



GUAM PUBLIC LIBRARY SYSTEM
Sisteman Laibirihan Pubbleko Guåhan
Government of Guam



The Guam Public Library System Board
Regular Board Meeting – September 10, 2015
4:00 p.m.

Agenda

- I. Call to Order**
 1. Roll Call

- II. Approval of Minutes – Meeting of May 28, 2015**

- III. President’s Report – Monthly Meeting/Work Sessions**

- IV. Reports**
 1. Administrative Officer-updates
 2. Library Tech. Supervisor Report-updates

- V. New Business**

- VI. Old Business**
 1. Governor’s Request
 2. Friends of the Library Group
 3. Community Outreach Ideas

- VII. Open Discussion**

- VIII. Announcements**

Next meeting _____, at _____ p.m.

- IX. Adjournment**

**Guam Public Library System
Regular Board Meeting
May 28, 2015
3:30pm**

Minutes of Meeting

I. **Call Meeting to Order.** The meeting was held at the Nieves M. Flores Memorial Library in Hagatna, Guam, and was called to order by Debra S. Duenas, Chairperson, on May 28, 2015 at 3:49pm.

A. **Roll Call**

Present: Ms. Debra S. Duenas, Chairperson; Denise Reyes, Board member; Kyle Mandapat, Treasurer; Sandra Stanley, Administrative Officer; Teresita L.G. Kennimer, Library Technician Supervisor; Frankie Aflague, Program Coordinator and June Aflague, Recording Secretary.

Absent: Joseph Artero Cameron, President of Department of Chamorro Affairs.

Late Arrival: Krishnan Seerengan arrives at 4:05pm.

B. **Approval of Minutes.** Chairperson advised board that minutes were emailed to all members for their review. Motion was made by Denise Reyes to accept board minutes of May 28, 2015 with second motion made by Kyle Mandapat; all in favor with unanimous acceptance of minutes. Chairperson approves the minutes with June Aflague countersigning.

C. **Reports.** Ms. Sandra Stanley, Administrative Officer distributed to all board members and reported as follows:

- DOI Project – Progress is ongoing. Schedule is on time.
- Dededo Branch Renovation – Expected to be completed by next week Tuesday, June 2, 2015 with final inspection to follow by Department of Public Works (DPW). Once inspection passes, the staff can begin to prepare for the reopening. Possible reopening date of 2nd or 3rd week of June.

Terry voices her concern that as of this time, she does not have the staff to send to Dededo to help prepare the branch such as putting back the shelves together and placing all the books that were boxed onto the shelves. Just to put the shelves will take approximately 4 days. She is down to only (6) staff due to the rest being out on medical and annual leave. As much as she wants to open Dededo branch she is short staff.

Debra says that she has a meeting on Monday, June 1, 2015 with the school librarians and will inquire with them who are willing to volunteer to assist with Dededo branch.

D. **New Business.**

1. **Governor's Request.** Chairperson has advised the board of what she has been tasked to do by the Governor, which has been stated in the State of the Island Address. The Board has to focus on the tasks that have been assigned to them until it has been accomplished. Per the Chair, some of those tasks are turning the library into a Center of Education and Technology, partnering with AmeriCorps, Non-Profit Organizations, and Expanding hours of operation to patrons and getting more computer classes. Those are just a few of the items mentioned to her from the President.
- A. **Friends of the Library Group (Non-Profit).** A draft has been prepared by Kyle Mandapat, which he will be emailing to all members for their review.

Chairperson says that it is in-appropriate for the Board to discuss in the regular board meetings and that a working session needs to take place to finalize the draft. Kyle mentions that he will be off island for the next two weeks and Board Chair also mentions that she will be off island by Mid June for five weeks. Vice Chair, Krishnan will also be off island in latter part of June and July. Chair Debra Duenas, says that the board can still meet as a working session even if one of them is absent. Friends or other interested parties can attend the working session also. It does not have to be only the Board.

- B. **CWEP Program.** Ms. Teresita Kennimer, Library Technician Supervisor informs the board that she now has total of (3) participants from the CWEP Program. She is very happy with their assistance. They are mostly assigned to the processing area and sometimes assist with the desk schedule. She wishes for more participants to sign up. The purpose of this program is to give them real world job skills. She also wanted to recognize Gena Perez, who is a longtime CWEP participant since 2006/2007. Ms. Perez assists the Program Coordinator with all library programs.
- C. **Community Outreach Ideas.** Ms. Denise Reyes is meeting with the Homeless Coalition on June 17, 2015 to find ways to assist with the homeless situation that the library is encountering on a daily basis. Other departments such as Public Health and Guam Behavioral Health and Wellness Center.

Board Chair, Ms. Debra is working on making contact and connecting with the right people to form partnership with UOG to get students to do their student assignments here in the library that will fulfill some of their requirements. Computer Science students can come and teach computer classes, work with the kids and working with the manamko, just to name a few.

2. **Memorandum of Agreement with Arts in Building (MOA).** Ms. Sandra Stanley, Administrative Officer has prepared and sent a draft MOA to Jackie Balbas at CAHA. A change order would need to be submitted to Department of Public Works (DPW).

Mr. Kris Seerengan, Vice Chair arrives.

E. **New Business.** None discussed.

F. **Open Discussion.** Board Chair, Ms. Debra Duenas provides a recap of the meeting to Vice Chair, Kris Seerengan, due to his late arrival.

- Aggressive marketing for library thru radio stations, weekly news, social media.

Next Meeting. All members agree to their next meeting on Thursday, August 13, 2015 for 1:00 pm.

G. **Adjournment.** A motion was made to adjourn the meeting by Mr. Kyle Mandapat; seconded by Denise Reyes. None opposed, meeting adjourned at 4:43 pm.

Approved by: _____

Debra S. Duenas, M.F.A., M.S., Chairperson-GPLS

Date: _____

9/10/15

Countersigned by: _____

June M. Aflague, Recording Secretary-GPLS

Date: _____

9.10.15

Guam Public Library System
Report submitted to the Board
Thursday, September 10, 2015
4:00 p.m.

Provided by Sandra M Stanley, Administrative Officer

Old Business:

Procurement of 70-Ton Air Cooled Unit at Nieves M. Flores Public Library.

Status of Procurement of 70-Ton Chiller Air Cooled Unit (Hagatna Branch)

General Services Agency (GSA) awarded the Contract to Dylan Mechanical Construction Services, Inc. Date of Purchase Order is 8/6/15 and vendor received it on 8-7-2015 and time for delivery is (10) weeks.

Department of Interior Project – Hagatna Library

Department of Interior (DOI) – Hagatna Library

As of September 1, 2015 the project is at 37.1% completed as reported by S.K. Construction, Inc.

Estimated time for completion is late November 2015 or early December 2015.

Other Matter(s):

Dededo Branch Library

Dededo Branch Library Renovation

Final inspection was held on Wednesday, August 12, 2015 and will be open late September or early October.

Several male employees started the clean up and will be putting up book shelves, circulation desk, tables and chairs for at least two weeks and then any available library technician will be assigned to unpack the books for shelving.

Arts in Public Building. Public Law 31-118...Relative to Arts in Buildings and Facilities is a mandate that GPLS need to comply to. The total cost of constructing two buildings here in Agana is \$991,466.72 which Project was awarded to S.K. Construction, Inc. & Giant.

The one percent (1%) of \$991,466.72 mandated for Arts in Buildings is: \$9,914.67. A meeting will be scheduled by Jackie Balbas with CAHA and GPLS Chairperson D. Duenas had indicated that she would like to be included in the meeting so that she will share her visions on what she

would like to be procured. All board members are also invited to attend. *Administrative cost of (2%) will be transferred to CAHA – amount is \$198.29.*

Available funding for Art work is: \$9,716.38 Meeting was held at 3:30 p.m. Friday, March 13, 2015 at GPLS Conference Room.

Department of Public Works approved the work request and we are ready to proceed with the Project.

Copies provided to the Board Members as follows:

- 1) *Final Draft of Memorandum of Agreement for review and approval. Transmittal will follow to CAHA for further processing;*
- 2) Sample of “Request for Proposals 15-3621-003; Artists Application
- 3) Sample of “Artist to Produce Various Types of Art for Display; and
- 4) Sample of “Memorandum of Agreement between CAHA and GPLS

New Business:

The 2nd floor at the main library in Agana was closed to the public on Monday, August 17, 2015. The main library was closed to the public on Monday, August 31, 2015 until October 5, 2015. Contractor started the renovation of 1st and 2nd floor on Monday, August 31st.

Sandra Stanley

From: S.K. Construction, Inc [skconst@guam.net]
Sent: Tuesday, September 01, 2015 4:01 PM
To: Sandra Stanley
Subject: Weekly Report
Attachments: Library (1).pdf

Importance: High

Follow Up Flag: Follow up
Flag Status: Flagged

Good Afternoon Ma'am,

Sorry about the delay. Please see attached for the weekly reports.

Per the percentage of completion by payment is 37.1%

Thank you very much

DRAFT

MEMORANDUM OF AGREEMENT
Between the
DEPARTMENT OF CHAMORRO AFFAIRS AND ITS DIVISIONS
OF THE
GUAM COUNCIL ON THE ARTS AND HUMANITIES
And the
GUAM PUBLIC LIBRARY SYSTEM

Ref: RFP 15-3621- 003 for art to be provisioned for the GPLS Children's Library exhibits

This **MEMORANDUM OF AGREEMENT** (hereafter referred to as "MOA") is entered into on the effective date indicated below by and between the **DEPARTMENT OF CHAMORRO AFFAIRS** (hereafter referred to as "DCA") and more specifically its divisions of the **GUAM COUNCIL ON THE ARTS AND HUMANITIES AGENCY** (hereafter referred to as "CAHA") and the **GUAM PUBLIC LIBRARY SYSTEM** (hereafter referred to as "GPLS").

WHEREAS, the Guam Council on the Arts and Humanities Agency (CAHA) and the Guam Public Library System (GPLS) through Reorganization Advisory No. 6 became divisions of the Department of the Chamorro Affairs (DCA).

WHEREAS, The Nieves M. Flores Memorial Library's Children's Library and Internet Café (hereafter referred to as GPLS) is scheduled to open in 2016 and will be a building for the community of Guam.

WHEREAS, the Guam Council on Arts and Humanities Agency (CAHA) is a division of the Department of Chamorro Affairs and CAHA administers Guam's one percent for the arts program by Public Law 31-118;

WHEREAS, GPLS and its Board will be actively engaged in managing the artist(s) selected by CAHA under this RFP;

WHEREAS, desires for the art procured as a result of RFP 15-3621-003 to qualify for Guam Council on Arts and Humanities Agency's one percent for the arts program;

WHEREAS, has contracted with SK Construction/ Giant Construction to construct the Children's Library and Internet Café, with said construction currently in progress;

WHEREAS GPA and CAHA and issued RFP 15-3621-003 calling for artists to remit their applications and portfolios expressing interest in producing art ("the Work") for display at the GPLS, including fine art, crafts/historic reproductions, photography, illustrations;

WHEREAS CAHA will negotiate and enter into contracts with artists to produce art outlined in RFP 15-3621-003 which is necessary for inclusion in the GPLS, and,

NOW THEREFORE, CAHA, GPLS and in consideration of the mutual covenants hereinafter set forth,

do hereby AGREE as follows:

SECTION 1. WORK COST AND PAYMENT.

In accordance with CAHA's one percent for the arts program, artists shall be selected by the CAHA selection committee.

Selected artists will be contracted to CAHA utilizing its standard one percent for the arts program contract.

The amount for each piece of art will be negotiated with the artists by CAHA. The total art program will not exceed one percent of the construction costs of the GPLS, or \$991,466.70 whichever is lower.

Artists will remit payment applications to CAHA for approval. CAHA will review and approve then forward a copy to GPLS for final approval and processing.

Payments to artists will be made by GPLS after approval by CAHA and GPLS.

The amount of 2% from the 1% allocated overall for the Percent for the Arts Program shall be made payable to Guam CAHA for administrative costs.

SECTION 2. WORK PERFORMANCE AND RESPONSIBILITIES: CAHA and GPLS agree that the production of art for the GBNPSB shall be performed in accordance with the following:

A. Procurement and Contracting. CAHA and GPLS will complete the procurement process to obtain the Work for the GPLS, as described in RFP 15-3621-003 (Exhibit A/attached). In general, CAHA will: (1) administer the RFQ and selection process (2); and assist in the enforcement of the contract terms. In addition, CAHA will assist GPLS in (1) the preparation of the RFP and (2) provide representation to coordinate the work and schedule of the artisans pursuant to the GPLS design and construction schedule. GPLS will: (1) contract with selected artisans and (2) disburse payments to artisans according to contract.

