The Insular Empire:
America in the Mariana Islands

A film by Vanessa Warheit

Screening & Study Guide

Produced with support from Pacific Islanders in Communications and the Corporation for Public Broadcasting
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I. Getting Started

About this Guide

The Insular Empire Screening & Study Guide can be used to help:

• set up screenings and discussions appropriate to different audiences
• inform and facilitate post-screening discussions
• provide auxiliary information and links to additional resources

Included in this Guide are links to video modules that focus on specific issues. Modules include scenes from the film, as well as additional video material. Please see pages 13 and 17 for a list of modules and suggestions on how to use them.

Credits/Acknowledgements

The Insular Empire Study Guide was created by Vanessa Warheit, Dr. Hope Cristobal, Dr. Lisa Natividad, Dr. Dan Rosen and Dr. Keith L. Camacho. It was made possible through funding by Pacific Islanders in Communications and the Corporation for Public Broadcasting.

Sam McPhetres describes how the Marianas are not included in US history, geography, or civics textbooks.
About The Insular Empire

*The Insular Empire* is a one-hour documentary produced independently by Horse Opera Productions for PBS, with the support of Pacific Islanders in Communications and the Corporation for Public Broadcasting. Credits are listed [here](#). Other funders include those listed [here](#).

Potential Audiences

Try to be aware of who is in your screening audience. There are at least four potential audiences for this film, some or all of which may overlap:

- Indigenous and non-indigenous people from the Mariana Islands
- Indigenous people from outside the Marianas
- The general public of the United States
- The international community

Recognize that different audiences will bring different perspectives to the screening and will therefore have different emotional responses to the film (based on their class, gender, political, racial, and social backgrounds). Where relevant, this Guide will include notes pertaining to each audience.

How to use The Insular Empire

*The Insular Empire* can be used in high school and college classrooms, large community meetings, faith-based venues and small-group settings. The event could be as large and public as a community screening for 300 people, or as small and private as a home screening for friends and family. The facilitator should provide ample time to introduce and screen the film, and to address questions afterwards. We recommend allocating a minimum of two hours to do so. See Section 4 of this guide for suggested discussion topics.

Depending on the size of your audience, screening *The Insular Empire* can serve different purposes. At community screenings, the film can be used for:

- Raising awareness of issues around colonization
- Building community unity and public engagement
- Organizing community action groups
- Youth organizing
- Community education (e.g. community history, current issues within indigenous communities)
- Re-examining conventional approaches to American and/or island history
- Raising awareness of social systems that negatively impact marginalized and oppressed peoples
- Exploring indigenous identity
- Exploring the effects of militarism or tourism on indigenous people

In classroom settings, the film can be used to:

- examine histories of U.S. continental and territorial expansionism
- explore Chamorro, Carolinian and other indigenous views
- examine U.S. and Japanese geopolitical relations
- study the history and legacy of World War II in the Pacific Islands
- explore the history and effects of US territorial law
- compare US colonialism with other imperial histories
- examine the intergenerational transmission of cultural trauma
A Note on Spelling

Readers may notice that the words "Chamorro" and "Chamoru" are both used to describe the indigenous people, language, and culture of the Mariana Islands. Currently, both spellings are considered appropriate. The "-ru" spelling is technically more true to Chamorro language pronunciation and alphabet, and the "-rro" spelling tends to be used when writing in English; however the choice of which spelling to use remains ambiguous. For a more in-depth analysis of this issue and its cultural, historical, and political connotations, we recommend reading Gina Taitano’s excellent article on this subject in Guampedia.

Similarly, readers may notice the island of Guam referred to as “Guahan.” This latter spelling reflects the original Chamorro pronunciation, and is increasingly being used by Chamorro activists in reference to their homeland.

Carolinan vs. Chamorro

The Mariana Islands are home to two distinct indigenous groups: the Chamorro people, who were the original native inhabitants, and the Carolinian people, who settled the depopulated northern Marianas during the 19th century. Carolinians, or Refaluwasch, speak a dialect of the Trukic Languages, while the Chamorros speak the Chamorro language. Lino Olopai is Carolinian; the film’s other three subjects are Chamorro.

