaptability of the production partners helped mitigate issues caused by understaffing.

Areas for Improvement:

- Poor communication from participating countries regarding their planned performances made it difficult to schedule performances, raise awareness, and prepare for each production's unique needs.
- Internal FestPAC team faced resource limitations, with insufficient staffing to manage the program effectively.

Recommendations for Future Programs:

- Improve communication with participating countries to ensure timely information on performance schedules and production needs.
- Allocate additional staffing and resources within the internal FestPAC team to better manage program logistics.

WA'A PROGRAM:

Synopsis

Guided by the Kānehūnāmoku Voyaging Academy (KVA), the Wa'a program extended beyond the arrival ceremony. KVA took on the vital role of hosting all voyaging delegations throughout the festival. This comprehensive hosting effort included providing bedding and meals for the delegates, ensuring their comfort and well-being throughout the event.

KVA also crafted a robust and engaging activity program for the voyaging participants. This program featured a variety of enriching experiences, including workshops on traditional sailing techniques, games, symposium discussions on voyaging culture, stargazing sessions to connect with navigation traditions, and weaving sail workshops. These activities were designed to deepen the delegates' connection to their voyaging heritage and foster a sense of community among the participants.

Wa'a Arrival – June 5

- The Wa'a Arrival included a canoe procession supported by safety measures such as jet skis, safety boats, and oversight from DLNR, Coast Guard, and Mokapu. A traditional "Hoe Ohana" ceremony honored voyaging protocols. Cultural exchanges featured speeches, ho'okupu presentations, chants, music, and dance. The event concluded with a community celebration.

1976 Panel – June 7

- The 1976 Panel highlighted the legacy of Hōkūle'a's inaugural voyage. Cultural exchanges included stories from the 1976 crew about their journey and its impact on Pacific Island nations. The event honored the crew's contributions through a community celebration.

Community Day – June 8

- Community Day included canoe rides on Hawai'i and international vessels, traditional protocol with the "Hoe Ohana" ceremony, and cultural exchanges showcasing Pacific Islander canoe skills, wooden canoe carving, and lauhala sail weaving. The Hawai'i Sailing Canoe Association's race finish at Kualoa added to the community celebration.

DOE Teacher Professional Development – June 10

- Teachers participated in canoe rides and sessions with guest speakers from Hawai'i and international wa'a programs. The exchanges focused on wa'a-based curriculum and learning opportunities.

Bishop Museum Event – June 13

- The Bishop Museum hosted a ceremony honoring Pius Mau Piailug with mele and dance from the Cook Islands, Tahiti, Hawai'i, FSM, and CNMI. The event included a musical concert featuring the Ohana Wa'a Band, Mike Kaawa, and the Hōkūle'a Band.

General Wa'a Village Activities

- The Wa‘a Village included daily canoe processions supported by safety teams, traditional "Hoe Ohana" ceremonies, and cultural exchanges such as lauhala sail weaving, pottery making, canoe carving, and la‘au lapa‘au. Activities focused on navigation, sailing skills, and relationship-building, celebrating the legacy of Papa Mau and Hōkūle‘a.

Duties and Responsibilities

- Gravitas Pasifika – festival provider, liaison between program POC and HCC
- Bonnie Kahape‘a-Tanner, Kānehūnāmoku Voyaging Academy - Program Lead
- Events International – production
- Mooring INstallation and Removal
- U.S. Indo-Pacific Command (INDOPACOM)
- Water Safety - Archie Kalepa, Lead Water Safety Operations
- HiBred - security
- Canoe Procession/Ocean-based Activities: enforcement jet skis, safety escort boats, press boats, DLNR, Coast Guard, Mokapu Marine Corps Base Hawai‘i

Participating Canoes:

- CNMI – Ladahao, Chelu, Oba
- Aotearoa: Pumaiterangi, Taitaihonu
- Cook Islands: Marumaru Atua
- French Polynesia: Faafaite
- Hawai‘i: Hōkūle‘a, Hikianalia, Makali‘i, Iosepa, Mo‘okihāaPi‘ilani, Kānehūnāmoku, Kiakahi, Manaiakalani, Kaihekauila, Kamaola, Kūmau, Ka ‘Uhane Holokai, Keaolewa, Luakoa, Elen Eoreni, Chechimini Eoreni, Nā Pe‘a: Hāuliuli, Owe, Friends of Hōkūle‘a and Hawai‘i Loa, Ka‘imiloa, Kalele

Metrics

- Estimated Number of Participants in Each Activity:
 - Wa‘a Arrival - June 5: 5,000
 - 76 panel - June 7: 100
 - Community Day - June 8: 3,000
 - DOE Teacher PD - June 10: 500
 - Bishop Museum - June 13: 3,000
 - General Wa‘a Village Activities: 200

Evaluation

Successes and Best Practices:

- Many community partners (Ko‘olau ‘Āina Momona, Cook Island Ko‘olauloa community, Polynesian Cultural Center, Ho‘oulu ‘Āina, Makali‘i ‘Ohana, Laie Egg Farm, Moloka‘i Community) helped provide meals for village guests, showcasing strong community support.
- Specific responsibilities were delegated to community partners to help execute events effectively.

- Kamehameha Schools provided a place of respite in Punalu'u for overseas voyagers and wa'a elders, with small volunteer groups managing houses smoothly.
- Skills and knowledge development in wa'a training was a major success.
- Water safety was described as "best in the world," reflecting excellent practices in ensuring safety.
- Stronger working relationships with the Polynesian Voyaging Society (PVS) and wa'a organizations across Moananuiākea.
- Collective unity among Hawai'i wa'a crews symbolized by wearing a common uniform shirt, which helped foster a sense of unity.
- Despite some challenges, working with a small group was beneficial in coordinating wa'a arrivals.
- Including all nations in the wa'a arrival ceremony was highly celebrated as a positive cultural achievement.

Areas for Improvement:

- Lack of communication, confusion about responsibilities, and last-minute changes caused several logistical issues.
- Miscommunication regarding permitting responsibilities led to delays and last-minute management by KVA.
- Poor communication by security organizers, and confusion with Homeland Security and INODPACOM, caused setbacks.
- Poor execution by Events International and Department of Homeland Security hindered operations.
- Delays with DAGS (state surplus) resulted in unnecessary purchases due to poor communication.
- Late notice of delegate numbers caused planning issues, particularly in housing and managing the wa'a village.
- Difficulty working within park rules and regulations, including limited hours, restricted event timing, and security/parking miscommunications.
- Wa'a village programming was not integrated into the overall FestPAC schedule, diminishing its visibility and coordination with other events.
- Lack of funds before the event and during the planning phase slowed down operations.
- Budget allocations were not clearly defined early enough in the process, complicating planning.
- The length of the ceremony at the Ahu (Nainoa) caused delays in the lunch and entertainment schedules.
- There was a lack of transparency in some aspects of planning, with side meetings and agendas creating confusion among main organizers.

Recommendations for Future Programs:

- Establish clear budget allocations early in the planning process.
- Set clear expectations for community partners to avoid confusion and ensure better coordination.

- Each venue should have its own event planner to ensure smoother execution, whether from different companies or internal planners.
- The overall event contractor should allocate more personnel to work closely with individual groups and partners.
- Meet earlier with SPC (Secretariat of the Pacific Community) and Heads of Delegations (HOD) to coordinate the wa‘a arrival and identify delegates.
- Avoid gatekeeping vital information and activities, such as the VIP tent at the wa‘a arrival, to ensure main organizers are fully aware of all details.
- Implement a Wa‘a Education Summit in the next year to foster the wa‘a community and integrate wa‘a education into formal school curriculums across Moananuiākea.

DRAFT

C.4 CONFERENCES AND SYMPOSIA

Synopsis

In addition to its primary artistic events, the Festival includes a range of supplementary programs such as symposia, conferences, workshops, masterclasses, educational forums, and panel discussions. These initiatives provide a platform for in-depth exploration of traditional crafts, artistic techniques, and cultural issues. They facilitate skill development, knowledge exchange, and meaningful dialogues among thought leaders, artists, and community members. The following are the symposia incorporated throughout the festival.

PROTECTING OCEANIA

Synopsis

From June 10-12, 2024, the "Protecting Oceania" symposium took place in Honolulu, held in conjunction with the 2024 Festival of Pacific Arts & Culture (FestPAC). Organized by the Center for Pacific Island Studies, Hawai'inuiākea School of Hawaiian Knowledge, Hawai'i Peace and Justice, and the Pacific Theological College, this gathering brought together indigenous Pasifika thinkers and activists to engage in critical conversations about the urgent challenges facing Oceania.