B. Access to Work and Construction Site. GPLS shall reasonably allow the artisans and employees who shall be contracted to CAHA, to access the project site at all reasonable times prior to and during exhibit installation in order to perform the Work and inspection services. Completion of site specific safety orientation and training is pre-requisite for entry.

C. Waiver of Rights. Each party's payment of fees for the services required under this MOA shall not be construed to operate as a waiver of any of its rights hereunder or of any cause of action arising out of the other party's failure to perform this MOA. Each party shall be, and remain, liable to the other party for costs which may be reasonably incurred by the other party as a result of its negligent performance or any responsibilities under this MOA, as specifically limited by the sovereign immunity of the government of Guam, and by the Government Claims Act, 5 GCA §§6101, et seq.

D. No Liability. No party assumes any liability for any accident or injury that may occur to any other party, its officers, agents, dependents, staff, contractors or personal property. No party shall be liable to the other parties for any work performed or costs incurred by such other party prior to their execution of this MOA; and each party hereby expressly waives any and all claims for service performed in expectation of this MOA.

E. Compliance with Laws. Each party shall comply with all applicable laws of the United States and of Guam in exercising its rights and performing its obligations under this MOA. In addition, each party shall comply, and cause its agents, employees, and contractors to comply, with all applicable laws of the United States and of Guam in performing work under the contracts and/or accessing the project site.

SECTION 3. MAINTENANCE AND ACCESS TO RECORDS. For three (3) years from the dates of the final payments under the artist/CAHA contracts, DCA/CAHA and GPLS shall maintain, and cause their contractors to maintain all books, documents, papers, accounting records, and other evidence pertaining to costs incurred and shall make such materials available for inspection at their respective offices at all reasonable times.

SECTION 4. OWNERSHIP OF WORK and DOCUMENTS. GPLS shall retain ownership of Work produced by contracted artisans. Each party shall retain ownership of project-related documents, drawings, and specifications ("material") it alone produced prior to the date this MOA is fully executed. Any and all material jointly produced by the parties until that date shall remain jointly owned by the parties. Each party grants the other party full rights of use to its material as well as to the jointly produced material. Artisan contractors shall retain intellectual property rights to use the Work in their portfolio and on their respective websites. By purchasing the Work, GPLS and CAHA will have exclusive rights to use the art in GPLS exhibits and displays, on their respective websites, and in print and video format for informational and promotional purposes. Any reproductions of the artisan's Work made by CAHA, or GPLS must be approved in writing by the artisan contractor(s). In the event that GPA and/or CAHA duplicate the artisan contractor's Work for a commercial endeavor, artisans will be credited and compensated via royalties or licensing fees by GPLS or CAHA as appropriate and as specified in the individual agreements between GPLS/CAHA and each artisan contractor.

From the date this MOA is fully executed, all project-related material as well as audiovisual recordings and any and all tangible work product produced in regard to the construction contracts, no matter if produced by the CAHA, its artisan contractor(s), GPLS or its contractor(s), shall be the property of GPLS, and GPLS hereby grants the CAHA full rights of use indefinitely thereto. The CAHA shall be entitled, at its cost, to one copy of all such project-related material, audiovisual recordings, and tangible work product produced under the artisan contracts.

SECTION 5. TERMINATION. At any time the parties hereto may, by written notice to the others, terminate this MOA in whole or in part either for convenience or for default. The parties fully recognize that the artist/CAHA contract, if already in effect on the date this MOA is terminated, are separate legal undertakings and must also be terminated in accordance with their own terms to give full effect to a termination of this MOA.

Upon termination of this MOA if no artist/CAHA contract has been entered into or, if they have, upon termination of such contract by either party thereto, all plans, drawings, briefs, reports, summaries, completed artwork and artwork in progress, and such other information and materials as may have been produced under either contract and utilized by either party hereto in connection with the project shall be placed in the possession of GPLS. Ownership thereof and rights of use thereto shall be determined in accordance with Section 4 hereof.

GPLS may, upon termination, retain as a set-off for such expenses or fees due to the CAHA in connection with the artist/CAHA contract any funds owed to the GPLS. Artists contracted to the GPLS shall be entitled, however, to be paid or reimbursed fully and promptly by GPLS for all work satisfactorily performed by them.

SECTION 6. NOTICES. Each party shall notify the other once it has entered into, made significant modification to, or terminated its own separate contract(s) related hereto. For the avoidance of doubt, the term "*separate contract(s)*" as used herein shall mean, with respect to its contract for other services. With respect to the DCA, the term "*separate contract(s)*" as used herein shall mean the artist/CAHA contract.

Unless during the term of this MOA a party notifies the other party in writing of a change or other address to be used, any notices or notification required or permitted to be given shall be given promptly in writing and delivered in person or by certified mail to the parties at the following addresses:

**Council of Arts and Humanities Agency
C/o Department of Chamorro Affairs**

GPLS

Delivery Address:

Attn: Joseph Artero Cameron
President
Terlaje Professional Building
1st Floor 194 Hernan Cortez Ave.
Hagåtña, Guam 96910

Delivery Address:

Attn: Debra Duenas
Chairperson, GPLS Board
254 Martyr Street
Hagåtña, Guam 96910

Mailing Address:

Attn: Joseph Artero Cameron
President
P.O. Box 2950
Hagåtña, Guam 96932

SECTION 7. MISCELLANEOUS PROVISIONS.

- A.** This MOA is made under and shall be governed and construed in accordance with the laws of Guam, and the courts of Guam shall have jurisdiction over any and all disputes.
- B.** If any provision of this MOA shall be deemed by a court of competent jurisdiction to be invalid or unenforceable, then such provision shall be deemed stricken and the MOA shall be enforced according to its valid and subsisting terms and provisions.
- C.** The failure of either party to insist upon strict compliance with any term, provision, or condition of this MOA shall not be construed as a waiver of either party's rights and remedies under this MOA.
- D.** Any approval required herein by the GPLS shall mean that the approval of the Chairperson of the Guam Public Library System is required, unless another person is designated to issue particular or limited approvals on certain matters.
- E.** Removal of the Work commissioned through Guam's One Percent for the Arts Program must be approved by CAHA and the Selection Committee. Removal of the Work shall be at the expense of Owner.
- F.** GPLS must notify CAHA and artist prior to removal of the Work.

G. There must be a compelling reason to remove and/or relocate the piece of the Work to another location in the facility which meets the criteria of Guam's one percent for the arts program.

H. In the event that GPLS is unable to identify an alternate location for the Work that is agreeable to both CAHA and the artisan contractor by the time of removal/relocation, GPLS shall contribute the Work which is removed to the CAHA art bank.

I. This MOA may only be modified in writing signed by the parties.

SECTION 8. EFFECTIVE DATE. The terms of this MOA shall become effective on the date it is signed by the President of the DCA and shall be binding upon the parties hereto and their representatives, successors and assigns.

IN WITNESS HEREOF, the parties have executed this Memorandum of Agreement effective the day and year the Governor of Guam affixes his signature.

DEPARTMENT OF CHAMORRO AFFAIRS

GUAM PUBLIC LIBRARY SYSTEM

Joseph Artero Cameron
President, Department of Chamorro Affairs

Debra S. Duenas
Chairperson of the Board, GPLS

Date: _____

Date: _____

**GUAM COUNCIL ON THE ARTS AND
HUMANITIES AGENCY**

**CERTIFIED FUNDS AVAILABLE:
GUAM PUBLIC LIBRARY SYSTEM**

Monica O. Guzman
Chairperson of the Board, Guam CAHA

Sandra Manley Stanley
Administrative Officer

Date: _____

Date: _____

BUREAU OF BUDGET AND MANAGEMENT

APPROVED AS TO FORM & LEGALITY:

Jose Calvo
BBMR Director

Elizabeth Barrett Anderson
Attorney General of Guam

Date: _____

Date: _____

APPROVED:

Edward Baza Calvo
Governor of Guam

Date: _____

Exhibit A – RFQ 15-3621-003

See attachment.

[Rest of page left intentionally blank.]

Exhibit B – CAHA's Standard One Percent for the Arts Contract
See attachment.
[Rest of page left intentionally blank.]



GUAM COUNCIL ON THE ARTS & HUMANITIES AGENCY

Kahan I Kutturán Guahan

Office Location: Terlaje Professional Bldg., 1st Floor, 194 Hernan Cortez Ave., Hagåtña

Mailing Address: P.O. Box 2950, Hagåtña, Guam 96932

Tel. (671) 300-1204-8 Fax. (671) 300-1209

Email: kahal@guam.net

Website: www.guamcaha.org

Request for Proposals 15-3621-003: Artist Application

To produce various types of art for the display in the

Insert name of GPLS Building

Carefully review the program guidelines and instructions before filling out the application form. Incomplete and illegible forms may invalidate your applications. All applications must be typed or computer generated. Supplemental information is limited to one (1) page only. Please double-check all information to ensure that it is correct.

A.	Applicant/Organization Name:		
	SSN or TIN:		
	Mailing Address:		
	City:	Guam	Zip Code:
B.	Are you a permanent resident of Guam?		
	How long have you resided in the Territory of Guam?		
	Are you a member of CAHA?		
C.	Contact Person:	Phone:	
	Email Address:	Title:	
D.	Authorizing Official:		
E.	Project Title:		
F.	Art Type/ Discipline Applying for: <input type="checkbox"/> Fine Art <input type="checkbox"/> Photography <input type="checkbox"/> Illustrations <input type="checkbox"/> Craft/Historic Reproduction		
	<input type="checkbox"/> Other (Please Describe):		
G.	Artist(s) Involved (Name and contact number):		

PROJECT DESCRIPTION/ CONCEPT

PROJECT DESCRIPTION/ CONCEPT:

1. Describe the proposed artistic project and its purpose. Specifically what medium will be used and what type of art do you plan to produce? Where will the work occur? How is project to be accomplished? By whom? How long will it take you to produce your work? Indicate title(s) of artwork and dimension of each piece. Please attach sketches of your concept.

GCAHA USE ONLY:	Date Received:
Application Number:	Project Type:
Applicant Status:	Type of Activity:
Applicant Institution:	Applicant Discipline:
Panel:	Award Date:
Project Discipline:	Progress Report Due:
International Activity:	GR: PR:

Art Background and History

Art Background and History

2. Provide a synopsis of your history as an artist to include familiarity with the types of medium you work with. Information and samples/ photos of your work and history; work should be included in your portfolio. Feel free to attach a separate sheet if more space is needed.

Ability to produce art of the size and scope required for the commission

Ability to produce art of the size and scope required for the commission

3. Please provide a detailed narrative on your ability and capability to fulfill the requirements of the artist specifications, including your ability to meet the project schedule. This should include but not limited to your experience in fulfilling commissioned works of art in the past, current commissions, and studio space. Provide any other pertinent information that would demonstrate your ability to fulfill a commission of this magnitude. Feel free to attach a separate sheet if more space is needed.

Detailed Budget Breakdown – Artist Cost Proposal to Produce Artwork

Detailed Budget breakdown

4. Provide a detailed budget breakdown of costs to produce artwork. Feel free to attach a separate sheet if more space is needed.

Organizations As verification of legal status, organizations must submit a copy of their business license or a copy of the organization's articles of incorporation. Person signing the application must be duly authorized.

Legal Assurances

In the event that a contract is awarded as a result of this application, *the following terms and conditions shall be complied with* as signified by the applicant's signature. This application shall become a part of the legally binding contract between the applicant and the Guam Council on the Arts and Humanities Agency.

1. The contract cannot be assigned to a different project or transferred *without prior written approval* of GCAHA.
 2. The Contractor/ Artist shall submit to GCAHA the dates, times and locations of the project to take place for on-site review by GCAHA representative. If applicable, the grantee is requested to provide free admission to projects/events for review.
 3. The financial accounts shall be subject to audit by appropriate agencies of the Territory of Guam and /or the Federal Government. The Contractor/ Artist shall be responsible for the safe keeping and identification of records maintained to account for funds awarded herein. Said records must be kept in the Contractor/ Artist's files for a period of three (3) years after completion of the project.
-

Authorizing Signature

I, the undersigned, do certify that the information contained within this application including all attachments and supporting materials is correct and true to the best of my knowledge.

Applicant Signature: _____

Name (Please Print): _____

Parent or Legal Guardian: _____

Date of Application: _____

CHECKLIST

INDIVIDUALS (Did you include the following?)

