

Preface

Matori YAMAMOTO

Since 1972, the Festival of Pacific Arts has been held every fourth year, in the same year in which the Olympic Games are held, in one of the Pacific countries or territories. Over approximately a two week period, delegations from each Pacific country participating in the Festival display their performing and visual arts in various forms. The purpose of the Festival is a cultural exchange to build up mutual understanding and friendship among those living in the region.

The various art forms of the Festival range from the traditional to the modern. Traditional song and dance, contemporary music and dance, drama, fashion show, and opera are performed, as well films being shown. There are various types of exhibitions. These include modern art, books, photography, artifacts, and postage stamp exhibits. In the Festival Village, one may find casual cultural performances, tattooing, carving, and craft-making. These products are sold as souvenirs, while cooking products are tasted by visitors. However, the main delegations are largely composed of dancers and singers who perform traditional arts.

As we are researchers of cultures in Oceania, the Festival of Pacific Arts gives us an excellent opportunity to study Oceanic traditional arts. Ethnomusicologists and anthropologists have visited the festivals to record the arts performed, using video and audio tapes, and photography. Their research is mostly focused on a comparative study of the songs and dances of each Pacific society, and forms part of the study of the performing arts of each country.

After having a chance to observe a part of the seventh Festival of Pacific Arts, the author came to consider the possibility of making sociological observations on these performances and exhibitions in general, besides the basic study of traditional songs and dances. The selection of delegations from each country must in some ways relate to the political aspects of its culture and society. The cultural policy of each country regarding the balance of traditional culture and new creative art forms is shown in the performances and exhibitions in the Festival. How do the peoples and politicians perceive their own culture? How significant is the influence of the artistic activities of the Polynesian immigrants living in circum-Pacific countries on their home countries?

The research project, "The Art and Identity among the Pacific Nations: Focused on the Festival of Pacific Arts" was planned according to these perspectives. It was awarded a Ministry of Education Grant-in-Aid for Scientific Research for 1999-2000. The aim of this research was to observe and to analyze the art items of the Festival of Pacific Arts from a sociological perspective rather than to focus on the artistic aspects

of the traditional performing arts in the Festival. We were interested in such questions as: how those Pacific island nations that gained their independence recently are represented in the art forms; and how these nations shape their own identities in the arena of the Festival where all the Pacific countries come together. In order to find answers to such questions, we needed a group of researchers, with experience of intensive field research in a Pacific country, so that (s)he would have sufficient knowledge of the country. We also needed to come to the Festival together. An anthropologist usually does research alone; if lucky, (s)he may have a spouse as a partner, but (s)he seldom goes with several colleagues. However, this time we had the experience of working together in the field in co-operation with each other, and were able to exchange information and ideas and assist each other with each task. The members of this project were: Takeo Funabiki, Yukio Toyoda, Satoshi Tanahashi, Hiroyuki Hashimoto, Manami Yasui, and Matori Yamamoto. Satoshi Tanahashi was unfortunately unable to join the research team at the Festival because of the administrative work at his University. Makiko Kuwahara joined us as a research assistant. We met Junko Konishi at the Festival and shared a large amount of information.

When we came back to Japan, some of us made presentations at the seminar of Oceanic studies at the Japan Center for Area Studies. There were many discussions on our findings regarding the Festival of Pacific Arts. We truly appreciate the interest by the seminar members; because of their kind criticism, and encouragement, we could finally succeed in presenting our papers in this book. The theme of the seminar was "National Integration and Localism in Oceania." Our presentation was mainly on the national integration of the newly-created nations in Oceania. But at the same time, creating "national culture" often includes promotion of a local culture, sub-culture, or ethnic-culture to the national culture. Since the former theme of the Oceanic Studies seminar was "National Integration and National Culture in Micro States of Oceania," our discussion was deepened by this perspective. JCAS was kind enough to decide to publish this collection of papers in English, as well as two collections already published in Japanese: "National Integration and National Culture in Micro States of Oceania" (Ken'ichi Sudo ed., JCAS Area Studies Research Reports 2, 2000); and "National Integration and Localism in Oceania" (Matori Yamamoto, Ken'ichi Sudo, and Shuji Yoshida eds., JCAS Area Studies Research Reports 6, 2003).