Rather than following a traditional academic format, the symposium rejected typical keynote addresses and pre-written presentations. Instead, the focus was on fostering active dialogue and collaboration. Participants—described as "provocateurs"—were individuals already deeply engaged in struggles against the climate crisis, military occupation, extractivism, and political inaction. These provocateurs introduced real-world issues and challenges, sparking dynamic discussions. The discussions were designed to be highly interactive. Breakout rooms became spaces for participants to share their experiences, tactics, and methods, weaving together indigenous philosophies and activism. These sessions encouraged the formation of new alliances and networks, as participants explored solutions grounded in Pasifika values.

"Protecting Oceania" was more than a symposium; it was a call to action. By activating indigenous philosophies and connecting activists from across the Pacific, the event laid the groundwork for continued resistance and collaboration in the face of existential threats to the region.

Duties and Responsibilities

- Gravitas Pasifika – festival provider, liaison between program POC and HCC
- University of Hawai'i – conference organizer

Metrics:

Session Metrics:

- Total Number of Attendees: approx. 200
- Number of Panelists/Presenters: 7 provocateurs
- Duration of the Session: all day
- Number of Topics Covered: Broad coverage, primary topics included climate change, gender violence, economic development, health and well being, and self determination.

MOANANUIĀKEA — PACIFIC CONVERSATIONS & CULTURAL EXCHANGE

Synopsis:

The Ea Moananuiākea: Pacific Conversations & Cultural Exchange conference, held from June 11-13, 2024, in Honolulu, was a powerful gathering that wove together ancestral knowledge, indigenous rights, political activism, and self-determination across the Pacific region. Hosted in conjunction with the 2024 Festival of Pacific Arts & Culture (FestPAC), this three-day event provided a platform for Pacific communities to share their stories, struggles, and hopes for the future.

The conference opened with a keynote by Dr. Jamaica Heolimeleikalani Osorio, who spoke on the interconnectedness of sovereignty, sanctuary, and collective liberation. This was followed by the declaration of indigenous youth and an engaging interview with Hawaiian musician Josh Tatoi, discussing his Tongan heritage and pride in Hawai'i. The Pacific Panel explored the intersection of tradition, tourism, and technology, bringing voices from Palau, Tahiti, Australia, and Niue. The day closed with a gallery walk, inviting feedback on the youth declaration and fostering further dialogue.

Focused on the storytelling traditions of the Pacific, Day 2 brought participants together through dance, music, and games. The Pacific Dance and Song Exchanges offered a chance for attendees to engage in the traditional movements and rhythms of various island cultures, culminating in a lively group jam session. The afternoon's activities continued the spirit of exchange, with sessions ranging from traditional Māori instrumental connections to sports and games that highlighted the strength, strategy, and skill of Pacific cultures.

The final day addressed the urgent issues of climate change and its profound impact on Pacific life, identity, and ancestral culture. A panel on "Rising Seas & Refugees" featured voices from Kiribati, Tuvalu, the Marshall Islands, and the Solomons, offering personal perspectives on the realities of sea-level rise. The day included a special performance by Kamehameha Schools' Hawaiian Ensemble and a keynote by Pwo Navigator Nainoa Thompson, sharing his vision of the Pacific's 10 million navigators. Workshops on traditional Māori games, community-led conservation, and the protection of oceans through ancestral navigation tied the themes of cultural resilience to environmental stewardship.

Throughout the conference, the deep connection between the people of the Pacific and their lands, languages, and seas was at the forefront, offering both a celebration of heritage and a call to action for the future.

Duties and Responsibilities

- Gravitas Pasifika – festival provider, liaison between program POC and HCC
- Kamehameha Schools – conference organizer
- Hawai'i Convention Center – venue & technical assistance
- Events International – production

Metrics:

Session Metrics

- Total Number of Attendees: 537 (registration sign-ins , KS staff and Kula Hawai'i Delegation) and estimated approximately 1000 other/walk-in attendees over 3 days
- Number of Panelists/Presenters: approximately 47 (breakout afternoon sessions)
- Duration of the Session: varied, 1 hour
- Number of Topics Covered: approximately 32

Audience Engagement

- Total Number of Questions from Audience: N/A
- Number of Audience Members Participating in Discussions: N/A; some sessions were interactive; general session on Day 2 facilitated exchanges with the entire audience
- Total Number of Social Media Mentions/Engagements Related to Session (Ka'iwakīlou Social media only; KS accounts also promoted:
 - i. Facebook:10
 - ii. Twitter:0
 - iii. Instagram:16
 - iv. Other (specify): Threads: 3
- Number of Handouts/Materials Distributed: Approximately 700

Evaluation:

Successes and Best Practices:

- Overall attendee satisfaction was overwhelmingly positive.
- The Song and Dance Exchanges and performances at Lili'u Theatre were highly appreciated for their cultural artistry and engaging presentation.
- Keynote sessions by Josh Tatofi and Jamaica Osorio received high praise, offering deep insights that resonated strongly with the audience.
- FestPAC fostered meaningful connections and conversations among Pacific and Hawaiian peoples, building momentum for future work with the Ho'okahua and 'Aha Moananuiākea Pacific Consortium.

Areas for Improvement:

- No significant areas for improvement were noted, indicating a well-executed event overall.

Recommendations for Future Programs:

- Continue to feature Song and Dance Exchanges and performances that highlight cultural artistry in meaningful and engaging ways.
- Consider including similar high-impact keynote speakers to maintain strong audience resonance.
- Build on the momentum of the FestPAC gatherings to support ongoing collaboration and exchanges through the Ho'okahua and 'Aha Moananuiākea Pacific Consortium.

HAWAI'I CONTEMPORARY ARTS SUMMIT

Synopsis:

On June 13, 2024, the Hawai'i Contemporary Art Summit 2024, held at the Hawai'i Convention Center in conjunction with FestPAC, centered on the theme ALOHA NŌ. The event began with an opening protocol and a curatorial discussion led by HT25 curators Wassan Al-Khudhairi, Binna Choi, and Noelle M.K.Y. Kahanu, along with Nina Tonga, exploring the role of art in healing, sovereignty, and cultural activism.

Kanaka 'Ōiwi educator Dr. Manulani Aluli Meyer delivered a keynote address, highlighting ALOHA NŌ as a practice of healing, truth-telling, and cultural resilience in a global context. Afternoon sessions included reflections on the themes and an artist insight from Edith Amituanai. The roundtable PEWA: Healing and Truth Speaking featured artists discussing the role of art in addressing grief and colonial trauma.

The day concluded with a film presentation, *i nā ki'i ma mua, nā ki'i ma hope*, which showcased intergenerational works from island creatives, followed by a discussion with the filmmakers.

Duties and Responsibilities

- Gravitas Pasifika – festival provider, liaison between program POC and HCC
- Hawai'i Convention Center – venue & technical assistance
- Hawai'i Contemporary – conference organizer

Metrics

Session Metrics:

- Total attendees: 160 (Room 302AB) + 100 (Room 320)
- Number of panelists/presenters: 18 (Room 302AB) + 10 (Room 320)
- Session duration: 10 hours
- Number of topics covered: 5
- Audience engagement:
 - 4-6 questions per session
 - Estimated 10-15% audience participation, 100% for Aunty Manu Meyer's session

Social Media & Marketing Impact:

- Facebook:
 - 2 posts
 - 142 likes
 - 8 comments
 - 2,566 reach
- Instagram:
 - 5 posts/stories
 - 14,366 reach
 - 4,044 engagement
 - 1,348 interactions
- E-newsletters:

- 2 newsletters
- 9,666 recipients
- 53.9% average open rate
- 499 total clicks
- Number of handouts distributed: Approx. 360 Art Summit Reader Booklets

Evaluation:

Successes and Best Practices:

- Attendees praised the synergy between the Art Summit and concurrent FestPAC events.
- The content was thought-provoking and compelling, contributing to a positive attendee experience.
- Existing partnerships were strengthened, with a new pule and roundtable conversation set to be featured in the Hawai'i Triennial 2025: ALOHA NŌ exhibition catalog.
- The session provided valuable insights for the Hawai'i Triennial 2025 and deepened connections between the contemporary art community and FestPAC participants.

Areas for Improvement:

- Catering quality for lunch was poor, and access to food within the Convention Center was limited.
- The Convention Center's AV team was difficult to work with, leading to technical challenges during the sessions.
- Navigating different programs and receiving event updates was challenging due to the absence of a central communication platform.
- There was confusion around the film screening at Emalani Theater due to a lack of coordination between the FestPAC production team and the venue.