Four People, Four Viewpoints

Hope Cristobal is a museum director, former Guam Senator, and creator of Guam’s Commission on Decolonization. For the past thirty years she has been struggling to make her people’s voices heard at the United Nations. Today she wonders who will follow in her footsteps.

Carlos Taitano, a 92-year old rebel patriot, wants to be a full-fledged American before he dies. After serving as an officer in the US Army under General MacArthur, he led a revolt that gave the Chamorro people of Guam US citizenship. Today, he craves “the ultimate goal of every American citizen”: US statehood.

Lino Olopai worked first for the CIA and then for the Peace Corps, to help his family survive after World War II. Today he is trying to bridge the gap between his Carolinian roots and the freedoms that come with his new American identity.

Pete A. Tenorio was a key negotiator of the Northern Marianas’ covenant with the US. Devoted to all things American, he willingly sacrificed his islands’ sovereignty to make them a part of ‘the American political family.’ Today he begs Washington for his people’s basic needs, and struggles to maintain his faith in the American Dream.
From the Filmmaker (Vanessa Warheit)

When I began this film in 2001, I knew there were American overseas territories, but I didn’t know a thing about them. Over the course of the next eight years, I visited the Marianas four separate times; and in the process of making this film I got the rare opportunity to learn - as an outsider - about their problematic relationship with America.

Many Americans ask me after seeing the film, “Why have I never heard anything about this before?” Most of us don’t learn about America’s colonies in school, possibly because they don’t fit the standard mythology of the United States: a country that prides itself on ‘freedom and justice for all.’ Unlike the rest of us, the US citizens of the Insular Areas have no vote for their commander in Chief, no vote in the US Congress, and no one representing their interests in the US Senate. The US Constitution that Americans take for granted doesn’t actually apply to US citizens if they are residents of the Marianas. To me, the fact that Americans on these islands don’t enjoy the same rights and privileges that I do is unfair and fundamentally un-American.

However, my perspective comes from a place of privilege. My homeland was never invaded. I grew up knowing that I had the right to vote for - or even to become - my country’s President. My fellow Americans in the Marianas don't share this perspective.

Centuries of colonization and the devastation of World War II have left them desperate for a sense of security - even at the cost of basic, “American” rights. While most of the islanders I have met are unhappy with their political status, many nonetheless remain overwhelmingly patriotic; and just about every family in the Marianas has at least one member proudly serving in the US military. There are economic reasons for this focus on military service, but there are historical and cultural reasons as well. It is my hope that The Insular Empire will help viewers to explore the many complexities of colonization that have led to this highly militarized situation.

Shortly after The Insular Empire was completed, the U.S. Department of Defense released plans for a new invasion of the Marianas: a massive military buildup of the islands, the largest peace-time buildup in history. This new buildup proposes to take more land, to increase Guam's population by over 40%, to dredge 70 acres of endangered coral reef, and to turn a cultural heritage site into a live firing range. If implemented, it will tax the island's already strained natural and community resources to the breaking point.

While the Northern Mariana Islands are welcoming the buildup as a solution to their desperate economic crisis, Guam's people have been shocked into action. For the first time in 60 years, the Chamorros of Guam are speaking out, and demanding a voice in the future of their island. The release of The Insular Empire at this time is fortuitous, and I hope that it will spark discussions about the role of the military (both in the Marianas and elsewhere), about the similarities and differences between Guam and the Northern Marianas, and about the value of self-determination and sovereignty to indigenous cultural survival.

In making The Insular Empire, I chose four people to tell the complicated story of the Marianas. Each has been intimately involved in creating - or resisting - their islands’ current relationship with the US, and each was invaluable to making this film. Their stories represent the loyalty, resentment, confusion, longing, determination, anger, resistance, and pride that coexist in some measure in virtually every Mariana Islander I’ve met since my first trip to the islands in 2001. They are the true storytellers, and I remain grateful to them for their courage and generosity in agreeing to participate in this film.
From a participant (Dr. Hope Cristobal)

I grew up in an American colony. It is difficult to describe what it's like to grow up in a place that is your home, but is ultimately swallowed up by another. It's a confusing situation in which to live. A colony is a place filled with contradictions and ironies – where people give up their lives for “freedom,” and “liberty,” yet do not enjoy these rights themselves.