This collection of papers was mainly the result of research funded by the Ministry of Education Grant-in-Aid for Scientific Research. They were first written as the research report to the Ministry of Education although the English version has been elaborated on and improved. Junko Konishi who independently continues the research on the Festival of Pacific Arts, kindly contributed her paper to this volume. Makiko Kuwahara also contributed her paper. We must mention that Kuwahara's paper was first written as a part of her book, "Tattoo: An Anthropology" (2005, Berg) although the two pieces are not identical. We thank Berg for letting us publish her paper.

Here, I will introduce each paper. The first one, 'The Eighth Festival of Pacific

Arts: Representation and Identity' is by Matori Yamamoto. This is an introductory chapter for the whole collection. The paper presents a short overview of the history of the Festival of Pacific Arts, and examines the eighth Festival in its politico-social situation in the host country, in comparison with other Festivals. Then it proceeds to analyze the representation of some delegations. In the end, the author concludes that each Festival has a face of its own. The situation of the host country is a strong factor in the determination of the nature of the Festival, and it is important to analyze the Festival within the context of the society or nation. Similarly, each delegation has its own characteristics.

Toyoda's paper, entitled 'Art and National Identity: A Case of Papua New Guinea,' is a case study of Papua New Guinea. This paper explores how Papua New Guinea is trying to create national symbols, although the country covers a large area of several hundreds of small ethnic or tribal groups. There is no major or dominant ethnic group, and it must create its own national symbols to construct a national identity. Toyoda examines culture shows, decorative building façades, and Festivals, in order to show us different ways of constructing national symbols out of the collection of such a variety of different styles of art.

Yasui's paper is entitled 'Expressing Pacific Identities through Performance: The Participation of Nations and Territories of Western Micronesia in the Eighth Festival of Pacific Arts.' This paper focuses on the four new nations and regions in Micronesia – Palau, Guam, Northern Mariana, and the Federated States of Micronesia – in their representation as a nation. The author examines the process of selecting delegation members, selecting dance and song items, composing songs, and so forth. Readers will find out that the situation differs from one nation to another. While Palau is rich in traditional songs and dance styles, the representation of performing arts was critical because each song and dance belong to a particular village. It was contradictory to send a village group to overseas to represent the nation. But in Guam, it has been long since the traditional art forms were lost, and the people must again seek their original art forms before selecting a delegation. Her analysis is quite interesting in its consideration of art and identity issues.

Kuwahara's paper, entitled 'Dancing and Tattooing the Imagined Territory: Identity Formation at *Heiva* and the Festival of Pacific Arts' discusses the politico-social manipulation of different levels of identity. *Heiva* is the festival for all French Polynesia while the Festival of Pacific Arts is for the whole Pacific Region. For *Heiva*, competition and differentiation are the key terms. The participants establish their own identity by competing and differentiating each other by the originality of each of their own styles. On the other hand, in the Festival of Pacific Arts, the different styles of dancing among the archipelagos within French Polynesia are incorporated into a musical-style performance to represent the whole of French Polynesia. She also analyzes the different representation of tattooing in the two Festivals and the different nuances of "Ma'ohi" and "Polynesian," which look similar to each other.

Konishi's paper, entitled 'Performance and Mediation: A Historical View of Traditional Music and Dance Presented in the Festivals of Pacific Arts 1972-2000,' overviews the history of the Festival of Pacific Arts. She summarizes each Festival utilizing the Festival programs, reports, papers, her observations, and whatever measures she is able to incorporate. Based on her overview, she draws her conclusion that the Pacific Festival of Arts, intended to establish a Pacific identity, has negotiated problems of authentic versus tourist performances from the beginning of its history. Besides her conclusion, her overview may be utilized by any researcher of the Festival of Pacific Arts.

All the papers are concerned with identity and art issues in the Pacific. All Pacific nations are relatively young in the world of nations, and in the process of their nation-building, their identity and representation have enough room to be negotiated. Meanwhile the Festival of Pacific Arts continues to provide an arena that attracts researchers.

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