Recommendations for Future Programs:

- Improve the quality of catering and increase access to food options within the venue.
- Establish smoother collaboration with the venue's AV team to avoid technical issues.
- Implement a central communication platform to streamline event navigation and provide timely updates.
- Enhance communication between event production teams and venue management to avoid scheduling conflicts and confusion.

PACIFIC INDIGENOUS WOMAN'S NETWORK: WEAVING A TRANSPACIFIC INDIGENOUS WOMEN'S NETWORK CONFERENCE

Synopsis

The two-day event Weaving a Transpacific Indigenous Women's Network, held June 7-8, 2024, at the Hawai'i Convention Center, brought together Pacific Indigenous women to foster relationships and build a collective network across the region. The gathering focused on the vital role Indigenous women play as caregivers, life-givers, and leaders, highlighting the significance of community collaboration and resource mobilization to address challenges faced by their homelands.

Day one began with an opening ceremony, including Hawaiian music and remarks from special guests. Keynote speaker Mililani Trask (Hawai'i) set the stage with a powerful address on the central role of Indigenous women in caring for communities and guiding the next generation. This was followed by the Lei of Wisdom dialogue, featuring women leaders from across the Pacific, who shared their cultural knowledge and discussed the intergenerational transmission of traditions and healing.

On day two, the discussions shifted to environmental justice and the health and safety of Indigenous women and girls. Panels explored how climate change disproportionately affects Pacific communities, emphasizing the role of women in advocating for sustainability and justice. The session on Mauiola addressed issues of gender-based violence, health disparities, and the educational needs of Pacific women, with a focus on collective action and policy change.

The lunch keynote, delivered by Saina Laura Souder (Guåhan), focused on the importance of maintaining a clear collective vision for the future of Indigenous women, drawing on lessons from traditional CHamoru stories and the historical resilience of their organizers. The day concluded with a collective visioning session and cultural performances, celebrating Pacific women's unity, strength, and shared mission to protect their communities and cultures for future generations.

This event was a profound testament to the power of Indigenous women working together, and it laid the groundwork for ongoing collaboration within the newly formed Pacific Indigenous Women's Network.

Duties and Responsibilities

- Gravitas Pasifika – festival provider, liaison between program POC and HCC
- PIWN – conference organizer

Metrics

General Session Metrics

- Total Number of Attendees: 184
- Number of Panelists/Presenters: 19
- Duration of the Session: 2 days
- Number of Topics Covered: indigenous women, climate change, 'ike kupuna,

- environmental degradation, human rights, environmental injustice, gender-based violence, health, and education,

Evaluation

Successes and Best Practices:

- Overall Satisfaction Rate: 4 (on a scale of 1-5)
- Key Highlights Mentioned by Attendees:
 - Networking with other wahine of Hawai'i and beyond, providing a safe space to discuss important issues.
 - Keynote presentations and the Panel of Elders.
 - Cultural presentations by delegations.
- Number of Collaborative Projects or Partnerships Initiated: 74 new partnerships with organizations from 21 Pacific island countries.
- Number of Publications or Media Coverage Resulting from the Session: 3.
- Number of Follow-Up Activities Planned: 3.
- Mahalo for creating a space for the Pacific Indigenous Women's Network (PIWN) and connecting with more wahine and organizations.

Areas for Improvement:

- Food quality and availability.
- Entry process issues: Attendees noted difficulty entering the event without a badge.
- Insufficient time to cover all activities or discussions.

NOAA SCIENCE ON A SPHERE

Synopsis

In June 2024, NOAA participated in the [13th Festival of Pacific Arts and Culture \(FestPac\)](#) held in Honolulu, Hawai'i.

NOAA hosted interactive programs and opportunities in the Ocean Forum Room; a space dedicated to engage on issues and topics related to Ocean cultures, arts, and sciences of our Pacific Island communities. Thousands of people representing 28 Pacific communities and nations talked story with NOAA staff to learn about marine protected areas in the Pacific region. They participated in a live, interactive mural painting by local artist Aubrey Matsuura, and listened to more than 30 presentations shared on [Science on a Sphere](#).

Local staff and scientists gave presentations and projected global data to visualize planetary, historical, and cultural data. Topics included coral research and monitoring, maritime and cultural history of American Samoa, ocean expeditions and deep sea exploration, climate change, and sea level rise.



Festival attendees learn about marine protected areas across Hawai'i, American Samoa, the Mariana Islands, and the Pacific Remote Islands. Photo: NOAA



(Left) Hawaiian artist Aubrey Matsuura puts the finishing touches on her mural, *Weaving Ancestral Pathways*. (Right) As part of the interactive mural, festival attendees were invited to participate in painting portions of the mural. Photos: NOAA



Gene Brighthouse, Senior Policy Analyst with National Marine Sanctuary of American Samoa, gives a presentation on Science on a Sphere. Photo: NOAA

On June 10-12, NOAA co-facilitated discussion sessions on the [Collaborative Process on Naming the Pacific Remote Islands Marine National Monument \(Monument\)](#). NOAA, along with the U.S. Fish and Wildlife Service, and the Udall Foundation National Center for Environmental Conflict Resolution discussed potential new names that are culturally appropriate for the Monument and related to Pacific Islander history of the region. Participants included Festival attendees, community members, organizations, members of the voyaging delegation, and others. To learn more about the Monument Renaming Efforts, please visit <https://www.fws.gov/national-monument/pacific-remote-islands-marine>.



Participants listen to a presentation on the Pacific Remote Islands Marine National Monument in the Ocean Forum Room.

Duties and Responsibilities

- Gravitas Pasifika – festival provider, liaison between program POC and HCC
- NOAA – conference organizer

MĀLAMA HONUA OCEAN SUMMIT

Synopsis

The Mālama Honua Ocean Summit was held from June 11-12 at the Hawai'i Convention Center in Honolulu, Hawai'i, in conjunction with the 13th Festival of Pacific Arts. This inaugural convening gathered ocean voices and partners from across Oceania and around the world, connected through the voyages of Hōkūle'a and the Polynesian Voyaging Society. The session was invitation-only as a major goal of the session was to foster deeper connection across the larger wa'a family and oceania. Approximately 100 participants from over 10 countries joined the convening, featuring over 30 panelists and presenters sharing on various topics at the cross-section of the culture, science, ocean, conservation, indigenous communities, and policy. The majority invited attendees and presenters have been part the Mālama Honua efforts of the recent Mālama Honua Worldwide Voyage and current Moananuiākea Voyage for Earth. The Moananuiākea Voyage will take place over the next 3 years with the circumnavigation of the Pacific by the voyaging canoes Hōkūle'a and Hikianalia.

Duties and Responsibilities

- Gravitas Pasifika – festival provider, liaison between program POC and HCC
- Polynesian Voyaging Society (PVS) – conference organizer

Metrics

General Session Metrics:

- Total Number of Attendees: ~100
- Number of Panelists/Presenters:~35
- Duration of each Panel/Presentation:~45min
- Number of Topics Covered: 10

Evaluation

Successes and Best Practices:

- Overall satisfaction rate of the event was rated as 5 on a 1-5 scale by attendees.
- Key highlights mentioned by participants included:
- Convening cultural and conservation communities connected to the voyaging community.
- The diversity of voices from both cultural and scientific perspectives worldwide.
- The event facilitated new partnerships and connected attendees to new groups and projects.
- The Polynesian Voyaging Society (PVS) and its partners expressed deep gratitude for the opportunity provided by the Festival of Pacific Arts. The setting offered a rich cultural context that grounded discussions on the future of the shared ocean, island health, and the ongoing work to protect the ocean.

Areas for Improvement:

- Attendees mentioned a need for more time in small-group breakout sessions focused on specific topics.
- Participants suggested a need for more frequent opportunities to convene and collaborate.

- There was a request for more advanced notice to include additional participants.
- The number of collaborative projects or partnerships initiated during the session is currently unknown.
- Since the event was not publicized and was not open to public participation, there was no media coverage or publications resulting from the session.

Recommendations for Future Programs:

- Allocate more time for small-group breakout sessions to allow deeper discussions on specific topics.
- Increase the frequency of convening opportunities for partners, potentially moving toward annual or semi-annual events.
- Provide more advanced notice for future events to allow additional participants to be included.
- Plan and track collaborative projects or partnerships initiated during the event to gauge the impact.
- Consider allowing some level of media coverage or publication opportunities to share outcomes with a broader audience.
- Continue planning for future convenings, with the next one scheduled for March 2025, possibly establishing an annual or semi-annual cadence.