In Guahan, we have known war in a way no other American community has. War exists for us not only on the battlefields, but in our everyday lives and livelihoods. My family grew bananas (aga), avocados (alegeta), guava (abas), mangoes (många), and sugar cane (tupu) on my mother’s family land. Growing up, while tilling the soil for taro (suni), wild yams (gaddok), and tapioca (mendioka), it was common to uncover things like gun powder, ammunition shells, and bottles of morphine. In 2007, we discovered through an article in the newspaper that this land had been a designated military dumpsite.

We now know that the tributary where my cousins and I played as children, and where my uncles fished for food, is contaminated with PCBs and nuclear toxins. Five of my mother’s eight siblings have been diagnosed with serious cancers linked to environmental toxins and radiation. Just a few weeks ago, my mother’s eldest brother died from nasopharyngeal cancer - a rare illness for those on the mainland, but not for us here on Guahan.

Here, we pay for war with our land, our sky, our ocean, our bodies, our lives, and our future. Three of my six uncles have been deployed to war. While they all, thankfully, returned home safely, many families in Guahan cannot say the same. Our children play and swim among fields of cancer, while the ever-expanding consciousness of our toxic home shrinks their playgrounds. It's hard to express our pain in words, to explain the desperation we feel as we try to hang on to our existence as a people and to our hopes for our nation.

The Insular Empire: America in the Mariana Islands is the first film to historically chronicle the indigenous perspective of our relationship with the United States. It has been an important film, not only to the Chamoru people, but for other indigenous communities as well. And more importantly, this film is critical in educating our fellow American citizens about their colonies; because where there are colonies, there is no true democracy. Colonization is the harm that needs to be corrected and the U.S. has yet to undo this harm. This issue is not about being liberal or conservative, nor is it about race – it’s about human dignity on all levels.

For my indigenous brothers and sisters around the world, your story is our story. If we learn from each other, we can help each other. My hope is that this film will help to reaffirm the power in our indigenous people, our culture, and our land – the only home we have.

I have done several screenings of this film in California and Hawaii. Each time, there were tears in the crowd. No matter what race or political affiliation, people are moved. The indigenous are given the opportunity to see themselves in a way they never have before. Other Americans wonder why they never heard about Guam, or why they were kept in the dark about these issues. All of us feel the pain of injustice on so many levels. And all of us want to do something about it.

This film tells the story of resilience in the midst of struggle. I hope that this study guide will further deepen your awareness of our peoples’ strength to survive, and cast new light on how this story may manifest in your life or your community. It is because of this resilience that we all have within us the human exceptionality to make a change, no matter how small.
2. **Setting up a Screening**

**Potential Partners**

*The Insular Empire* is well suited for use in a variety of settings. It is especially recommended for use with:

- Your local PBS station
- Pacific Islander youth groups, clubs, associations, etc.
- College clubs
- Non-governmental organizations involved in raising awareness of indigenous issues, militarism, and/or global imperialism
- Local libraries
- Diversity centers at universities and colleges
- Employee Assistance Programs (EAPs)
- Social justice and diversity conferences (e.g. USSF), forums, etc.
- Department of Defense briefing of military service-members
- Debate clubs
- Self-determination education (United Nations mandate)
- Regional and international activist groups
- Visiting politicians
- UN visiting missions
- Tourists, tourism industry
- Churches
- High schools

*The Insular Empire* is useful within the following subject areas:

- American Indian Studies
- American Studies
- American History
- Anthropology
- Area Studies
- Asian-American Studies
- Chamoru Studies
- Colonial/Post-Colonial Studies
- Ethnic Studies
- Geography
- Indigenous Studies
- International Law
- Japanese Studies
- Micronesian Studies
- Military History
- Pacific Islands Studies
- Peace & Conflict Studies
- Political Science
- Psychology
- Social Work
- Sociology
- US Constitutional Law

Within all of these contexts it is an excellent tool for discussion, as the film features subjects who represent differing points of view on the Mariana Islands’ complex relationship with the US.
Setting up a panel discussion
Including a panel to answer questions after a screening is a great way to bring in viewers and to stimulate post-screening conversation. A panel can include anywhere from one to five people. In choosing your panelists, try to include people who will be able to answer questions raised by the film from a variety of viewpoints. Be sure to have your panelists watch the film before the screening. This will allow them to be prepared to best answer specific questions raised after viewing the film. Producer/Director Vanessa Warheit is available for panel discussions, as are several of the film's participants. Please contact Horse Opera Productions if you would like help setting up a panel discussion for your screening.