- 1. Professional Resume/ Biography
- 2. At least three (3) and no more than ten (10) samples of relevant artwork (i.e., photographs, prints, CD-Rom containing digital images)
- 3. Four (4) professional references – letters of recommendations from individuals who are familiar with your artwork produced in the past five (5) years OR a list of four (4) professional references of individuals who are familiar with your artwork produced in the past five (5) years to include their contact numbers and email addresses.
- 4. Conceptual Presentation – sample representation/ sketches of proposed concept and other pertinent information: type(s) of medium used ; proposed timeline for completion; location of where the commissioned will be produced and titles of work to be produced and dimension of pieces
- 5. Detailed Budget Breakdown - Artist cost proposal to produce artwork

***All samples submitted as part of this RFP will become property of CAHA and/or GPLS and will not be returned to the artist.**

**GUAM PUBLIC LIBRARY S REQUEST FOR PROPOSAL NO. 15-3621-003
FOR ARTIST TO PRODUCE VARIOUS TYPES OF ART FOR DISPLAY IN THE
(Insert Name of Building) BUILDING**

RFP# - Issue Date: April 15, 2014- Insert New Date

Responses Due Date and Time: May 30, 2014 Insert New Date, 4:00 p.m., Chamorro Standard Time (ChST)

ISSUING AGENCY INFORMATION

Guam Public Library System, Department of Chamorro Affairs
Joseph Artero-Cameron, President
Point of Contact: Sandra Stanley, GPLS Administrative Officer
~~P.O. Box 2977~~ Insert GPLS Address
Hagåtña, Guam 96932
Phone: (671) 648-3000
Website: ~~www.guampowerauthority.com~~ Insert GPLS Website

Point of Contact: Jackie Balbas
Guam Council on the Arts and Humanities Agency (CAHA)
a Division of the Department of Chamorro Affairs
Terlaje Professional Building, 1st Floor
194 Hernan Cortez Avenue, Hagåtña, Guam 96910
Phone: (671) 300-1204/5/6/7/8 Fax: (671) 300-1209
Email: jacqueline.balbas@caha.guam.gov
Website: www.guamcaha.org

INSTRUCTIONS TO RESPONDENTS

Submit to: Jackie Balbas
Guam Council on the Arts and Humanities Agency
Terlaje Professional Building, 1st Floor
194 Hernan Cortez Avenue, Hagåtña, Guam 96910
Phone: (671) 300-1204/5/6/7/8 Fax: (671) 300-1209

Mark Face of Envelope/ Package:
RFP Number: 15-3621-003
RFP Title: Request for Proposals for Artists
Capable of Producing Various Types and Works of Art to
be displayed or exhibited in the ~~Gloria B. Nelson Public
Service Building (GBNPSB)~~ Insert Name of Building.
Responses Due: May 30, 2014 Insert New Date, 4:00
p.m. (ChST)

RESPONDENTS MUST COMPLETE THE FOLLOWING

Respondent's Name/ Point of Contact/ Address

Authorized Respondent's Signatory Printed Name:

**Authorized Respondent's Signature: (Please print
name and sign in ink)**

Respondent's Phone Number:

Respondent's Fax Number:

Respondent's Federal I.D. Number:

Respondent's Email Address:

RESPONDENTS MUST RETURN THIS COVER SHEET WITH THEIR RESPONSE

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GLORIA B. NELSON PUBLIC SERVICE BUILDING (GBNPSB) Insert Name of Building

Request for Proposals 15-3621-003

INTRODUCTION

Guam Public Library System (GPLS), a Division of the Department of Chamorro Affairs as the end user of the facility, together with the Guam Council on the Arts and Humanities Agency (CAHA) as the administrator of Guam's One Percent for the Public Arts Program, seeks proposals from qualified local artists to provide a variety of art and craft items to be displayed or exhibited in/or at the Insert Name of Building. All selected art must speak to the theme: ~~"Energy, water, wind, sun, ocean—4,000 years of island resources."~~ Please insert new theme for GPLS. The artwork should reflect a respect for the environment and depict attitudes of sustainability, renewable energy, conservation and awareness.— Insert new GPLS write-up.

GPLS, in partnership with CAHA, is soliciting proposals from local artists capable of producing various types of works of arts including:

Fine Art
Murals
Banners
Photography
Illustrations
Crafts

ELIGIBILITY

To be considered as eligible, artists must meet all of the following criteria:

1. Those who have resided in Guam for at least 6 months
2. Those who pay taxes in Guam
3. Those who are registered with CAHA¹.

SUBMITTALS

Proposals submitted in response to the RFP must include

1. Artist Application;
2. Professional Resume(s);
3. At least three (3) but not more than ten (10) samples of relevant work (as photos or prints);
4. At least four (4) professional references from individuals who are familiar with your artwork produced in the past five (5) years OR a list of four (4) professional references of individuals who are familiar with your artwork produced in the past five (5) years to include their contact numbers and email addresses;
5. Conceptual Presentation comprised of:
 - a. Sample representation/ sketch of proposed concept, style, graphics, and method of assembly as applicable per media, area of interest or craft selected.
 - b. Written narrative on the concept and how it relates to the thematic guidelines.
 - c. Type(s) of medium to be used.
 - d. Proposed timeline for completion.
 - e. Location of where the commissioned work will be produced. Note: If the commission is to be produced in a location other than Guam, the applicant should include a proposal on how the work-in-progress will be monitored and inspected.
 - f. Title(s) of work to be produced and dimensions of piece.
6. Detailed Budget Breakdown - Artist cost proposal to produce work.

¹Interested applicants may registered with CAHA by visiting: <http://www.guamcaha.org/#artists> directory

All samples and concepts submitted as part of this RFP will become property of Guam CAHA and will not be returned to the artist.

LOCATION

All artwork will be displayed or exhibited in the insert name of building. Bidders should note, upon their familiarization with the locations of the artwork, that artwork will be installed in areas where the public will pass and congregate. No provisions will be made to prevent unauthorized handling of the pieces.

SELECTION PROCESS

Respondents will be selected in general accordance with CAHA's Procedures and Guidelines Handbook for Art in Public Buildings and Buildings supported by Federal and Government of Guam Funds in the Territory of Guam and the Percent for the Arts Enhancement Grant Program. A copy of the procedures and guidelines may be downloaded from CAHA's website at: <http://www.guamcaha.org/>. The process of selecting the artisans will consist of:

1. Request for Proposal – Artist Application

All interested artists are required to submit a completed application which is divided into four (4) areas:

- a. Project description/ narrative concept to include sketches, titles and dimensions of proposed work.
- b. Artist background and history – Focus should be on the applicant's experience in creating works in their craft.
- c. Ability to produce art of the size and scope required for the commission - Applicants shall provide a detailed narrative of his/her ability and/or approach to produce the artwork. This should include studio space (existing or proposed), specific experience in creating commissioned works or art, and overall capability.
- d. Detailed budget breakdown – cost proposal to produce work
- e. Portfolio of relevant past works - Applicants shall provide a separate portfolio of relevant works that expresses their abilities and capabilities to produce the commissioned work. The portfolio shall include representation or photographs of past works (commissioned or not), information on the location(s) of such work, and patrons.
- f. Letters of recommendations from four (4) professional references who are familiar with your work produced within the past five years or a list of four (4) professional references - individuals who are familiar with your work produced within the past five years with contact information (phone number and email address).

2. Final Conceptual Selection

The selection committee will review and evaluate all submissions, concepts, portfolios, representative samples of artists' works submitted (scaled as appropriate), cost proposals and will make final selections.

CAHA and GPLS reserve the right to request additional information. All final concepts and craftwork samples will become the property of CAHA/GPLs along with limited copyright and certification of authenticity.

The criteria used to select the artists for the commission will be based on:

- a. The quality and creativity of the artist relative to the RFP disciplines for which they request evaluation;
- b. Ability to express and conceptualize according to a thematic framework, including those specific to the GPLS facility and exhibit designs;

- c. Technical competence specific to the disciplines identified in the RFP. Technical competence, must be evidenced by past work and experience, and documented in the artist's portfolio; and
- d. Aptitude for planning, budgeting, and meeting schedule milestones.

COMPLETING THE WORK

The artisans assembled as a result of this selection process will be contracted by CAHA or GPLS. From the outset, the work of all artisans will be closely coordinated by CAHA, the selection committee and GPLS representative.

Following contracting and the issuance of Notice to Proceed, an initial "kick off" meeting will be held between each contracted artisan, and CAHA, the selection committee and GPLS to discuss project schedules and deliverables. After this meeting, formal schedules projecting critical interim and completion dates for each of the participating disciplines will be generated. There may be a different schedule for progress submittals and approvals, related progress payments, and final completion dates.

Before the work of each artisan is complete, meetings to discuss concept review, rough draft reviews, and a final draft review will be held. All artists are required to submit weekly progress reports with photos (transmitted via email) that document their progress. CAHA, the selection committee and GPLS will approve sketches to ensure that the design intent is being met and that the final deliverable is in keeping with the vision of GPLS.

It will be the responsibility of the artisan to provide the art work in the approved format timeline specified. Final design and installation of all pieces must comply with all building and safety codes and other criteria determined by CAHA, the selection committee and GPLS staff and patrons. This is particularly important for three-dimensional designs that utilize heavy materials, moving parts or glass. Therefore any design deemed to be of too great a safety risk will not be considered.

All submissions and art delivered under the contract must be certified by the artist as original work.

PROJECT SCHEDULE

Solicitation Issue Date	April 15, 2014 Insert new date
Orientation at CAHA Gallery	May 3, 2014 Insert new date
Review of project requirements	
Review of artwork spaces within the building	
Discussion of theme/concept	
RFP Responses Due	May 30, 2014, 4 pm (ChST) Insert new date
Evaluation of Applications	June 2014 Insert new date
Select and Commission Artists	July 2014 Insert new date
Production of Artwork	August—October 2014 Insert new date
Final Artwork Due	November 1, 2014 Insert new date
Installation of Artwork	November 2014 Insert new date

**DEPARTMENT OF CHAMORRO AFFAIRS
REQUEST FOR QUALIFICATIONS NO. 14-3621-001
FOR ARTISTS TO PRODUCE VARIOUS TYPES OF ART FOR USE IN THE GUAM AND CHAMORRO
EDUCATIONAL FACILITY EXHIBIT GALLERIES**

RFQ Issue Date: December 13, 2013

Responses Due Date and Time:
January 3, 2014
1:30p.m., Chamorro Standard Time (ChST)

ISSUING AGENCY INFORMATION

Department of Chamorro Affairs
Joseph Artero-Cameron, President
Terlaje Professional Building
1st Floor 194 Hernan Cortez Ave.
Hagåtña, Guam 96910
Phone: (671) 475-4278/9
Fax: (671) 475-4227
Website <http://www.guamcaha.org/>

Points of Contact:

Sherrie Barcinas or Jackie Balbas
Guam Council on Art and Humanities Agency (CAHA)
a division of the Department of Chamorro Affairs
Terlaje Professional Building
1st Floor 194 Hernan Cortez Ave.
Hagåtña, Guam 96910
Phone: (671) 300-1204/5/6/7/8
Fax: (671) 300-1209
sherrie.barcinas@caha.guam.gov
Website <http://www.guamcaha.org/>

INSTRUCTIONS TO RESPONDENTS

Submit to:
Sherrie Barcinas
CAHA
Terlaje Professional Building
1st Floor 194 Hernan Cortez Ave.
Hagåtña, Guam 96910
Phone: (671) 300-1204/5/6/7/8
Fax: (671) 300-1209

Mark Face of Envelope/Package:
RFQ Number: 14-3621-001
RFQ Title: Request for Qualifications for Artists
Capable of Producing Various Types and Works of Art
to be Used in the GCEF Exhibit Galleries
Responses Due: January 3, 2014, 1:30 p.m.(ChST)

RESPONDENTS MUST COMPLETE THE FOLLOWING

Respondent's Name/Point of Contact/Address:

Authorized Respondent's Signatory Printed Name:

Authorized Respondent's Signature:

(Please print name and sign in ink)

Respondent's Phone Number:

Respondent's FAX Number:

Respondent's Federal I.D. Number:

Respondent's E-mail Address:

RESPONDENTS MUST RETURN THIS COVER SHEET WITH THEIR RESPONSE

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GUAM & CHAMORRO EDUCATIONAL FACILITY

Request for Qualifications 14-3621-001

Issue Date: 12-13-2013

INTRODUCTION

Public Law 30-228 called for the design and construction of the Guam and Chamorro Educational Facility (“GCEF”) in Historic Hagåtña. As discussed in previous informal announcements, the construction of the Guam and Chamorro Educational facility (“GCEF” or “Museum”) has commenced. As part of the HOT Bond program being managed by the Guam Economic Development Authority (GEDA) and its Program Management Office (PMO), GEDA has contracted with Inland Builders of Harmon, Guam to construct the multi-million dollar facility which is scheduled to open in late 2014. The facility will include seven (7) permanent exhibit galleries and a changing exhibit gallery. The galleries will house examples of Guam’s historic collections and artifacts, including those repatriated from off-island locations and collections. The GCEF is expected to draw a wide audience from around the region including Guamanian residents, military families and visitors, and tourists from Asia and Russia.