DRAFT

GOVERNOR AND FIRST LADY ROUNDTABLE

Synopsis

Held on Friday, June 7, 2024 at the Hawai'i Convention Center, The Governor and First Lady Roundtables, hosted by Governor Josh Green, M.D., and First Lady Jaime Kanani Green, provided a platform for discussions on critical issues facing the Pacific region. Held at the Hawai'i Convention Center, the event gathered leaders, experts, and dignitaries for a series of in-depth panels focused on health, climate, and cultural resilience.

Opening Remarks and Keynote Address:

The event began with welcoming remarks from Governor Josh Green and First Lady Jaime Kanani Green. This was followed by a keynote address delivered by United States Deputy Secretary of State Kurt Campbell, who highlighted the U.S. government's commitment to supporting Pacific initiatives in areas of health, climate change, and cultural preservation.

Panel 1: Health & Wellness in the Pacific

Moderated by Dr. J. Keawe'aimoku Kaholokula, this panel explored the unique health challenges faced by Pacific Island communities. Panelists Nia Aitaoto, Kim Ku'ulei Birnie, Adam Carbullido, and Josie Howard shared insights on health disparities, the importance of culturally appropriate wellness programs, and strategies to improve healthcare access and outcomes in the region.

Panel 2: Our Climate Future

This session, moderated by Dr. Chip Fletcher, addressed the urgent issue of climate change in the Pacific. Panelists Lt. Governor Arthy Nena and Minister Ngiraiabelas Tmetuchl discussed the existential threats posed by rising sea levels, extreme weather events, and the need for collaborative regional efforts to mitigate climate impacts and build sustainable futures.

Panel 3: Community & Cultural Resilience

Focusing on cultural preservation and community resilience, this panel, moderated by Suzanne Vares-Lum, featured panelists Honorable Frederica Lupe'uluiva Fatafehi Lapaha Tuita, Dr. Mary Hattori, and Mahina Paishon. The discussion highlighted the critical role of cultural identity and indigenous knowledge in fostering resilience against environmental and social challenges, and emphasized the importance of community-led initiatives in maintaining cultural heritage.

Duties and Responsibilities

- Gravitas Pasifika – festival provider, liaison between program POC and HCC
- Governor's Office and Narrative Hawai'i – conference organizer

Evaluation

Successes and Best Practices:

- The roundtables highlighted the strong interconnectedness of health, climate, and cultural resilience within Pacific communities.
- Participation from regional leaders and subject matter experts fostered meaningful dialogue and collaboration on critical issues facing Pacific Islands.

- The invitation-only format allowed for a focused and impactful exchange of ideas and solutions.
- Distinguished speakers and leaders contributed to strong content and panels.

Areas for Improvement:

- Limited visibility may have reduced the overall impact of the roundtables.
- Broader awareness through targeted promotional efforts, such as enhanced social media presence and outreach to relevant stakeholders, could increase engagement in the future.
- Leveraging traditional media channels could also help boost participation and visibility.
- A more strategic approach to event promotion would help maximize attendance and amplify the importance of discussions and collaborations generated through the roundtables.

Recommendations:

- For future by-invitation-only roundtables, ensure that invitations include an RSVP sign-up mechanism to track attendance, and coordinate the event timing with other programming to maximize availability for participants.

DRAFT

C.5 TRADITIONAL LEADERS PROGRAM

Synopsis

The Traditional Leaders Forum at the 13th Festival of Pacific Arts and Culture (FestPAC 2024) was a gathering of Pacific region chiefs, cultural custodians, and indigenous leaders, aimed at fostering dialogue on the preservation of traditional governance systems, cultural heritage, and indigenous knowledge. This forum provided a unique platform for leaders to share their perspectives on the challenges facing their communities, including climate change, the erosion of cultural practices, and the encroachment of modernity. Discussions focused on how traditional leadership structures could adapt while remaining grounded in ancestral values to ensure the survival and transmission of cultural identity.

A key highlight of the forum was the exchange of best practices in land stewardship, resource management, and conflict resolution that have been passed down through generations. Participants emphasized the need to strengthen intergenerational ties, ensuring that younger generations are equipped to carry forward the wisdom and practices of their elders. Leaders also explored how these ancient systems could integrate with modern governance, contributing to national policy and regional cooperation while maintaining cultural sovereignty. The forum culminated in a historic moment at 'Iolani Palace, where leaders collectively signed the Tuurama Ariki Declaration, a commitment to safeguard Pacific traditions, cultural practices, and indigenous leadership in the face of global challenges.

The ceremonial signing of the Tuurama Ariki Declaration at 'Iolani Palace was rich in symbolism, underscoring the deep connection between Pacific nations and their shared histories. By signing the declaration, traditional leaders reaffirmed their responsibility to protect and revitalize their cultures while collaborating across the region to address common issues such as environmental degradation and the loss of cultural identity. The forum concluded with a renewed commitment among leaders to preserve their cultural legacies and promote greater regional unity through the strength of their ancestral traditions.

Duties and Responsibilities

- Gravitas Pasifika – festival provider, logistics, communication, travel
- Office of Hawaiian Affairs (OHA) – Traditional Leader's program lead
- Te Tari o Te Kiingitanga – Planning Committee and consultation, drafting of Tuurama Ariki Declaration, communications support, official correspondence
- Nā Kāne 'Awalani (Kamana'opono Crabbe) - 'Awa ceremony and Native Hawaiian protocol

Evaluation

Successes and Best Practices:

- The FestPAC carving program was well-outlined, with a clear theme, project details, and pre-arranged housing at Bishop Museum.
- The creation of a dedicated Carving Village at Bishop Museum marked a pivotal moment in recognizing carvers' contributions.

- Carvers were given a separate space for the first time, allowing them to focus, engage deeply with their craft, and feel honored.
- Many carvers expressed that this was the best festival they had ever attended due to feeling truly seen and appreciated.
- The program fostered collaboration among artists from various Pacific delegations, enhancing cultural exchange.

Areas for Improvement:

- Program was overscheduled for leaders

Recommendations for Future Programs:

- Traditional Leaders should attend forum with a team of advisors according to thematic areas provided by organizers
- Create a free-standing infrastructure to

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C.6 YOUNG PACIFIC LEADERS PROGRAM

Synopsis

The Young Pacific Leaders Annual Conference, held in conjunction with the 13th Festival of Pacific Arts and Culture (FestPAC 2024), was dedicated to empowering emerging leaders across the Pacific region. Focused on the preservation and promotion of Pacific cultural heritage, the program fostered cultural leadership and intergenerational collaboration. Participants engaged in dialogue with experienced elders and community leaders, aiming to address critical regional issues. The integration of design-thinking training encouraged innovative solutions by blending traditional knowledge with modern strategies, equipping participants to tackle contemporary challenges in education, the environment, and social development. Key partners that supported this initiative included Gravititas Pasifika, Design Thinking Hawai'i (DTH), Te Tari o Te Kiingitanga, and the U.S. State Department. DTH played a crucial role in advancing economic development through technology-driven models, particularly in agriculture and workforce development. This partnership enabled the integration of modern technological advancements and indigenous knowledge, fostering a holistic approach to cultural preservation, innovation, and sustainable development in the Pacific region. The FestPAC Young Pacific Leaders (YPL) Program served as a cornerstone of the initiative, promoting youth-led efforts to safeguard culture, language, and indigenous knowledge. With participants aged 18-35, the program emphasized leadership within arts and cultural communities, while strengthening diplomatic ties and regional cooperation. By observing key events such as the Wa'a Arrival Ceremony, the Council of Pacific Arts Meeting, and the Minister of Culture Meeting, participants were immersed in cultural diplomacy and policymaking, preparing them to lead future initiatives in their respective countries.

Duties and Responsibilities

- Gravititas Pasifika – Program design, management, and execution; FestPAC liaison
- Design Thinking Hawai'i – Design Thinking Bootcamp
- Te Tari o Te Kiingitanga – Workshop on Indigenous Philosophy and Leadership

Evaluation

Successes and Best Practices:

- Real-World Opportunities: Integration with FestPAC provided practical, real-world opportunities for participants.
- Multi-Cultural Engagement: Engagement with the Kiingitanga enriched the program with diverse perspectives, making it more dynamic.
- Connections with Pacific Youth Leaders: Strong connections were established with emerging Pacific youth leaders.
- Experiential Programming: Experiential programming added depth to the learning experience.
- Meaningful Relationships: Youth leaders were able to make meaningful connections with one another.