Getting to know your audience
When organizing a screening or event, decide on your organization's goal for the outcome. Plan your outreach accordingly, both in terms of whom you invite to partner with you for the event and how to get the word out. Keep in mind that different audiences will engage with the film differently. Larger audiences may be able to focus on informative, fact-based educational content, while smaller screenings may prove more conducive to in-depth emotional insights and discussions. Consider asking the following questions, at the opening of your screening, to determine the make-up of your audience:

- Does anyone here already know something about the people, history, or political status of the Mariana Islands?
- Is anyone here from the Marianas?
- Is anyone here from a similar indigenous background?

How to Facilitate a Discussion
Prepare yourself. Know your event agenda and event goals.

Be knowledgeable. Watch the film ahead of time. Review this discussion guide as well as additional resource materials (available at www.theinsularempire.com). Being familiar with the film and background information will help you to effectively guide your audience and/or panel in discussion.

Community Screenings
Be clear about your role. The role of the facilitator is to foster critical, respectful and inclusive dialogue about the film. Strive to be objective, curious, adaptable, and empowering of the group's wisdom. Effective facilitators strive to ask, rather than to tell; to gather information, rather than to persuade. This impartiality and inclusiveness is particularly important when working with indigenous communities who have a history of colonization, and who may be sensitive to a perceived power imbalance within the group.
Establish Ground Rules. As a facilitator you will be serving as the event moderator. Establish ground rules for asking questions, sharing thoughts, and interacting with others. Ground rules should include: respect for others’ ideas even if you disagree; allowing others the opportunity to speak; and not personally attacking others for their ideas. An equal amount of time should be given to all those who wish to share their perspectives or ask questions. Afford time for varying points of view to be shared. The film discussion will enrich participants’ understanding when it is cultivated with care and focused on positive outcomes.

Anticipate the possibility of heated exchanges. A healthy exchange can be contentious, but this situation can intensify quickly, requiring close monitoring on the part of the facilitator. While a heated exchange is unlikely, your role as the facilitator will be to diffuse the situation if tensions are beginning to mount. Signs of escalation can include the raising of voices, name calling, interrupting another person speaking, and moving out of one’s space towards another. Do not allow the tension to progress without intervention. Remind the parties of the ground rules established at the start of the session, particularly of the rules of respect for each others’ ideas. An effective strategy in these cases is to shift the focus of discussion to another dimension of the issue by posing a new question.

Set a time limit for the event. Generally it is good to allow between 15-45 minutes for discussion. Let your audience know at the beginning of the event, and again at the beginning of the discussion, how much time will be spent talking about the film.

Classroom screenings
Due to the length of the film (one hour), two or more class sessions may be required for screening The Insular Empire. Screenings are most advantageous when scheduled during the time that the course curriculum or syllabus is covering specific chapters or topics, such as the following:

- Histories of U.S. continental and territorial expansionism;
- Chamorro, Carolinian and other indigenous communities/cultures;
- U.S. and Japanese geopolitical relations;
- History and legacy of World War II in the Pacific Islands;
- History and ramifications of US territorial law;
- Comparing US colonialism with other imperial histories; and
- Intergenerational transmission of cultural trauma.

Before screening the film, consider prefacing it as a means of rewriting history and common understandings of the Marianas. The teacher/instructor should also warn that the content may evoke feelings of sadness, anxiety, and fear – particularly for those of Chamorro and Carolinian descent. As the facilitator, the instructor should anticipate these emotional responses and afford students the opportunity to process their emotions regarding the content of the film. Students should be afforded the opportunity for a Q&A session following the end of the film. Guest speakers could be invited – particularly if persons from the film are available in your community. (Please see “Setting Up a Panel Discussion” on page 9, for more information.) If they are not
available, a panel of students in the class could be assembled to share their reactions to the film and spark discussion. Discussion questions (see Section 4, on page 15) may be used or adapted based on the age of students in the classroom, as appropriate.