The Department of Chamorro Affairs (DCA), as the end user of the facility, the Council of Arts and the Humanities Agency (CAHA) as the administrator of Guam’s One Percent for the Public Arts Program, along with their capital funding partner, GEDA, seek qualifications from qualified local artists to provide a variety of art and craft items integral to the interpretive presentations within the Museum’s exhibition galleries. As backdrops to the artifacts and exhibits in the GCEF, all selected art must speak to the thematic spirit of the museum - *The Story of Our Journey*. Desired art pieces must embody the rich culture of our island and Chamorro values of love of family, respect for the environment, and attitudes of hospitality, endurance and perseverance.

DCA, in partnership with CAHA and GEDA, is soliciting qualifications from local artists capable of producing various types and works of art to be used in the exhibit galleries including:

- Fine Art
 - Murals
 - Banners
- Photography
- Illustrations
- Crafts/Historic Reproductions
 - Latte Period residences
 - Lancho façade
 - Three dimensional models or reproductions

- Woven products
 - Birds
 - Mats
 - Baskets
- Pottery
 - Bowls

ELIGIBILITY

To be considered as eligible, artists must meet all of the following criteria: (1) those who have resided in Guam for at least 6 months; (2) those who pay taxes in Guam; and (3) those who are registered with CAHA¹.

SUBMITTALS

Qualifications submitted in response to this RFQ must include:

1. professional resume(s);
2. at least three (3) but not more than ten (10) samples of relevant work (as photos or prints); and
3. at least four (4) professional references of relative and similar artwork produced in the past five (5) years.

All samples submitted as part of this RFQ will become property of DCA and/or CAHA and will not be returned to the artist.

LOCATION

The exhibition galleries occupy approximately 8,000 SF of space situated on two (2) floors of the Museum's east wing. Although the building entrance is at the south end of the main floor, first time visitors will be directed by staff and signage to take the central elevator and stairs to the second level vestibule and queuing lobby at the north end of the building, where the Museum tour will begin.

In the course of their tour, visitors navigate seven (7) sequential galleries, all but the last being in high ceiling spaces on the second level. The final gallery on the first level is accessed via internal stairs and an elevator, which are incorporated into the interpretive experience.

¹ Interested applicants may register with CAHA by visiting:
<http://www.guamcaha.org/pdf/ARTIST%20DIRECTORY%20REGISTRATION%20FORM%20REV.%2009.14.11-.pdf>.

In order to determine the best medium and material to be used, artisans should carefully review the attached specifications prepared by Architects Laguana +Cristobal, LLC (AL+C) in association with Barry Howard Limited (BHL), and the attached visitor experience narrative and interpretive drawings². Bidders should note, upon their familiarization with the locations of the artwork, that artwork will be installed in areas where the public will pass and congregate. No provisions will be made to prevent unauthorized handling of the pieces.

SELECTION PROCESS

Respondents will be selected in general accordance with CAHA's Procedures and Guidelines Handbook for Art in Public Buildings and Buildings Supported by Federal and Government of Guam Funds in the Territory of Guam and the Percent for the Arts Enhancement Grant Program. A copy of the procedures and guidelines may be downloaded from CAHA's website at: <http://www.guamcaha.org/>. The process of selecting the Museum artisans the will consist of two steps:

1. Request for Qualifications

- a. All interested parties are requested to attend an orientation session with the designer and exhibit designer (AL+C and BHL).
- b. All interested artists are required to submit a completed application which is divided into four areas:
 - i. Applicant information including portfolio, references, and area/areas of interest/craft.
 - ii. Artistic background and history - Focus should be on the applicant's experience in creating works in their craft of similar size, scope and mediums described in the Project/Scope Requirements.
 - iii. Ability to produce art of the size and scope required for the commission- Applicants shall provide a detailed narrative of his/her ability and/or approach to fulfilling requirements described in the Project Scope Requirements. This should include studio space (existing or proposed), specific experience in creating commissioned works of art, and overall capability.
 - iv. Portfolio of relevant past works – Applicants shall provide a separate portfolio of relevant works that expresses their abilities and capabilities to produce the commissioned work. The portfolio

² The interpretive drawings can be downloaded from <https://www.chafiles.com/fs/v.aspx?v=8d6f628b9796b2b3a3a7>.

should include representations or photographs of past works (commissioned or not), information on the location(s) of such works, and patrons. Letters of recommendation from patrons are required.

- c. After reviewing initial submissions, the selection panel will invite selected artists who demonstrate the greatest ability to accomplish the commission to submit concepts and/or craftwork samples of their work.

2. Conceptual Presentation

From this initial application, the Selection Committee will issue invitations to selected artisans who demonstrate the greatest ability to accomplish the commission. All artisans invited to the second stage of selection shall submit the following:

- a. Sample representation/sketch of proposed concept, style, graphics, and method of assembly as applicable per media, area of interest of craft selected.
- b. Written narrative on the concept and how it relates to the thematic guidelines.
- c. Type(s) of medium to be used.
- d. Proposed timeline for completion.
- e. Location of where the commissioned work will be produced. Note: If the commission is to be produced in a location other than Guam, the applicant should include a proposal on how the work-in-progress can be effectively monitored and inspected.

3. Final Conceptual Selection

- a. The selection committee will evaluate the portfolios and representative samples of the artists' work (scaled as appropriate) and will make final selections.

CAHA, DCA, and GEDA reserve the right to request additional information. All final concepts and craftwork samples will become the property of DCA/CAHA along with limited copyrights and certifications of authenticity.

The criteria used to select the artists for the commissions will be based on:

- The quality and creativity of the artist relative to the RFQ disciplines for which they request evaluation;
- Ability to express and conceptualize according to a thematic framework, including those specific to the GCEF facility and exhibit designs;

- Technical competence specific to the disciplines identified in this RFQ. Technical competence must be evidenced by past works and experience, and documented in the artist's portfolio; and
- Aptitude for planning, budgeting, and meeting schedule milestones.

COMPLETING THE WORK

The artisans assembled as a result of this selection process will be contracted by DCA or GEDA. From the outset, the work of all artisans will be closely coordinated by Barry Howard Limited (BHL), the exhibit designer and GEDA's PMO Authorized Representative.

Following contracting and the issuance of a Notice to Proceed, an initial "kick off" meeting will be held between each contracted artisan and BHL to discuss project schedules and deliverables. After this meeting, formal schedules projecting critical interim and completion dates for each of the participating disciplines will be generated. Although the Museum artisans are expected to be in communication with both BHL and the GEDA PMO at various times throughout the process, each discipline and/or sub-discipline may well have a different schedule for progress submittals and approvals, related progress payments, and final completion dates.

Before the work of each artisan is complete, BHL and the PMO will hold meetings to discuss concept reviews, rough draft reviews, 50% or prototype reviews, and a final draft review. All artists providing constructed elements and reproduction artifacts will be required to submit sketches and "shop drawings" detailing their work (where applicable), in addition to weekly progress reports with photos (transmitted via email) that document their progress. BHL will approve sketches and "shop drawings" to ensure that the design intent is being met and that the final deliverable is in keeping with the vision for the GCEF exhibit themes and messages.

Final production of full sized art (banners, paintings/murals, photography, and illustrations) will be performed by the Exhibit Fabricator who will be under separate contract to GEDA and who will be responsible for installing the art into the exhibits. It will be the responsibility of the artisan to provide the art work in the format (i.e. resolution, digital format, etc.) necessary for reproduction and installation by the Exhibit Fabricator in the timeline specified. Final design and installation of all pieces must comply with all building and safety codes and other criteria determined by CAHA, DCA, and/or GEDA to be necessary for the safety of GCEF staff and patrons. This is particularly important for three-dimensional designs that utilize heavy materials, moving parts, or glass. Therefore any design deemed to be of too great a safety risk will not be considered.

All submissions and art delivered under the contract must be certified by the artist as original artwork.

PROJECT SCHEDULE

<u>EVENT</u>	<u>DATE (no later than)</u>
Solicitation Issue Date	December 13, 2013
Orientation Session with the Designers at DCA/CAHA	December 21, 2013 9:00 a.m. (ChST)
Application, Portfolio, References, Submission Deadline	January 3, 2014 1:30 p.m. (ChST)
Evaluation of Applications and Portfolios and Announcement to Participate by Selection Committee	January 8, 2014
Concept Submission by Artisans	January 15, 2014 4:00 p.m. (ChST)
Evaluation and Final Selection by Selection Committee	January 20, 2014
Contracts are negotiated with and executed by artisans and Selection Committee then sent for signature to requisite GovGuam agencies	January 20, 2014 to February 1, 2014
Final Photographs, Artwork, Illustrations, and Small Display Objects (reproduction artifacts) Due	March 10, 2014
Large Display Objects Due	October 1, 2014
Art installed by GCEF Exhibit Fabricator	November 2014
GCEF Certificate of Occupancy	December 2014

PROJECT SCOPE REQUIREMENTS

A. FINE ART

1. Marquee

The entrance to the Museum Galleries is defined by an original artwork evoking an emotional connection with the indigenous people of Guam and the Marianas. (see Drawing EX-1.1a) The full size piece, approximately 8'H X 22'W also serves as a backdrop for internally illuminated, dimensional lettering reading:

"I HINANOA-TA"

OUR JOURNEY

The Story of the Chamorro People

While the work for this application can be produced as a single full size or multi-panel mural, the imposition of the lettering suggests that to preserve the original it would make greater sense that the installation be a reproduction of an original work. The original could be considerably smaller than the size of the reproduction, but would need to be of a sufficient resolution to allow for a high quality reproduction at the final scale.

The artwork must also take the placement of the lettering into consideration, as the lettering will cover portions of the art.

2. Banners

In addition to the art for the Marquee, the Exhibition Design calls for nine (9) suspended acoustical "banners" featuring original artworks symbolic of the subject matter/storylines of the individual galleries below the banners. The artwork will be reproduced by the Exhibit Fabricator on framed fabric and illuminated by track-mounted fixtures to be installed by the Exhibit Fabricator. (see Drawing EX-4.0e) The style of the banners should vary, but should ideally be within this suggested genre.

The banners are double-sided, creating an opportunity for the production of up to eighteen (18) original works - budget permitting. While the Marquee work is likely to be created by a single individual, the banners may afford an occasion for several individuals to work as a collaborative team in creating the art.

Again, the original art for the banners will need to be of a sufficient resolution quality and size to allow for a high quality reproduction at the final scale.

There are no pre-conceptions with respect to artistic styles, which may vary from realistic to impressionistic, expressionistic, abstract and surreal. Whatever the style, however, the work should be striking, colorful, compelling and evocative of the subject to which it is dedicated.

At present, these subjects include:

1. Natural History / Pre-Latte Era
2. Latte Era
3. Matao Iron Trade Era
4. Spanish Era
5. Pre-WWII Era
6. Pre-WWII / Our Villages and Lives
7. Chamorro Spirit
8. Post-WWII Era
9. Post-1951 Era

B. PHOTOGRAPHY

Photographic images will be used in four different presentations as described.

The resolution and quality of all original photography must be sufficient to allow for high quality reproduction at the final installed scale, without pixilation or other graphic distortions from enlargement. If photo-stitching techniques are used to overlap images for large photomurals, then the seams between images must be invisible, even at the enlarged scale.

The photographer will be responsible for providing all camera equipment, lighting and related equipment required for the original photography.

1. Proscenia

A sense of tropical landscape is created in Gallery 2, "Natural History" by a succession of five (5) double-sided theatrical proscenia, (walls with cut-out openings) each presenting a montage of flora native to Guam.

The walls are 14 feet high and range from 18 to 20 feet in width.

The design intent is that the effect be achieved by digitally combining up to twenty (20) photographs of native, non-invasive tree forms in such a manner as to develop richly layered, leafy backgrounds for each proscenium. The rendered elevations in drawings EX-2.0a and EX-2.0d, 2.0e & 2.0f convey the intended effect and also indicate areas where the montage is overlain by individually photographed tree forms mounted to substrate and cut out as silhouetted shapes. In other cases, text and graphic panels are mounted to the opposite (back side) facing surfaces of the proscenia.

To this end, the photographer is required to spend as much time in the field as may be necessary to take, and digitally archive a substantial number of diverse, native trees and bush species in differing scale, shapes and colors. When completed, the photograph images must be assembled into individual montages to match the proscenia shapes. Montages can incorporate repeated images, reassembled in different patterns to meet the configuration of each proscenium. Final scale drawings of the proscenia will be provided to the photographer for this purpose. Resulting images must be digitally archived and labeled for imposition on the proscenia.

2. Exhibit Panels (habitats)

In addition to meeting the needs of the proscenia, the photographer will also be required to capture a selection of comprehensive images representative of each of six (6) different environments on the island as identified on Drawings EX-2.0a, 2.0b & 2.0c and Drawings EX-2.2b-2.8a. All photographs are to be in vertical format to fill finished panel surfaces measuring 4'W X 9'H. Images should allow for 6" of bleed all around for wrapping around panels. Resulting images must be digitally archived and labeled for imposition on the panels.