Areas for Improvement:

- Translation Services: Translators were needed for the entire program, not just for work sessions.

- **Balanced Schedule:** The participant schedule should include more leisure time for informal exchanges and idea sharing.
- **Increased Staffing:** More dedicated program staff are needed to support operations.
- **Ground Transportation:**
 - A transportation plan was not fully established before arrival.
 - Participants relied on individual Ubers, which was not ideal.
- **Communication Channels:**
 - Active communication channels were not set up in advance.
 - Participants were supposed to receive SIM cards but did not, and translators were not consistently present.
- **Scheduling Conflicts:**
 - Design thinking sessions were missed because participants were also performing at venues.
 - A coordinated schedule overlay between programming and transportation is necessary.
 - Leisure time should be built into the schedule for YPL participants to attend performances and other festival activities.
- **Funding and Independence:** Limited funding from the State Department required participants to be part of national delegations. The YPL program should have operated independently.
- **Staff Support:** More staff support was needed for team members Nohea and Mara, with at least two additional dedicated resources.
- **Travel Documentation:** Participant's personal information was not collected in advance, creating travel difficulties.

Recommendations for Future Programs:

- **Dedicated Program Participation:** Participants should be solely dedicated to the YPL program, rather than balancing responsibilities as national delegates.
- **Defined Roles:** Clear parameters should be set around YPL participation roles, with participants attending solely for the YPL program.
- **Connected to FestPAC:** While it's beneficial to be affiliated with FestPAC for added exposure, the YPL program should retain distinct objectives.
- **Shared Accommodations:** YPL participants should be housed together rather than with national delegations.
- **Involvement in Traditional Leader Meetings:** YPL participants should attend Traditional Leaders' meetings as observers.
- **Improved Translation Preparedness:** Ensure that translators are consistently available throughout the program.
- **Government Integration:** Integrate the YPL program with host country government initiatives for enhanced support and visibility.
- **Continuity Projects:** Establish legacy and continuity projects in anticipation of the next FestPAC.

C.7 MARKETPLACE

Synopsis

The Festival Village Marketplace Plan outlines the operational structure and strategies for the 13th Festival of Pacific Arts and Culture. Located on the ground floor of the Hawai'i Convention Center, the marketplace will showcase the artistry and craftsmanship of 24 Pacific nations. Here is a synopsis based on key sections of the plan:

Point of Sale (POS) Systems Festival Merchandise Consignee Events International provided POS terminals for each hale, which was managed by a floor manager and supported by volunteers. Pricing Strategy Participants can set their own prices, but a 25% fee will be deducted from sales for taxes and administrative costs. To account for this, participants are encouraged to increase prices by 25%.

The following is a breakdown of fees for sales transactions within the Marketplace:

- 4.346% for merchant fees and processing assessed by the credit card processing company
- 5.654% Hawai'i State General Excise Tax
- 15% - Administration fees, including rental of credit card terminals and staff to manage the process

Sales Tracking and Reporting:

Sales were tracked from June 7-15, 2024, with the Festival administration consolidated reports each night. Delegations received daily total sales data, excluding individual artisan breakdowns.

Participant Guidelines:

Participants were responsible for inventory management and familiarizing themselves with the POS system.

Duties and Responsibilities

- Events International: Lead, POS Systems, daily payout

Evaluation:

Successes and Best Practices:

- Cultural artisans generated income from handmade items showcasing each country's unique culture
- Most delegations found the POS system to be user-friendly and efficient
- Despite challenging conditions, the staff performed admirably

Areas for Improvement:

- Provide clearer and more timely communication regarding taxes and fees prior to the event
- Maintain consistent and effective communication with all delegations throughout the event
- Better communication about the surcharge and the costs of the system

- Have the system in place before country arrival
- Implement a lighting upgrade in the sales area to improve visibility
- Lack of having a plan established well before the commencement of the festival was a major issue, countries could not plan accordingly. This caused issues with the countries being able to price their goods appropriately
- Some countries had a lack of experience with POS systems, and the training prior to execution was limited, therefore causing countries to have to figure it out on their own

Reccomendations for Future Programs:

- Potentially provide cashiers for each concessionaire to assure compliance with cash transactions.
- Better marketing regarding messaging to public about the marketplace and what was for sale.

	6/7/2024	6/8/2024	6/9/2024	6/10/2024	6/11/2024	6/12/2024	6/13/2024	6/14/2024	6/15/2024	Total Sales	35%	Grand Total
1 American Samoa	\$33.75	\$0.00	CLOSED	\$160.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$194	(\$68)	\$126
2 Australia	not selling	not selling	CLOSED	not selling	not selling	not selling	not selling	not selling	not selling	\$0	\$0	\$0
3 Commonwealth of the Northern Mariana Islands	\$550.00	\$341.75	CLOSED	\$418.50	\$55.75	\$0.00	\$100.00	\$13.50	\$148.00	\$1,628	(\$570)	\$1,058
4 Cook Islands	\$5,220.00	\$4,075.00	CLOSED	\$5,017.50	\$5,829.50	\$3,697.00	\$775.00	\$1,733.00	\$1,252.00	\$27,599	(\$9,660)	\$17,939
5 Easter Islands/Rapa Nui	\$3162*	\$707.00	CLOSED	\$375.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$1,082	(\$1,011)	\$71
6 Federated States of Micronesia	\$1,767.00	\$0.00	CLOSED	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$1,767	(\$618)	\$1,149
7 Fiji	\$7,293.00	\$5,898.09	CLOSED	\$3,795.00	\$1,619.00	\$520.00	\$975.00	\$4,251.00	\$1,410.00	\$25,761	(\$9,016)	\$16,745
8 French Polynesia	\$3,369.00	\$3,431.46	CLOSED	\$1,395.50	\$705.00	\$756.00	\$135.00	\$923.50	\$0.00	\$10,715	(\$3,750)	\$6,965
9 Guam	not using	not using	CLOSED	not using	not using	not using	not using	not using	not using	\$0	\$0	\$0
10 Hawai'i	not using	not using	CLOSED	not using	not using	not using	not using	not using	not using	\$0	\$0	\$0
11 Kiribati	\$1,363.50	\$2,329.50	CLOSED	\$1,491.50	\$1,234.30	\$652.00	\$755.50	\$722.50	\$640.00	\$9,189	(\$3,216)	\$5,973
12 Nauru	not here	not here	CLOSED	not here	not here	not here	not here	not here	not here	\$0	\$0	\$0
13 New Caledonia	not here	not here	CLOSED	not here	not here	not here	not here	not here	not here	\$0	\$0	\$0
14 New Zealand/Aotearoa	\$0.00	\$0.00	CLOSED	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0	\$0	\$0
15 Niue	\$140.00		CLOSED	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$140	(\$49)	\$91
16 Norfolk Island	not selling	not selling	CLOSED	not selling	not selling	not selling	not selling	not selling	not selling	\$0	\$0	\$0
17 Palau	\$8,311.86	\$6,552.40	CLOSED	\$4,773.00	\$4,171.00	\$1,290.50	\$1,360.65	\$0.00	\$0.00	\$26,459	(\$9,201)	\$17,199
18 Papua New Guinea	\$1,570.25	\$2,146.00	CLOSED	\$3,037.95	\$1,824.50	\$760.00	\$1,775.00	\$790.00	\$0.00	\$11,904	(\$4,166)	\$7,738
19 Pitcairn Islands	not here	not here	CLOSED	not here	not here	not here	not here	not here	not here	\$0	\$0	\$0
20 Republic of the Marshall Islands	\$3,128.40	\$2,944.80	CLOSED	\$236.50	\$3,943.75	\$1,847.45	\$951.20	\$0.00	\$0.00	\$13,052	(\$4,568)	\$8,484
21 Samoa	not using	not using	CLOSED	not using	not using	not using	not using	not using	not using	\$0	\$0	\$0
22 Solomon Islands	\$0.00	\$0.00	CLOSED	\$4,925.00	\$4,880.00	\$3,248.99	\$4,628.00	\$6,055.00	\$6,750.00	\$30,487	(\$10,670)	\$19,817
23 Taiwan	\$305.00	\$559.00	CLOSED	\$299.00	\$1,053.00	\$390.00	\$780.00	\$815.00	\$410.00	\$4,611	(\$1,614)	\$2,997
24 Tokelau	\$0.00	\$0.00	CLOSED	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0	\$0	\$0
25 Tonga	\$0.00	\$50.00	CLOSED	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$0.00	\$50	(\$18)	\$33
26 Tuvalu	\$0.00	\$0.00	CLOSED	\$550.00	\$1,015.00	\$993.00	\$1,821.55	\$948.00	\$932.00	\$6,260	(\$2,191)	\$4,069
27 Vanuatu	\$0.00	\$0.00	CLOSED	not here	not here	not here	not here	not here	not here	\$0	\$0	\$0
28 Wallis and Futuna	not selling	not selling	CLOSED	not selling	not selling	not selling	not selling	not selling	not selling	\$0	\$0	\$0
Total Sales	\$33,051.76	\$29,035.00	\$0.00	\$26,474.45	\$26,330.80	\$14,154.94	\$14,056.90	\$16,251.50	\$11,542.00	\$170,897	(\$60,446)	\$110,451

C.8 EXPO

Synopsis:

The FestPAC Expo 2024 aimed to uplift local and indigenous businesses by providing a platform to showcase cultural diversity and traditional craftsmanship. The Expo fostered sustainable partnerships, promotes economic growth, and highlights indigenous entrepreneurship, ensuring cultural preservation while embracing innovation. The FestPAC Expo 2024 created a space for local vendors to grow their businesses economically and connect with a diverse audience including delegates from various countries and patrons who visited the event.

General Information:

Dates: June 7-8 and 10-15, 2024

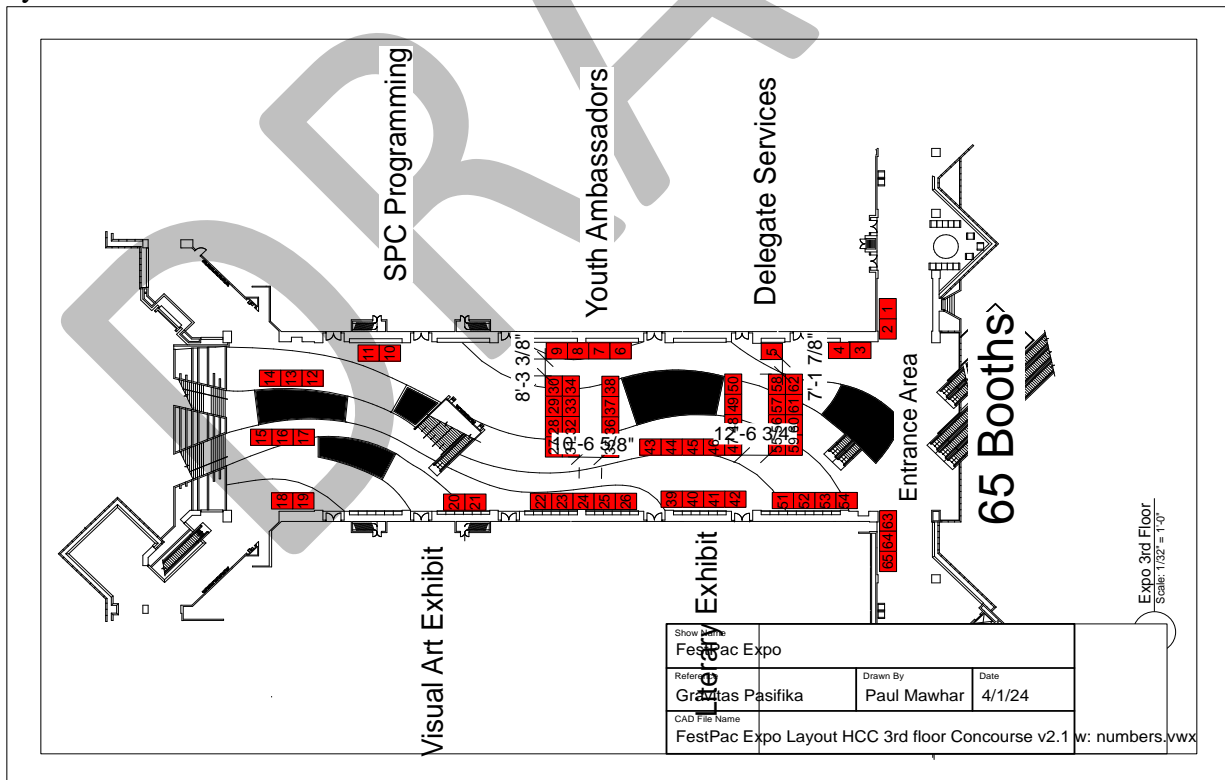
Time: 10:00 a.m. – 6:00 p.m.

Location: Hawai'i Convention Center

Vendor Categories:

- Non-Profit Organizations
- For-Profit Businesses
- Government Agencies
- Sponsors

Layout



List of Vendors

<u>Name of Organization</u>	<u>Type of Organization</u>
Aloha de Mele	Art
Laha'ole Designs	Apparel and Accessories
Unconquered Hawai'i LLC	Apparel and Accessories
West Maui Sports and Fishing Supply	Apparel and Accessories
Olalehua Hawai'i	Art
TeKoru_HI	Apparel and Accessories
Scoe's Creation	Apparel and Accessories
Kapa Curious	Apparel and Accessories
'Opihi o Nā Lani	Apparel and Accessories
Limahana	Apparel and Accessories
Kahiau Productions Hawai'i	Art, Photography
Highness Hawai'i	Apparel and Accessories
Honua Ula	Apparel and Accessories
Crowns Guam LLC	Apparel and Accessories
Haleakala Supah Shots	Health & wellness,
Te Hotu Mana Creations LLC	Apparel and Accessories
Native Arts Hawai'i	Art, Apparel and Accessories
Pāwehi Creations	Apparel and Accessories
WELA DESIGNS ENTERPRISES, LLC	Art
Na Maka Kahiko	Apparel and Accessories
La'ahana Creations	Apparel and Accessories
Sundot Marine, LLC	Apparel and Accessories, Flags
Department of Veteran Affairs	Government
USAID/Pacific Islands	Government
Peace Corps	Government
National Oceanic and Atmospheric Administration (NOAA)	Government
U.S. Fish and Wildlife Service	Government
Pacific Islands Cultural Initiative (PICI)	Government
National Endowment for the Humanities	Government
Honolulu Veterans Affairs Regional Office	Government
Bishop Museum	Non-Profit
Hiipaka LLC (Waimea Valley)	Non-Profit
Pop-Up Mākeke	Non-Profit
Kūlaniākea	Non-Profit

Empowering Pacific Islander Communities (EPIC)	Non-Profit
Polynesian Voyaging Society	Non-Profit
East-West Center	Non-Profit
Sister Cities International	Non-Profit
Sust'ainable Moloka'i	Non-Profit
Papa Ola Lokahi	Non-Profit
Kalihi Pālama Hawaiian Civic Club	Non-Profit
EducationUSA	Non-Profit / Higher Education / U.S. Government
MANAMOUI	Partnership
Pacific Islands Humanities Network (PIHN)	Regional Network
University of Hawai'i at Hilo	Education

Evaluation

Successes/Best Practices:

- List of applicants were chosen based on the mission of the expo—to support indigenous/local businesses that aligned with the theme of FestPAC. All businesses were required to provide documents to ensure they were tax and business-compliant.
- Vendors were provided with a 10 x 10 draped booth, table, two chairs, trashcan, trash service, and a sign

Areas for Improvement:

- More marketing to reach a wider audience
- Schedule vendors for load-in and load-out

Recommendations for Future Programs

- Create a strategic plan for marketing to ensure better communication to the public of the application process

C.9 THE PACIFIC COMMUNITY (SPC) PROGRAMS



Strategic Programmes by SPC

High Level Meetings (closed event)

Venue: Maui 316B and 316C, Level 3, HCC

Jun 3 | 40th Meeting of the Council of Pacific Arts and Culture

Jun 4 | 7th Meeting of Pacific Ministers for Culture

PILINA - 'My relationships are my heritage & wealth'

FestPAC 50th Anniversary Exhibition

Venue: Hawaii State Museum (HISAM)

Jun 7 | 10:00AM - 4:00PM

Jun 8 | CPAC & CMM launch (closed Event)

Jun 10 - 15, 2024 | 10:00AM - 4:00PM

CPAC and SPC Pacific Hub

Venue: Hawaii Convention Centre

Gathering space for arts and cultural agencies, arts and cultural dialogue, workshops and meetings, located on Level 3 of the Hawaii Convention.