3. Cave Rock

The west wall of Gallery 2 is furnished with a cave-like enclosure formed from geometrically shaped flat panels affixed to a metal armature. The cave effect is created by laminating photographs of rock textures in varying natural shades of gray and brown to the panels. (see Drawings EX-2.9a-2.9f for detailed information)

The photographer is to spend as much time as necessary photographing rock surfaces throughout the island to accumulate a wide vocabulary of colors and textures, rather than rely on a single location. Resulting images must be digitally archived and labeled for imposition on the panels.

As in the case of the proscenia, individual images can be repeated to match differing panel shapes throughout the cave. Scale construction drawings of individual panel shapes will be provided to the photographer for matching purposes.

4. Seascapes

There are several requirements for photographic seascapes within the exhibition galleries that need to be reproduced on large surfaces. The most challenging of these being the early evening image that fills the south wall of

Gallery 3 as pictured on Drawing EX 3.0b. The fully mounted image measures approximately 16'H X 46'W. Given the extensive enlargement involved, it is most likely that the original image will need to be digitally produced in the largest file size possible. The equipment required will be the responsibility of the photographer.

Time of day is critical to the success of the photomural. The shoreline and ocean do need to be clearly articulated, but like a Magritte painting, the evening sky needs to be dark enough to make the stars visible. This effect can be achieved through a combination of original photography and digital manipulation, so long as the quality of the image is high enough to allow for enlargement.

Once the image is reproduced and mounted, it is the intent to retouch a substantial number of the stars with clear fluorescent paint that will react to "black light" projected from suspended light-track in the area.

The photomural reproduction technique has yet to be finalized, allowing the selected photographer to contribute to the decision. Regardless of reproduction and mounting technique, the final product must be sharp, color retentive and free from irregularities and/or other visual flaws related directly to the quality and resolution of the original image. When selecting the location for the image, the photographer should keep in mind that no modern structures or vessels should be captured in the image frame as the mural will be installed in an area of the gallery which discusses Magellan's arrival on Guam.

A smaller, less complicated ocean mural is called for on the convex outer wall of the orientation theater. As pictured on Drawing EX-2.1a the daytime image provides a background for interpreting a variety of deep-water species. The dimensions of the mural are 16'H X 25'-26'W, allowing for the radius of the curve in the wall.

Here again the reproductive technique will be determined in consultation between the photographer and the project designer, BHL.

A third oceanic photograph is required as backdrop to the visual opening in the last of the proscenia. See Drawing EX-2.8a for details. The resulting mural is approximately 8'W X 10'H. It is intended to be the ocean surface beyond the reef. An overhead effects projector out of the visitors' view will create an illusion of tidal motion.

C. CRAFTS/HISTORIC REPRODUCTION

1. Latte Period Residences

The artisan(s) selected for this work will be required to construct two (2) historic Latte period residential structures as well as the façade and roof overhang of a traditional ranch house, or lancho.

Since there is no single entrance into the galleries large enough to bring these structures in from the outside in whole or in part, most of the work may need to be done in the spaces within the building identified in the second floor gallery plans. Alternately the artisan can construct the structure off site then re-assemble it onsite when the exhibits are being installed.

Building materials as required can be brought to the loading dock at the north end of the building, loaded into the east wing freight elevator and dollied to the designated work areas.

With respect to materials, the design intent is that all visible surfaces and/or supports be constructed from historically correct materials, native to, but not necessarily harvested on Guam. At the same time, all materials utilized in the construction must be completely inorganic, (i.e. be artificial, or natural materials treated sufficiently that they will not decay and will not serve as food for pests or vermin) free of insects and insect eggs or larvae, and chemically treated to be fire-retardant, before being brought into the building. All costs associated with the materials, construction, assembly, relocation, and fire retardant treatment are the responsibility of the artist. The first of the two (2) residential structures is located at the north end of Gallery 3, opposite the Story Circle. (see Drawing EX-3.0a for general location; Drawings EX-3.3a-3.3c for details. Note that this residence incorporates a special effects presentation called "pepper's ghost". The components for this effect will be provided and installed by the project Exhibit Fabricator in collaboration with the Audio Visual Contractor; close coordination between all parties involved is mandatory for the desired effect to be achieved. Of particular importance is that the front façade of the residence be easily removable after construction has been completed, to allow for installation and maintenance of the interior components.

The second structure is raised on four (4) Latte (stone) supports to a height of 6'8"-7'0. If at all possible the lattes should be original. However, finding four (4) vintage supports of the same size required may be problematic. Alternatively, the lattes may be replicas, constructed

internally of steel and/or and lumber, framed out and finished to appear as original lattes. All costs associated with acquiring, relocating, constructing, or restoring latte structures will be the responsibility of the artist.

Very little of the interior of the residence itself is visible from the Museum floor and with a few well-chosen props just inside the open entrance, the balance of the interior need not be finished.

As illustrated on Drawing EX-3.6b, the area below the residence creates a viewing space for a digitally generated representation of Magellan's arrival. Therefore, it is critical that adequate headroom be maintained under the structure.

The underside of the residence platform above can be finished in bamboo or a similar native material. The background disguising the south wall of the building is intended to replicate a traditional Karisu reed fence.

2. Lancho Façade

The north wall of Gallery 4, just west of the passageway into gallery 5, is designed as a representation of a traditional lancho. Prominent features are the thatched roof overhang (approximately 6' high X 12' wide X 4' deep, with an overhang about 7' above the floor) bamboo in-filled walls, rough furniture, and a halved Hotnu oven set against the mirrored west wall of the gallery so that the oven appears whole. (see Drawings EX-4.0a,4.0d; EX-4.8a & 4.8b for location and details)

The crafts team is responsible for all aspects of this historic setting, including reproduction objects with the exception of the digital "scrapbook" on the table under the overhang. The AV Contractor is responsible for supplying the digital "scrapbook."

3. Woven Products

As illustrated on Drawing EX-4.0a and many others of the 4 series sheets, particularly 4.1a, there are ten "time-line" enclosures along the east wall of the gallery. Each enclosure has a background panel approximately 3'8" W X 9'H. The panel is wrapped in a woven mat made in traditional style of pandanus leaves. Final dimensions of the mats as well as installation technique will be determined through discussions with the Fabricator and the Project Designer, BHL.

In addition to the mats, there is a requirement for a number of traditional baskets, bowls and other everyday items needed to enhance re-created residences, environmental settings and topical islands in Gallery 4. A final number and inventory of types will be determined through discussions with the Fabricator and the Project Designer, BHL.

Finally, as shown on Drawings EX-2.1a, 2.1b & 2.6a, the natural setting is designed to call the visitors' attention to the variety of avian species that at one time thrived on Guam. Inspired by an origami sculpture of birds in flight, the suggestion was made by the Museum that the birds in our exhibition be woven or reproduced in an approved fashion. It is estimated twenty-four (24) birds now extinct on Guam be presented with one wing mounted to a gallery wall and the body held aloft by internal stiffeners (see appendix A for reference).

Endemic species, like the Guam Flycatcher, the Guam Rail and the Guam Flying Fox (not a bird but a bat) can be woven so that the birds are in full flight and suspended from the truss above on heavy gauge fishing line. These creatures, extinct today, likely proliferated on the island in earlier times. It is estimated that twelve (12) such examples will be required.

A total of 36 woven species will be needed.

4. Three Dimensional Models and Reproductions

Four (4) realistic, full-color, life-sized bird models must be created, as illustrated in the shelves on EX-2.5a

One (1) full scale proa with sail and outrigger as illustrated in drawing EX-3.5a, set on a sturdy display base, needs to be produced, (or if a suitable reproduction is available, refinished and made ready for museum display).

One (1) roughed out proa, under construction (with adze marks and caulking in evidence, not longer than 20' is to be produced and mounted vertically against the east wall of Gallery 4 as part of the Matao Iron Trade presentation. (See drawings EX-4.0a-4.0c for references.)

Finally, two (2) small scale models of Proas (Galaide, Sakman or others) are needed for the exhibit panel dealing with canoe construction as shown on drawing EX-3.5b. All materials, labor, and relocation costs are the responsibility of the artist.

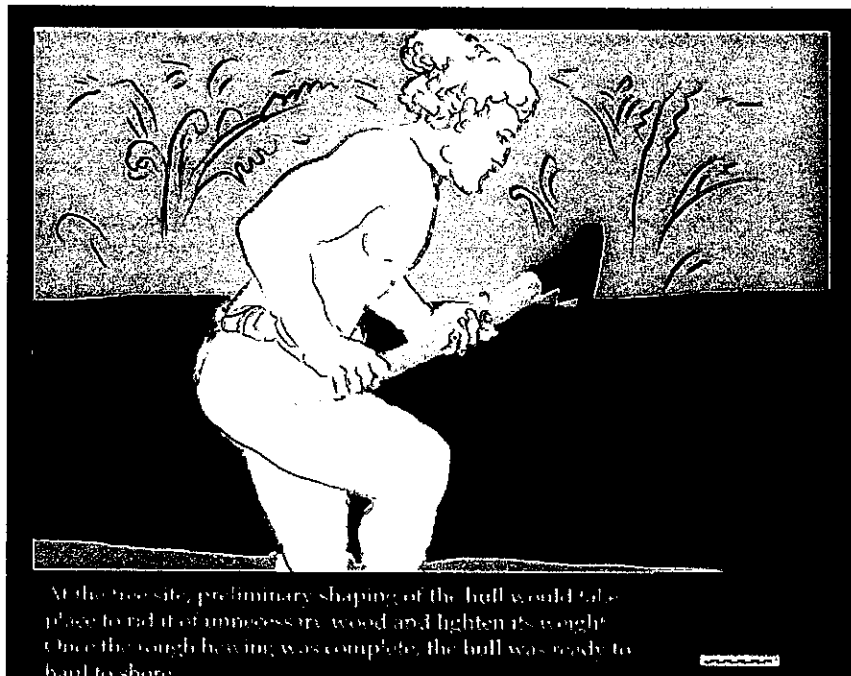
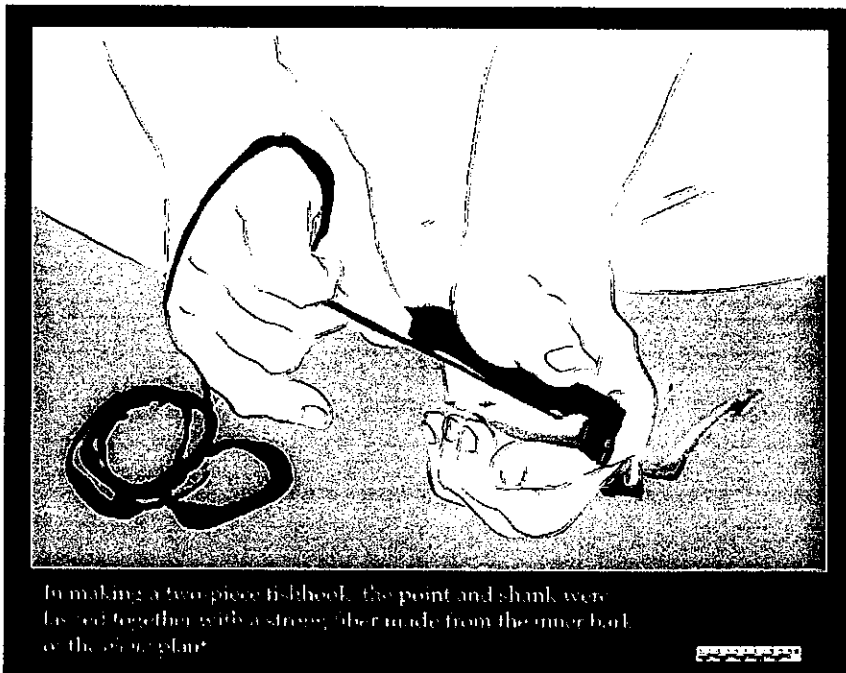
D. **ILLUSTRATION**

There are many applications occurring throughout the Natural History/ Pre-Latte and Latte Galleries, well before the advent of the camera, that require illustrations to explain and interpret traditional Chamorro society and lifestyles. Illustrative techniques employed by the illustrator need to be responsive to each given application.

For example, in the Natural History area, descriptions of how natural materials were utilized as tools in the production of products necessary to everyday living might best be focused on the production *technique*, rather than the individuals involved (see appendix B for reference) while in other cases, representation of traditional Chamorro appearance, dress and activity might require a more comprehensive approach. Such illustrations are needed to populate the symbolic "Village" setting on the curved background of the story circle (see Drawings EX-3.2a & 3.2b) and the adjacent convex panel (Drawing EX-3.7a). Specific art direction for these illustrations will emerge from discussions with the Project Designer BHL and selected historical experts.