Jun 4 – 8 | UNESCO masterclasses | Waikiki 328

Jun 8 | IFACCA Pacific Chapter meeting (closed event)

Jun 6 - 8 | CPAC members dialogues:

Open sessions or days for CPAC members to hold talanoa sessions or other activities. However, please notify the SPC team in advance to facilitate room bookings and interpretation services.



Click on this link for details on more talks, dialogues and interact in CPAC's virtual gathering spaces

[Click Here](#)

SPC Pacific Arts and Culture Symposia

June 10th – 12th | 9:00AM – 4:00PM

Maui 316B and 316C, Level 3, HCC

SPC Symposia: AlterNative Innovations

Day one focuses on local approaches to innovation in the Cultural and Creative Industries and features three panels on Cultural Security and Indigenous Cultural Intellectual Property (ICIP), Cultural and Creative Industries, and Sustainable Cultural Tourism.

Day Two: The Space Between

Day two focuses on strengthening relationships for resilience building and sustainability and includes three panels on Revitalizing Pacific Languages, Pacific Education for the Future – Indigenous Knowledge, Languages, and the Arts, and Gender Equality and Culture.

Day Three: The Ocean in Us

Day three explores our Pacific Ocean connections and indigenous science, climate adaptation and management of Oceans resources. Panels cover various elements of navigation including Ocean Guardians: Wayfinding techniques, The Ancient Art of Boatbuilding & Architecture, Indigenous Ocean Science, Food Security and Navigation, and Health, Wellness and Voyaging.

On day three, in-person participation is strictly for the navigators due to space constraints. All other interested persons may register for virtual participation.

C.10 OVERALL PROGRAMMING EVALUATION

Synchronization of Programming with Operations & Logistics:

FestPAC programming schedules should be closely coordinated with operational and logistical planning to ensure smooth execution. Feedback pointed to instances like the fashion show, where gaps in communication created transportation challenges. For example, the Pacific Islands Institute (PII) was not informed of the event and, therefore, was unable to adjust the transportation schedule to accommodate a later departure time from HCC for returning delegates to their housing.

Recommendations:

- Establish more regular standing meetings between programming and logistics teams.
- Create and distribute a master schedule earlier to all essential contractors. These contractors include:
 - Events International (for production needs)
 - Pacific Islands Institute (for transportation and accommodation coordination)
 - SWAY (to communicate updates with the public)

SPC Communication:

Communication between the South Pacific Commission (SPC) and the Festival Provider was compromised, which undermined operational efforts. There is a need for clearer channels and defined roles for communication between these two entities. This also affected programmatic schedules, with too many conflicting events occurring at the same time.

Recommendations:

- Streamline and formalize the communication process between SPC and the Festival Provider to avoid future miscommunication.

Heads of Delegation (HoD) Communication:

The communication process with Heads of Delegation (HoDs) must be managed by the Festival Provider, not SPC. Several HoDs were not proficient in technology, limiting their ability to access or distribute crucial information to their delegations. This led to confusion among delegates about program schedules, transportation, accommodations, and policies.

Recommendations:

- In preparation for FestPAC, the Festival Provider should dictate when and how communication with HoDs occurs, ensuring a consistent flow of information.
 - An internal communication plan should be established to identify the communication channels to be used, including a schedule of at least one meeting per month during the six-month period leading up to the festival.
- HoDs must be proficient in technology and digital communication platforms to effectively manage their responsibilities.
- During the festival, the festival provider should establish a meeting schedule in advance and communicate the details to the Heads of Delegations (HoDs).
 - This schedule should include all daily HoD meetings, their locations, and a virtual option for convenience, allowing ancillary staff to provide updates as needed.

- HoDs need to attend daily meetings during the festival to receive updated information and pass it on to delegates. Consider including virtual options for these meetings to increase accessibility.
- Designate a liaison from the Festival Provider team to ensure that communication flows smoothly between the HoDs and their delegations.
- A cutoff date for countries to submit their delegate lists should be set at least one month before the festival to allow adequate planning.

Whova Platform Issues:

The use of the Whova digital event management platform caused significant issues with communication. Inaccurate or outdated information led to scheduling conflicts, with some delegates missing performances or attending them at the wrong times.

Recommendations:

- There should only be one digital platform that is utilized to disseminate information to countries. This will ensure that all information is up-to-date and consistent across all parties.

Staffing Requirements:

Staffing shortfalls affected both the planning and execution phases of FestPAC. Satellite venue operations could have been improved with dedicated staff from the FP team to receive and manage delegations. Additionally, emcees were needed to introduce performances and engage audiences.

Recommendations:

- Increase staffing for pre-festival planning and on-the-ground support during the event.
- Assign an emcee to each stage to introduce performers and keep the program flowing.
- Install clear signage for bus drop-offs, pick-ups, and directions to green rooms and stages.
- Ensure a dedicated communications team is available to keep all venues updated on program schedules and changes.

Communications (PR):

The public relations coverage for FestPAC was generally excellent, but improvements are needed in media vetting and the accreditation process. Some aspects of media credentialing were compromised, rendering the system ineffective.

Recommendations:

- Strengthen media credentialing processes to ensure all accredited media adhere to FestPAC policies.
- Allocate more resources to support the public relations and social media strategy, including content diversification and timely schedule updates.
- Increase promotion for lesser-known programs like the film, theater, and oratorical arts.

FestPAC On-Site Support:

Feedback emphasized the need for a larger, well-coordinated on-site operations team. Daily meetings should be implemented to keep staff organized. Additionally, assigning dedicated

liaisons to each country would have helped streamline communication between the delegates and the festival's organizing team.

Recommendations:

- Schedule daily meetings during the festival to address ongoing operational needs.
- Assign a liaison to each participating country to address delegate needs, communicate issues, and coordinate with the host country and festival organizers.

Conclusion:

FestPAC was a success but could benefit from improvements in synchronization, staffing, communication, and on-site management. By addressing these key areas—particularly enhancing communication channels between the Festival Provider, SPC, HoDs, and contractors—future festivals will be better positioned to run smoothly and deliver an enhanced experience for all participants.

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GENERAL AREA D: FESTIVAL EVALUATION

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D.1 CULTURAL, ECONOMIC, SOCIAL, AND ENVIRONMENTAL IMPACT ASSESSMENT

Vision Insights – Event Satisfaction Report

1. Introduction
2. Key Findings
3. Community Impact
4. Event Satisfaction
5. Tourism Impact
6. Economic Impact
7. Appendix

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APPENDICES

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

MONDAY, AUGUST 26TH, 2024 AT 03:00 P.M.
VIRTUAL MEETING VIA ZOOM

Commission Members Present were:

Snowbird Bento	-	Community
Stacy Ferreira	-	Office of Hawaiian Affairs (OHA)
Sen. Jarrett Keohokāhole	-	Hawai'i State Senate
Jamie Lum	-	Department of Business, Economic Development, and Tourism (DBEDT)
Makana McClellan	-	Governor's Designee
Maka Casson-Fisher	-	Hawai'i Tourism Authority (HTA)

Staff:

Elise Amemiya	-	Office of the Attorney General
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Guests:

Aaron J. Salā	-	Festival Director, Gravitas Pasifika
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Apologies:

Māpuana de Silva	-	Community
Shanty Asher	-	City & County of Honolulu
Rep. Richard Onishi	-	Hawai'i State House of Representatives

CALL TO ORDER

Maka Casson-Fisher informed the Commission that Chair Ka'anā'anā is unable to attend and sends his apology; Mr. Casson-Fisher will be representing HTA. At 3:04 PM, Mr. Casson-Fisher called the meeting to order and welcomed everyone present via Zoom.

WEHENA

Mr. Casson-Fisher called upon Commissioner Bento to provide the when (opening). Commissioner Bento shared insight from her experience about Aloha, and the different meanings behind the word and the connections made throughout the Festival of Pacific Arts. Commissioner Bento performed and opened the meeting with the Oli Aloha

ATTENDANCE

Mr. Casson-Fisher informed us Chair Ka‘anā‘anā is unable to attend but Mr. Casson-Fisher will be representing for HTA and Commissioners Asher, Bento, Ferreira, Keohokālole, Lum, and Onishi were present. Commissioners de Silva and McClellan were excused prior. Staff Member Casson-Fisher, Festival Director Aaron Salā, and Deputy AG Elise Amemiya, were also present via Zoom.

PUBLIC TESTIMONY ON AGENDA ITEMS

Chair Ka‘anā‘anā invited public members attending the ZOOM call to testify on any agenda items. Hearing and seeing none, Chair proceeded to the next agenda item.