Additional illustrations may be required for a number of interpretive exhibit panels as the final iteration of all panel graphics are developed. Since the final number, size and technique for all illustrations will evolve over a period of months, it is recommended that the illustrator(s) establish a fee schedule to cover various categories of anticipated work to which the PMO can look for guidance in determining the quantity to be produced. The fee schedule should include size, number of colors, type(s) of paper, type of drawing, etc.

Appendix A - Suggested style for Natural History Exhibit Panel illustrations



Organizations As verification of legal status, organizations must submit a copy of their business license or a copy of the organization's articles of incorporation. Person signing the application must be duly authorized.

Legal Assurances

In the event that a contract is awarded as a result of this application, *the following terms and conditions shall be complied with* as signified by the applicant's signature. This application shall become a part of the legally binding contract between the applicant and the Department of Chamorro Affairs/Guam Council on the Arts and Humanities Agency.

1. The contract cannot be assigned to a different project or transferred *without prior written approval* of GCAHA.
2. The Contractor/Artist shall submit to DCA/GCAHA the dates, times and locations of the project to take place for on-site review by GCAHA representatives.
3. The financial accounts shall be subject to audit by appropriate agencies of the Territory of Guam and /or the Federal Government. The Contractor/Artist shall be responsible for the safe keeping and identification of records maintained to account for funds awarded herein. Said records must be kept in the Contractor/Artist's files for a period of three (3) years after completion of the project.

Authorizing Signature

I, the undersigned, do certify that the information contained within this application including all attachments and supporting materials is correct and true to the best of my knowledge.

Applicant Signature:

Name (Please Print):

Date of Application:

CHECKLIST

INDIVIDUALS (Did you include the following with your completed application?)

- 1. Professional Resume / Biography
- 2. Four (4) letter (s) of personal recommendation and/or letters of support or relative and similar artwork produced in the past five (5) years
- 3. At least three (3) and no more than ten (10) samples of relevant artwork (i.e., photographs, prints, CD-ROM containing digital images, etc.).

All samples submitted as part of this RFQ will become property of DCA and/or CAHA and will not be returned to the artist.

Appendix B - Example of "Origami" Birds in flight



VISITOR EXPERIENCE NARRATIVE

July 15, 2013

INTRODUCTION

The status of the Interpretive Design/Exhibition Galleries is presented here in narrative form at the Construction Document level. It should be noted that several content changes offered for consideration by the Education Quality Committee were received as this phase of the work was being completed. Where possible, we have imported titles and language into the comprehensive plan. Newly proposed ideas for adaptation of exhibition components will be discussed during the review period for this submittal.

I HINANAO-TA

The Guam Museum is a celebration of the Chamorro culture and a metaphor for the renaissance of Guam's capitol city of Hagåtña.

Once within the softly shaded lobby and through the security barrier, visitors are greeted by staff and informed of the programs and opportunities offered by the Museum. Guests have immediate access to the Café, Museum Shop, separately ticketed special exhibitions and a variety of visitor amenities. Ticketing for the Permanent Exhibitions Galleries and information about the day's activities are available at the central Information Counter.

Ticketed visitors will be directed to the central elevator and stairway to the upper Plaza level where the Museum Gallery tour begins. (The same access system serves those guests having business with the Administrative staff)

Exiting the climate controlled enclosure surrounding the elevator and stairway at the Plaza level, visitors become immediately aware of the compelling graphic marquee and dimensional text that signals the imminent interpretive experience that lies ahead. The combination of the ancient expression of the Chamorro Journey and contemporary painting is a metaphor for the millennia of cultural evolution embraced by the project storyline.

As traffic flow dictates, they are soon guided through the primary Gallery entrance into an adjacent queuing chamber furnished with spectacular photographs of Guam and two large video screens portraying continuous images of daily life on the Island. The changing images are supported by the sounds of an original musical score that is also broadcast to the exterior lobby.

At a point in time within the ensuing Orientation cycle, the screens transition from the ongoing program to that of the Museum Director, who after a brief welcome statement, introduces the audience to their Chamorro host and narrator who will be their guide to the journey that lies ahead. Moments later, the waiting visitors are ushered into a circular theater.

When the automated doors have silently closed and the visitors are seated, the chamber darkens and the voice of the guide begins a timeless narrative that underlies the story about to unfold...and through the magic of cutting-edge presentation technology, the program, *TINITUHON I TANO': ORIGINS* begins.

In a matter of moments, eons of geologic time are compressed into a dynamic multi-dimensional expression of the cosmic forces that shaped our water planet, its landmasses, vast seas and the infinite variety of living things that abound on its surface. In the aftermath of this cataclysmic evolution, the turbulence diminishes, the intensity dissipates, and the magnificent symphony of life on earth emerges from the residual mist.

Through a combination of imagery and narration, the presentation expands to encompass the appearance of humanoids and their initial dispersal across the African and Asian continents. Millennia later, their timeless peregrinations over long-gone land bridges are mirrored and supplanted by even more astounding migrations across vast oceanic reaches. Eons later, having consumed the available resources in their chosen habitat, large contingents of these now specialized cultural groups are driven onward to seek more bountiful environments...invariably toward the unknown and undiscovered. This instinctive compulsion to explore the reaches of the planet and one day the infinity of the universe, would in time lead the far-flung forebears of modern society to populate both the great continental masses and the fragile islands thrust above the surface of the intervening seas.

As the camera's eye records the rotation of the blue marble, the steady pace slows and it is suspended above Oceania, the aqueous continent. Slowly the vast seascape focuses down on the archipelago of the Northern Marianas and ultimately Guam, which rises to dominate the view. In the background, hazy images of Puntan and Fu'una evoking the Chamorro Creation Story dim up, hold and slowly cross-fade to a late afternoon seascape. Moments later, the Island is silhouetted against the setting sun and the sky above becomes an infinite star-field, on which the early navigators relied in charting their course. Another few moments find the dawn of a new day rising to erode the night sky.

In the distance, tiny specks visible in the brightening corona are quickly transformed into an armada of watercraft filled to the brim with weathered bodies and chiseled faces. Now the eyes of these ancient voyagers grow wide with anticipation as the frothy shoreline and verdant mountains come into view.

Closer now to the shore, the oceangoing canoes rise and fall with the incoming tide and with a final thrust forward grow large and slightly out of focus as they reach and hold fast in the sandy shallows. A moment later the entire image burns through to reveal a fully dimensional family of three, walking inland from their beached vessel, the setting sun framing their arrival.

Thus, almost 4,000 years ago did these intrepid travelers become the first humans to inhabit the Island of Guam. And thus continues the I Hinanao-ta, the journey of the Chamorro people.

As the image and narrative fades and theater lighting dims up, the visitors follow the now visible footprints of these first immigrants, exiting the theater to find themselves in a visually compelling evocation of the virginal island that would embrace the Chamorro people for millennia to come in a new era of their history – **I Tãsi yan i Tãno (Natural History)/ I Taotao Sakman (Pre Latte Period)**

Immediately beyond the exit door, visitors once again encounter the words of their Chamorro guide, this time emblazoned on a seascape stretching across the exterior wall of the theater. “When we first arrived...” As the text continues, the audience marvels at the impression the thriving diversity of flora and fauna must have made on these new émigrés, from the teeming marine life of the vast ocean and encircling protective reef to the great variety of native flora and avian species now long gone from Guam.

Of special interest in this initial area are the video-aquarium and motion-activated pool of shoreline creatures that respond to the visitors’ presence, the latter masking a subtle by-pass entrance into the Gallery for those return visitors who have already experienced the Origins presentation.

Stepping forward beneath a colorful banner identifying this initial Natural History environment, towards the first of several leafy proscenia, visitors discover a wide variety of descriptive media presenting and interpreting the natural environment of the Island and the myriad ways in which it sustained the lives of the early Chamorro residents. Weaving their way through a continuously changing landscape, they learn of the evolving culture that over vast stretches of time distinguished the Chamorro people from others of the Australasian language group from which they emerged. Through a mix of artifacts and graphic illustrations the visitors come to appreciate their ingenuity and industry as they adapted to their environment, established a social order and secured their mastery over the land and sea.

Though there is no written evidence of this extensive period of time, archaeological fragments and cave paintings inscribed on cave walls afford some degree of insight into the ancient Chamorro perception of the world around

them. A simulated cave environment provides an opportunity to contemplate the genealogy of the Chamorro people and view a changing pattern of petroglyphs.

(In addition to labeling and descriptive text, all presentations are furnished with QR codes and/or telephone numbers for visitors with smart phones. These technological tools expand the interpretive experience beyond the walls of the building and provide additional information too extensive to include within the limits of the gallery space. The visitors' smart phones can also be utilized to access information in languages other than Chamorro and English.)

Moving deeper into the gallery, the vista expands to encompass two residential structures and a replica Galaide' representative of the Latte period with which the Chamorro culture is most frequently identified. As explained in the words of our omnipresent guide, now scrolling on a large video monitor, the uniquely fashioned cone and sphere Latte stones that proliferated on Guam and elsewhere in the Marianas during this period, together with advanced agricultural technologies and the famed "flying Proa" arrived on the Island with a second wave of Chamorro emigrants two to three millennia after their ancient forbears. It is likely these more recent residents are largely responsible for the high level of social sophistication achieved by the Chamorro people well before their introduction to European and Asian civilizations. The structures and Proa are set in the foreground of a vast seascape mural that spans the south wall of the exhibition gallery. The star-filled evening sky illustrates the stellar map that was the mariner's guide in their extensive ocean voyages.

Absent a written language, the record of their accomplishments was exchanged verbally amongst family members and peers, perpetuated in story, song, music and dance through myriad successive generations. Fittingly, one focal point of the area is a "story-circle" presided over by a costumed docent who interacts with projected images and the audience in a dialogue spanning the centuries of the early and late Latte period. In the course of this interpretive experience, the architectural structures themselves become performers in the compelling pageant.

The thatched roof structure immediately opposite is at once a repository for various household objects and items associated with everyday life, viewed in "daylight" conditions through the entrance opening. When the daylight fades into evening, an ancestral figure magically appears within the group of objects and engages the rapt visitors with stories of her own life in accordance with her station in the Chamorro society of her times.

It was in fact, a well-established society that Ferdinand Magellan encountered when a need for fresh supplies brought him into Umatac Bay on that fateful day in March of 1521. How did the resident population respond to this unusual occurrence? Well, there is no surviving Chamorro account of the event and the

descriptions inscribed in the ship's log and diarized by those aboard the Galleon are of course a European view of the incident, but as is invariably the case when two vastly different cultures come into contact for the first time, perceptions differ. Surviving accounts suggest that each party viewed the other as an uncivilized but potentially useful trading partner. It is likely that neither could imagine the lasting impact the encounter would have on the future of the Chamorro people, Guam, The Northern Marianas and the World.

That seminal moment, recreated in digitally generated documentary style, is viewed beneath the elevated floor of the taller of the two Latte residences. The swift, maneuverable ships pictured in the presentation become tangible in the nearby full-size recreation as well as the models, illustrations and adjacent technical construction details. Companion exhibits examine navigational aids that guided these expert mariners on journeys far and wide, innovative architectural construction techniques, agricultural tools and weaponry; the entire assembly completing that large segment of the exhibition storyline identified as **I Taotao Latte (Latte Period)**

Immediately thereafter, the look and character of the Exhibition gallery once again changes dramatically. Now, the framework for I Hinanao-ta acquires a more advanced, modular quality permeated by littoral and figurative elements of the land and its people.

Entitled, **Fanatahguiyan I Ha'ani (Times of Change)** the entire gallery is essentially, a sea of interpretive "islands" captive between two continuous, animated walls; a metaphor for the whole of Micronesia and a multimedia palette on which to draw in chronicling post-contact history in Guam and the accompanying evolution of Chamorro society.

To the east, a gridded interactive dimensional Timeline dominates the view. Beginning with an account of the Mateo Iron Trade period, the illustrated mosaic is an historical matrix encompassing three and a half centuries from 1668-1941 during which the form and substance of Chamorro society was irrevocably altered.

The content of this dynamic educational chronology incorporates a compendium of artifacts, archival materials, graphics and text and a repetitive pattern of operable screens that create a visual montage through which I Hinanao-ta is illustrated. Developments on Guam in each historical era are summarized on illuminated moving signs spanning each segment of the Timeline. These developments and events are correlated with parallel devices linking the Island to world events.

To the west, introduced by words from our Chamorro guide, spiritual images of the indigenous Chamorro people magically invade the senses, leaving no doubt

that notwithstanding global realignment, technological innovation and the passage of time, the intrinsic character of the Chamorro people is and always will be fundamental to their cultural character.

While the encompassing walls define the journey chronologically and spiritually, the islands of information within are organized topically, each exploring one or another of the cultural and social characteristics that define Chamorro society. Here again, each structure is comprised of modular presentation media, inviting visitor discovery and interaction.

For example, in the island identified as *I Fino' Chamorro (Our Language)*, the program examines both the pure spoken word in Chamorro and the extent to which the introduction of other languages have flavored, changed and shaped the language in use today. Visitors also learn the underlying meaning of Chamorro words and expressions in common usage. Then too there was the Spanish contribution of committing the spoken Chamorro language to paper, creating a written language that had not theretofore existed.

During the American occupation in 1898, a new language was introduced which in short order found its way into both the spoken and written word on the Island. Literal translation alone however is only one aspect of verbal communication. Cultural differences can easily change or modify the meaning of words, and idiomatic expressions add another dimension to the challenge of understanding the intent as well as the content of any dialogue. Consider then, the further erosion and/or corruption of the Chamorro language in the early years of the twentieth century as English was layered over more than 200 years of Spanish occupation.

And then suddenly the Japanese arrived, imposing yet another language and cultural perspective to the mix.

Given these successive intrusions, and the harsh punishments occupying nations imposed on those speaking Chamorro, it is a testament to the Chamorro spirit that so much of the language, music, songs and dances have survived.

That same consistency is evident in the other topical islands, dealing with *I Hinnenge-ta (Our Beliefs)*; *I Tiningo-ta (Our Knowledge)*; *I Minatagña-ta yan I Mesngong-ta (Our Courage and Endurance)*; and *I Sengsong-ta (Our Villages)*

Having explored the Timeline and navigated the topical islands, visitors arrive at a traditional Chamorro Lanchu setting, symbolic of the secure retreat favored by many generations of Chamorro seeking respite from the pressures of modern society. The setting is an opportunity for the presentation of a sixth topical theme, *I Lina'la-ta (Our Lives)*

By this point in the exhibition, visitors may have many questions that they would like to discuss with a live docent. Here they find just the person with whom to engage in a rewarding discussion about anything and everything they have thus far experienced.

That moment of pause might seem to signal an end to the journey, But I Hinanao-ta is far from over. Stepping through an opening in the time-line, the epic struggle between Japan and the United States for mastery over the Island comes into focus. Where circulation through the exhibition had been free flowing, here in the Gallery defined as **Tiempon Minasåpet** (TIME OF SUFFERING) it becomes more disciplined, in the form of a serpentine pathway between the sudden Japanese attack on December 8, 1941, subsequent invasion and domination of the Island and its people, and the fierce counter-attack two and a half years later by combined US military forces. Text on a prominent introductory panel sets the stage for the dynamic presentation that ensues.

On one side, encompassed by a picket line of authentic WWII Japanese rifles. Visitors face an unsettling, abstracted collage of black and white images, portraying the hardships and resistance; privation and tyranny; hope and despair that arrived with the Japanese incursion. Dimensional objects like street signs in Japanese, classrooms for teaching the Japanese language, forced labor, broken radios and other reminders of the Rising Sun as well as faded portraits of resolute Chamorro defenders, add to the monochromatic setting.

On the other side, the detritus of war is strewn across the landscape against a background of B29 Bombers, Naval gunboats, tanks and fighting leathernecks,

Scattered children's toys and shoes; mother's aprons; scorched family photographs; splintered homes and abandoned automobiles littering the landscape become projection screens alive with scenes of battle. Sudden flashes of light rain down on the landscape emulating continuous gunfire illuminating both fierce battle and underground efforts by residents to maintain confidence in a positive outcome. In the battle for liberation, exploding ordinance penetrates many villages laying waste to farm and homestead and stunningly, the capital city of Hagåtña.

Captive in a vice between the powerful adversaries, the serpentine path is a metaphor for the contradictions and frustrations that raged through the Guahan population. Overhead sound domes bear witness to both the soul crushing repression of the concentration camps and the resilient and defiant Chamorro spirit. Though much of their Island lies in ruin, liberation from the Japanese occupation is greeted with joy, and with the American victory, the Chamorro people set about to restore normalcy to their lives.

Exiting now to more peaceful climes, the sounds of conflict, fading from earshot, visitors have a rare opportunity to hear firsthand from a number of residents what those thirty months of tragedy and terror were like. The visitors' presence at any one of five audio booths evokes the emotional voices of these survivors leaving no doubt that war and tyranny are devastating companions.

Repatriation of the Island strengthened the resolve within the Chamorro community for acquiring greater control of their lives and destiny that had been growing for many years prior to WWII. To that end, prominent leaders made their case in Washington, which was largely ignored, motivating a frustrated "walk out" depicted in a large photographic collage on the east wall of the Gallery

Subsequently, in part as reward for their loyalty, in part because of the strategic importance of the Island, and in part responsive to mounting pressure from Chamorro activists seeking self-determination, in 1951 the new American President Harry Truman signed into legislation a bill declaring Guam to be a US territory, instantly making every resident on the Island an American Citizen. The event is commemorated in a second historical mural, bringing the aftermath of the war years ostensibly to a conclusion.

Text explaining the murals and other aspects of the post-war era are inscribed on an extensive rail-mounted plaque adjacent the stairwell leading downward to the lower floor of the Exhibition.

And so another chapter of I Hinanao-ta is written.

Descending now beneath the Truman mural, their continuing tour brings the visitors into the core of a contemporary studio where global issues and solutions are studied and future scenarios imagined. Overhead, the last of the suspended banners identifies the Gallery theme as **Págo Pago'-Ta (Contemporary Times 1951-Present)** To their left, the illustrated time-line continues, wrapping around from the east wall to the south wall of the gallery, and bringing the multi-media chronology into the first decade of the twenty-first century.

Seamlessly the historical presentation morphs into a large colorful map of the Northern Pacific. A greatly exaggerated "Magnifying Glass" frame overlays the central area of the map. The interior of the frame encompasses four video screens on which Micronesia, the Marianas and ultimately Guam continuously grow and recede. That pattern is the attract mode for a series of interactive programs that explore critical contemporary scenarios, like Guam's political and economic future and the shift of global power to the Pacific Rim; the geography is quickly and easily grasped and the geo-political implications recognized. Another program examines the potential impact of climate change on oceanic and fragile terrestrial environments; and explores the landforms that underlie Oceania in

geographic sections, comparing heights, depths and nautical distances; and yet another layer searches the digital model for newly discovered marine life and mineral deposits. What untapped riches lie beneath the surface that may one day redirect the future of the Chamorro people?

Clearly, in location alone Guam stands as a beacon within the burgeoning nations of the Pacific Rim and as was the case more than half a millennia earlier, a touchstone for those who would navigate the globe. There is no more convincing evidence of its growing contribution to the balance of world power than the escalating presence of the United States military, viewed by some as a boon to the local economy, to others as wanton desecration of the Island and still others as painting a target on the backs of its residents.

There is no single perspective about the imminent military build-up; Guam's continuing territorial designation while the balance of the Northern Marianas enjoy Commonwealth status; true self-determination; taxation without representation; and other relevant issues.

Visitors curious to hear directly from the residential community on these and other subjects shaping the future of the Chamorro people and their home Island can "call" one or more residents who have volunteered to share their feelings on these critical matters. A companion opportunity invites them to voice their own opinions, upload information about themselves and become friends of the Museum.

As they peruse the constantly updated presentations, they are inevitably drawn towards the metaphoric "Family Tree" in the northwest corner of the Gallery. Here, on any one of three iPads, visitors can trace their personal lineage and learn about their ancestors and forebears. Family is above all a most sacred aspect of Chamorro heritage and among the leaves of the Ifit trees, the spirit wall reminds them that even in this high-tech world of instant information and social networking, the intrinsic spirit of the Indigenous Chamorro lives on.

I Hinanao-ta has spanned countless millennia and still it continues. The past is immutable but what lies ahead belongs to generations yet to come. One parting message from our Chamorro guide summarizes the last part of the Thematic Gallery title, **Ta Na' Maolek Mo'na (Make our journey forward be better for the future)** Even as I Hananoa-ta comes abreast of the times, the journey continues onward into the future.

It is with this conviction that the final exhibit in the Gallery presents specific plans and long term visions for the future of Guam and its people. Here on a table-top screen is the Master Plan for the reconstruction of Hagåtña. Touch a neighborhood...a street...a structure, and it suddenly appears restored.

It is of course impossible to truly know the future and with that in mind the future exhibit and in fact all of the exhibits in this final Gallery are designed to facilitate frequent updating and change as the future of Guam and its indigenous people unfolds.

By the time they reach the Exhibition Gallery exit it becomes clear that I Hinanao-ta will endure long into the future and in this new age of global inclusivity is inexorably bound to the future of all mankind. That optimistic vision is shared by the Governor, Senators, Museum officials and supporters whose efforts brought the GCEF into being and whose names are engraved on a commemorative plaque at the exit doors.

Now, with the sounds and images of their journey resonating, visitors reemerge into the first floor Arcade where a number of additional options await them. Many may opt to return to the Plaza above to rest and enjoy refreshments as they contemplate the elevated views to the north and south. Some may choose to visit the Visible Storage Gallery on the Plaza level to see more objects, documents and examples of artistic expression from the Museum's collections than could have been contained within the exhibition galleries and to engage the curatorial staff in a dialogue about collections management. Here, evidence of the variety and substance of the collections is assembled in an array of cabinets, drawers and showcases, visible in a secure adjacent alcove. Young visitors can handle replicas of artifacts at experience tables, and learn about the care with which historically significant objects are identified, catalogued, reconstructed and conserved.

Visitors with a more extensive interest in the Museum's archives may make an appointment to explore the Museum's library during their next visit. Others, having purchased tickets to view the current special exhibitions in the Changing Exhibit Gallery and/or attend a showing in the Museum Theater, will head directly to those ground-level venues.

In whatever sequence they may choose to organize their tour of the Guam and Chamorro Educational Facilities, all departing visitors will ultimately retrace their steps towards the Museum exit. Along the way, they will be drawn to the array of books, electronic media, unique Chamorro crafts and attractive gifts for sale in the Museum Shop and by the menu offered within the Museum Café.

In all, first time visitors are likely to spend an average of one and one half to two hours at the Museum. Many residents will plan to return throughout the year in response to new attractions and exhibitions or simply for a relaxed lunch in the richly decorated restaurant. Non-residents as well may plan a return visit to the Island to coincide with future scheduled events and programs.

© BHL 7.15.2013

MEMORANDUM OF AGREEMENT

Between the

GUAM COUNCIL ON THE ARTS AND HUMANITIES (CAHA), a Division of the Department of Chamorro Affairs

And the

GUAM PUBLIC LIBRARY SYSTEM (GPLS), a Division of the Department of Chamorro Affairs

Ref: RFP 15-3621- 003 for art to be provisioned for the GPLS Children's Library exhibits

This **MEMORANDUM OF AGREEMENT** (hereafter referred to as "MOA") is entered into on the effective date indicated below by and between the **GUAM COUNCIL ON THE ARTS AND HUMANITIES AGENCY**, a division of the **DEPARTMENT OF CHAMORRO AFFAIRS** (hereafter referred to as "**CAHA**" and "**DCA**" and the **GUAM PUBLIC LIBRARY SYSTEM**, a division of the **Department of Chamorro Affairs** (hereafter referred to as "**GPLS**" and "**DCA**").

WHEREAS, ~~The Gloria B. Nelson Public Service Building (GBNPSB)~~ insert name of GPLS building and acronym is scheduled to open in late-2014 and will be a consolidated utility building for the community of Guam insert write-up.

WHEREAS, the Guam Council on Arts and Humanities Agency (CAHA) is a division of the Department of Chamorro Affairs and CAHA administers Guam's one percent for the arts program by Public Law 31-118;

WHEREAS, GPLS and its representatives from the ~~GBNPSB~~ GPLS? Design team will be actively engaged in managing the artist(s) selected by CAHA under this RFP;

WHEREAS, desires for the art procured as a result of RFP 15-362-003 to qualify for Guam Council on Arts and Humanities Agency's one percent for the arts program;

WHEREAS, has contracted with ~~Cere-Tech International~~ insert name of company to construct the ~~GBNPSB~~ insert acronym of building, with said construction currently in progress;

WHEREAS GPA and CAHA and issued RFP 15-3621-003 calling for artists to remit their applications and portfolios expressing interest in producing art ("the Work") for display at the ~~GBNPSB~~ insert acronym of building, including fine art, crafts/historic reproductions, photography, illustrations;

WHEREAS CAHA will negotiate and enter into contracts with artists to produce art outlined in RFP 15-3621-003 which is necessary for inclusion in the ~~GBNPSB~~ insert acronym of building, and,

NOW THEREFORE, CAHA, GPLS and in consideration of the mutual covenants hereinafter set forth, do hereby **AGREE** as follows:

SECTION 1. WORK COST AND PAYMENT.