REPORT ON PERMITTED INTERACTIONS, PURSUANT TO ACT 103, SESSION LAWS OF HAWAI‘I 2021

Mr. Casson-Fisher noted neither an Admin or Venue Committee meeting took place between commission meetings. Hearing and seeing no further permitted interactions from the commission, Mr. Casson-Fisher continued to the next agenda item.

APPROVAL OF THE JULY 1ST, 2024 MEETING MINUTES

The minutes were previously distributed and reviewed by commissioners. Mr. Casson-Fisher requested a motion to adopt the July 1st 2024 minutes. Commissioner Lum motioned, seconded by Commissioner Bento. With no additional discussion, Mr. Casson-Fisher conducted a roll-call vote. Commissioners Bento, Ferreira, Keohokāhole, Lum, and McCellan voted in favor of approving the unamended minutes of the July 1st 2024 meeting. Commissioners de Silva, Asher and Onishi were excused. Motion carried.

PRESENTATION, DISCUSSION AND/OR ACTION REGARDING THE FESTIVAL DIRECTOR’S REPORT

Festival Director (FD) Salā asked the commission for an extension on final reports, they are waiting on final invoices from hotels and working through final invoicing with the Hawai‘i Convention Center and to meet with Commissioner Lum later this week. FD Salā reported from the final meeting with Hawai‘i News Now (HNN) the Festival coverage on HNN, platforms reaching 125 countries and generated more than 78,355 TV program Impressions and 6.5 million digital impressions, 4.5 million video views across HNN platforms as of June 24th, 2024. FD reported of the different areas watching the opening ceremonies and a testament to the work done. FD Salā thanked the Office of Hawaiian Affairs and the team. Hearing and seeing no questions, Mr. Casson-Fisher proceeded.

PRESENTATION, DISCUSSION AND/OR ACTION REGARDING ADMINISTRATIVE COMMITTEE UPDATE

Mr. Casson-Fisher deferred the agenda item as there was no meeting of the administrative committee.

PRESENTATION, DISCUSSION AND/OR ACTION REGARDING VENUES AND PROGRAMMING COMMITTEE UPDATE

Mr. Casson-Fisher deferred the agenda item as there was no meeting of the venues and programming committee.

UPDATE REGARDING VISION INSIGHTS COMMUNITY & ECONOMIC IMPACT REPORT

Mr. Casson-Fisher noted that the report has not been received and is working through the draft and revisions with Vision Insights. Hearing and seeing no questions, Mr. Casson-Fisher proceeded.

PUBLIC TESTIMONY ON AGENDA ITEMS

Mr. Casson-Fisher invited public testimony. Hearing and seeing none, Mr. Casson-Fisher proceeded to announcements.

ANNOUNCEMENTS

Mr. Casson Fisher stated that the next meeting is scheduled for September 9th 2024 at 3:00 pm and the following meeting will be October 16th 2024. Attorney General Elise Amemiya and Commissioner Keohokāhole voiced their unavailability, and the September meeting was moved to September 16th, 2024. Hearing no further announcements, the meeting was adjourned at 3:20 PM

Respectfully Submitted,

Kalani Ka‘anā‘anā
Chair

Date



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

SEPTEMBER 16TH, 2024 AT 03:00 P.M.
HYBRID VIA ZOOM

Commission Members Present were:

- | | | |
|---------------------|---|--|
| Kalani Ka'anā'anā | - | Hawai'i Tourism Authority (HTA) |
| Shanty Asher | - | City & County of Honolulu |
| Māpuana de Silva | - | Community |
| Jamie Lum | - | Department of Business, Economic Development,
and Tourism (DBEDT) |
| Rep. Richard Onishi | - | Hawai'i State House of Representatives |

Staff:

- | | | |
|--------------------|---|---------------------------------|
| Elise Amemiya | - | Office of the Attorney General |
| Maka Casson-Fisher | - | Hawai'i Tourism Authority (HTA) |

Guests:

- | | | |
|----------------|---|--------------------------------------|
| Aaron J. Salā | - | Festival Director, Gravitas Pasifika |
| Hailama Farden | - | Office of Hawaiian Affairs |

Apologies:

- | | | |
|--------------------------|---|----------------------------------|
| Snowbird Bento | - | Community |
| Stacy Ferreira | - | Office of Hawaiian Affairs (OHA) |
| Sen. Jarrett Keohokāhole | - | Hawai'i State Senate |
| Makana McClellan | - | Governor's Designee |

CALL TO ORDER

The meeting was called to order by Chair Kalani Ka'anā'anā (Chair) at 3:08pm, who welcomed everyone present via ZOOM.

WEHENA

Chair Ka'anā'anā called upon Commissioner Onishi to provide the wehena (opening). Commissioner Onishi informed the commission and the public that he will be retiring effective November, and next month will be his last meeting. Commissioner Onishi explained how he came to be on this commission, the time spent, and how it was a tremendous honor and pleasure. The commission shared their condolences and thanks to Commissioner Onishi.

ATTENDANCE

Chair Ka‘anā‘anā and Commissioners Asher, de Silva, Lum, and Onishi were present. Hailama Farden was present and designated as representing the Office of Hawaiian Affairs (OHA). Commissioners Bento, Keohokāhole, and McClellan were excused prior. Member Casson-Fisher, Festival Director Aaron Salā, Makalani Salā and Deputy AG Elise Amemiya, were also present via Zoom. Chair Ka‘anā‘anā noted nobody was present at the physical location for today’s meeting.

PUBLIC TESTIMONY ON AGENDA ITEMS

Chair Ka‘anā‘anā noted there was no public testimony received for today’s meeting. Chair also noted nobody was present at the physical location for today’s meeting. Hearing and seeing no further testimony, Chair proceeded to the next agenda item.

REPORT ON PERMITTED INTERACTIONS, PURSUANT TO ACT 103, SESSION LAWS OF HAWAI‘I 2021

The chair asked members to inform the public if there were any permitted interactions. The chair also noted that neither an Admin nor Venue Committee meeting took place between commission meetings. Hearing and seeing no further permitted interactions from the commission, the Chair continued to the next agenda item.

APPROVAL OF THE JULY 1ST, 2024 MEETING MINUTES

Chair deferred the agenda item as the draft minutes were not ready at this moment

PRESENTATION, DISCUSSION AND/OR ACTION REGARDING THE FESTIVAL DIRECTOR’S REPORT

Chair Ka‘anā‘anā invited Festival Director (FD) Salā to present agenda item number 6. Chair Ka‘anā‘anā shared and congratulated Aaron Salā on his newly appointed position as President and CEO of the Hawai‘i Visitors and Convention Bureau. Festival Director (FD) Salā reported they were able to meet with Commissioner Lum to pull the financials but are pending final invoices/ FD Salā reported we're still waiting for invoices final, especially hotel invoices but are in process Festival Director (FD) Salā turned to Makaanani Salā to discuss the final report, Gravitas is about 75% of the way through with their portion. Festival Director (FD) Salā asked the commission for an extension on the final report. Hearing and seeing no further questions, the Chair continued to the next agenda item.

PRESENTATION, DISCUSSION AND/OR ACTION REGARDING ADMINISTRATIVE COMMITTEE UPDATE

Chair deferred the agenda item as there was no meeting of the administrative committee.

PRESENTATION, DISCUSSION AND/OR ACTION REGARDING VENUES AND PROGRAMMING COMMITTEE UPDATE

Chair deferred the agenda item as there was no meeting of the venues and programming committee.

UPDATE REGARDING VISION INSIGHTS COMMUNITY & ECONOMIC IMPACT REPORT

Chair informed Gravitas that Vision Insights needs what they call organizational spending to finalize their report and to have a firm attendance number from the convention center for the festival for the report. Once completed, Chair will work on getting the finalized report to the commission for review and adoption. Hearing and seeing no questions, Chair proceeded to announcements.

PUBLIC TESTIMONY ON AGENDA ITEMS

Chair Ka'anā'anā invited public testimony. Hearing and seeing none, Chair proceeded to announcements.

ANNOUNCEMENTS

Chair Ka'anā'anā and commissioners expressed gratitude to Maka Casson-Fisher as he will be leaving the Hawai'i Tourism Authority. Chair then discussed the next meeting to be in person and to be scheduled for Monday, October 7th 2024 at 3:00pm. Hearing no further announcements, the meeting was adjourned at 3:38PM

Respectfully Submitted,

Kalani Ka'anā'anā

Date