In accordance with CAHA's one percent for the arts program, artists shall be selected by the CAHA selection committee.

Selected artists will be contracted to CAHA utilizing its standard one percent for the arts program contract.

The amount for each piece of art will be negotiated with the artists by CAHA. The total art program will not exceed one percent of the construction costs of the GBNPSB insert acronym of building, or \$300,000 insert dollar amount of construction cost whichever is lower.

Artists will remit payment applications to CAHA for approval. CAHA will review and approve then forward a copy to GPLS for final approval and processing.

Payments to artists will be made by GPLS after approval by CAHA and GPLS.

The amount of 2% from the 1% allocated overall for the Percent for the Arts Program shall be made payable to Guam CAHA for administrative costs.

SECTION 2. WORK PERFORMANCE AND RESPONSIBILITIES: CAHA and GPLS agree that the production of art for the GBNPSB shall be performed in accordance with the following:

A. Procurement and Contracting. CAHA and GPLS will complete the procurement process to obtain the Work for the GBNPSB insert acronym of building, as described in RFP 15-3621-003 (Exhibit A/attached). In general, CAHA will: (1) administer the RFQ and selection process (2); and assist in the enforcement of the contract terms. In addition, CAHA will assist GPLS in (1) the preparation of the RFP and (2) provide representation to coordinate the work and schedule of the artisans pursuant to the GBNPSB design and construction schedule. GPLS will: (1) contract with selected artisans and (2) disburse payments to artisans according to contract.

B. Access to Work and Construction Site. GPLS shall reasonably allow the artisans and employees who shall be contracted to CAHA, to access the project site at all reasonable times prior to and during exhibit installation in order to perform the Work and inspection services. Completion of site specific safety orientation and training is pre-requisite for entry.

C. Waiver of Rights. Each party's payment of fees for the services required under this MOA shall not be construed to operate as a waiver of any of its rights hereunder or of any cause of action arising out of the other party's failure to perform this MOA. Each party shall be, and remain, liable to the other party for costs which may be reasonably incurred by the other party as a result of its negligent performance or any responsibilities under this MOA, as specifically limited by the sovereign immunity of the government of Guam, and by the Government Claims Act, 5 GCA §§6101, et seq.

D. No Liability. No party assumes any liability for any accident or injury that may occur to any other party, its officers, agents, dependents, staff, contractors or personal property. No party shall be liable to the other parties for any work performed or costs incurred by such other party prior to their execution of this MOA; and each party hereby expressly waives any and all claims for service performed in expectation of this MOA.

E. Compliance with Laws. Each party shall comply with all applicable laws of the United States and of Guam in exercising its rights and performing its obligations under this MOA. In addition, each party shall comply, and cause its agents, employees, and contractors to comply, with all applicable laws of the United States and of Guam in performing work under the contracts and/or accessing the project site.

SECTION 3. MAINTENANCE AND ACCESS TO RECORDS. For three (3) years from the dates of the final payments under the artist/CAHA contracts, DCA/CAHA and GPLS shall maintain, and cause their contractors to maintain all books, documents, papers, accounting records, and other evidence pertaining to costs incurred and shall make such materials available for inspection at their respective offices at all reasonable times.

SECTION 4. OWNERSHIP OF WORK and DOCUMENTS. GPLS shall retain ownership of Work produced by contracted artisans. Each party shall retain ownership of project-related documents, drawings, and specifications ("material") it alone produced prior to the date this MOA is fully executed. Any and all material jointly produced by the parties until that date shall remain jointly owned by the parties. Each party grants the other party full rights of use to its material as well as to the jointly produced material. Artisan contractors shall retain intellectual property rights to use the Work in their portfolio and on their respective websites. By purchasing the Work, GPLS and CAHA will have exclusive rights to use the art in GPLS exhibits and displays, on their respective websites, and in print and video format for informational and promotional purposes. Any reproductions of the artisan's Work made by CAHA, or GPLS must be approved in writing by the artisan contractor(s). In the event that GPA and/or CAHA duplicate the artisan contractor's Work for a commercial endeavor, artisans will be credited and compensated via royalties or licensing fees by GPLS or CAHA as appropriate and as specified in the individual agreements between GPLS/CAHA and each artisan contractor.

From the date this MOA is fully executed, all project-related material as well as audiovisual recordings and any and all tangible work product produced in regard to the construction contracts, no matter if produced by the CAHA, its artisan contractor(s), GPLS or its contractor(s), shall be the property of GPLS, and GPLS hereby grants the CAHA full rights of use indefinitely thereto. The CAHA shall be entitled, at its cost, to one copy of all such project-related material, audiovisual recordings, and tangible work product produced under the artisan contracts.

SECTION 5. TERMINATION. At any time the parties hereto may, by written notice to the others, terminate this MOA in whole or in part either for convenience or for default. The parties fully recognize that the artist/CAHA contract, if already in effect on the date this MOA is terminated, are separate legal undertakings and must also be terminated in accordance with their own terms to give full effect to a termination of this MOA.

Upon termination of this MOA if no artist/CAHA contract has been entered into or, if they have, upon termination of such contract by either party thereto, all plans, drawings, briefs, reports, summaries, completed artwork and artwork in progress, and such other information and materials as may have been produced under either contract and utilized by either party hereto in connection with the project shall be placed in the possession of GPLS. Ownership thereof and rights of use thereto shall be determined in accordance with Section 4 hereof.

GPLS may, upon termination, retain as a set-off for such expenses or fees due to the CAHA in

connection with the artist/CAHA contract any funds owed to the GPLS. Artists contracted to the GPA shall be entitled, however, to be paid or reimbursed fully and promptly by GPLS for all work satisfactorily performed by them.

SECTION 6. NOTICES. Each party shall notify the other once it has entered into, made significant modification to, or terminated its own separate contract(s) related hereto. For the avoidance of doubt, the term "*separate contract(s)*" as used herein shall mean, with respect to its contract for other services. With respect to the DCA, the term "*separate contract(s)*" as used herein shall mean the artist/CAHA contract.

Unless during the term of this MOA a party notifies the other party in writing of a change or other address to be used, any notices or notification required or permitted to be given shall be given promptly in writing and delivered in person or by certified mail to the parties at the following addresses:

**Council of Arts and Humanities Agency
C/o Department of Chamorro Affairs**

GPLS

Delivery Address:

Attn: Joseph Artero Cameron
President
Terlaje Professional Building
1st Floor 194 Hernan Cortez Ave.
Hagåtña, Guam 96910

Delivery Address:

Attn: Sandra Stanley
Administrative Officer
1911 Route 16 Army Drive Insert GPLS ADDRESS
Harmon, Guam ~~96913-1255~~ Insert City, State & Zip Code

Mailing Address:

Attn: Joseph Artero Cameron
President
P.O. Box 2950
Hagåtña, Guam 96932

SECTION 7. MISCELLANEOUS PROVISIONS.

- A.** This MOA is made under and shall be governed and construed in accordance with the laws of Guam, and the courts of Guam shall have jurisdiction over any and all disputes.
- B.** If any provision of this MOA shall be deemed by a court of competent jurisdiction to be invalid or unenforceable, then such provision shall be deemed stricken and the MOA shall be enforced according to its valid and subsisting terms and provisions.
- C.** The failure of either party to insist upon strict compliance with any term, provision, or condition of this MOA shall not be construed as a waiver of either party's rights and remedies under this MOA.
- D.** Any approval required herein by the GPLS shall mean that the approval of the ~~General Manager~~ Insert Title of-GPLS-is required, unless another person is designated to issue particular or limited approvals on certain matters.
- E.** Removal of the Work commissioned through Guam's One Percent for the Arts Program must be approved by CAHA and the Selection Committee. Removal of the Work shall be at the expense of Owner.
- F.** GPLS must notify CAHA and artist prior to removal of the Work.
- G.** There must be a compelling reason to remove and/or relocate the piece of the Work to another

location in the facility which meets the criteria of Guam's one percent for the arts program.

H. In the event that GPLS is unable to identify an alternate location for the Work that is agreeable to both CAHA and the artisan contractor by the time of removal/relocation, GPLS shall contribute the Work which is removed to the CAHA art bank.

I. This MOA may only be modified in writing signed by the parties.

SECTION 8. EFFECTIVE DATE. The terms of this MOA shall become effective on the date it is signed by the President of the DCA and shall be binding upon the parties hereto and their representatives, successors and assigns.

IN WITNESS HEREOF, the parties have executed this Memorandum of Agreement effective the day and year the Governor of Guam affixes his signature.

DEPARTMENT OF CHAMORRO AFFAIRS

GUAM PUBLIC LIBRARY SYSTEM

Joseph Artero Cameron

~~Joaquin Flores~~ Insert Name (Whoever is in charge

President, Department of Chamorro Affairs

Sandra or Terri
~~General Manager~~ Insert Title

Date: _____

Date: _____

GUAM COUNCIL ON THE ARTS AND HUMANITIES AGENCY

**CERTIFIED FUNDS AVAILABLE:
GUAM PUBLIC LIBRARY SYSTEM**

Monica O. Guzman
Chairman of the Board, Guam CAHA

Sandra Stanley
Administrative Officer

Date: _____

Date: _____

BUREAU OF BUDGET AND MANAGEMENT

APPROVED AS TO FORM & LEGALITY:

Jose Calvo
BBMR Director

Elizabeth Barrett Anderson
Attorney General of Guam

Date: _____

Date: _____

APPROVED:

Date: _____

Edward Baza Calvo
Governor of Guam

Exhibit A – RFQ 15-3621-003

See attachment.

[Rest of page left intentionally blank.]

Exhibit B – CAHA's Standard One Percent for the Arts Contract
See attachment.
[Rest of page left intentionally blank.]

FY 2015 Guam Public Library System : Library Board Weekly Report
Hagatna Public Library - August

BRANCH: HAGATNA						Sat, Aug. 1	TTL	Mon., Aug 3	Tues., Aug 4	Wed., Aug 5	Thurs., Aug 6	Fri., Aug. 7	Sat., Aug 8	TTL
Attendance						193	193	211	301	269	223	155	236	1,395
Circulation						156	156	56	61	67	12	22	222	440
Registration						1	1	4	3	4	-	-	7	18
Reference Info / Research						-	-	-	-	-	-	-	-	-
Computer Usage						49	49	63	73	64	52	42	46	340
PROGRAMS														
Toddler Story Time						-	-	-	-	38	-	-	-	38
Saturday "Story Hour"						37	37	-	-	-	-	-	37	37
TOTAL						37	37	-	-	38	-	-	37	75

BRANCH: HAGATNA	Mon., Aug 10	Tues., Aug 11	Wed., Aug 12	Thurs., Aug 13	Fri., Aug 14	Sat., Aug 15	TTL	Mon., Aug 17	Tues., Aug 18	Wed., Aug 19	Thurs., Aug 20	Fri., Aug 21	Sat., Aug 22	TTL	
Attendance	261	CLOSED : RE-ASSIGNED TO ASSIST WITH CLEANING AT H.S. TRUMAN ELEMENTARY SCHOOL.	289	191	151	188	1,080	246	260	318	238	142	238	1,442	
Circulation	60		100	68	41	94	363	30	86	112	36	22	180	466	
Registration	1		5	5	-	6	17	9	-	1	1	-	4	15	
Reference Info / Research	-		-	-	-	10	10	4	17	7	2	-	29	59	
Computer Usage	75		59	59	46	60	299	107	107	118	84	63	90	569	
PROGRAMS															
Karidat	-		-	-	-	-	-	-	-	-	5	-	-	-	5
Toddler Story Time	-		25	-	-	-	25	-	-	26	-	-	-	-	26
Saturday "Story Hour"	-	-	-	-	-	34	34	-	-	-	-	-	41	41	
TOTAL	-	-	25	-	-	34	59	-	-	26	-	-	41	67	

BRANCH: HAGATNA	Mon., Aug 24	Tues., Aug 25	Wed., Aug 26	Thurs., Aug 27	Fri., Aug 28	Sat., Aug 29	TTL	Mon., Aug 31
Attendance	209	275	244	263	135	352	1,478	CLOSED : RENOVATION BEGINS. BARRIGADA OPENS WITH HAGATNA HOURS.
Circulation	59	135	44	35	26	133	432	
Registration	2	-	-	3	-	2	7	
Reference Info / Research	33	15	22	26	3	-	99	
Computer Usage	100	135	127	123	62	97	644	
PROGRAMS								
Toddler Story Time	-	-	25	-	-	-	25	
Saturday "Story Hour"	-	-	-	-	-	35	35	
TOTAL	-	-	25	-	-	35	60	

GRAND TOTAL	
Attendance	5,588
Circulation	1,857
Registration	58
Reference Info / Research	168
Computer Usage	1,901
PROGRAMS	
Saturday Story Program	184