Click here to download a sample university lesson plan.

**Faith-Based screenings**

Faith-based communities may find it helpful to use this video in their particular contexts, in the light of their own theologies and beliefs, to stimulate prayerful reflection and/or community action. In addition to the suggestions above for community groups, faith-based organizations may want to consider the following when setting up a screening:

**Time of year.** Think about using the film to help highlight a particular message, perhaps at a time of year when members are focusing on issues of liberation, justice, peace, or belonging.

**Prayer and reflection.** Faith communities may want to frame the viewing with a prayer. For a group of believers to enter deeply into this story and to be open to possible insights and inspiration, it helps participants to view this program as not just as another TV show. A prayer or time of meditation provides a context and a break from the secular world to create an openness through which Our Creator might communicate to our hearts, minds, and imaginations.

Every faith tradition has prayers that, whether formally or informally constructed, invoke the Spirit of the Divine One to be present and call for the blessing of understanding. Use such prayers or patterns of prayer after your welcome and introductions, but before showing the documentary.

After the opening, allow people to recollect themselves and to ready themselves before a presenter presses the “Play” button.

After the screening, permit some time for silence, at least 30 seconds to a minute. Frequently, people find themselves deeply moved by what they have just seen. They might be embarrassed by their own tears. In whatever ways possible, discussion leaders need to create a safe, respectful, prayer-filled space for such emotions and reactions to be honored and expressed. A brief period of silence can help some viewers to compose themselves. “Before we speak together, let us give ourselves a few moments in silence to hold this story in our hearts and to be open to what may echo back,” a leader might say.

To foster individual reflection, consider posing questions such as:

- As a member of your faith-based community, how do you see yourself enhancing your work on justice issues?
- How have you noticed your faith community or church activities preserving your indigenous identity?
- Do you feel there are avenues for the work of decolonization within your church? If so, what are they?

At the end of your time together, close with prayer, song and refreshments. Some people who may have found it difficult to speak during the discussion might find this less formal time more suitable to their sharing.
3. Background

Political Status Issues

In 1960 the United Nations issued a Declaration on the Granting of Independence to Colonial Countries and Peoples, describing the world’s commitment to ending the practice of colonization.

The UN’s Declaration says that all peoples have the right of self-determination. This is now a principle of international law: that nations have the right to freely choose their sovereignty and international political status without external compulsion or interference.

Also in 1960, the Assembly approved resolution 1541 (XV), defining the three legitimate options of full self-government:

- Free association with an independent state
- Integration into an independent state, or
- Independence

In 1962, the Assembly established a special committee, now known as the Special Committee of 24 on Decolonization, to examine the application of the Declaration and to make recommendations on its implementation.

When the Northern Marianas voted to become a United States Commonwealth in 1975, they were considered to have exercised their right of self-determination. (However there is still debate over whether this was a valid exercise). Guam is one of sixteen ‘non-self-governing territories’ which have still not exercised this right. Guam’s status as a non-self-governing territory means that, under international law, the people of Guam still have the right to define their relationship with the United States.
**TIMELINE OF U.S./MARIANAS HISTORY**

Click on red text for links to more information. Click on blue dates to watch video modules about each event. Module links are also listed on p. 21.

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Emotional, Physical, and Environmental Health: Key Facts & Findings

Disease
- Cardiovascular disease is the leading cause of death in the Chamorro population.
- Cancer is the second leading cause of death for Chamorros, who have significantly higher rates of cancer than other ethnic groups on Guam. Since 2003, while cancer incidence and mortality rates in the US have been dropping, on Guam these rates have been rising.
- In the CNMI, the incidence of cervical cancer is nine times higher for Chamorros than for U.S. whites. The nasopharyngeal cancer mortality rate on Guam for those age 45-74 is over 20 times the U.S. rate.
- Diabetes is the third leading cause of death for Guam Chamorros. The rate of End Stage Renal Disease in Guam is almost twice the national average. Pacific Islanders suffer higher rates of diabetes than any other racial group in the United states (more than three times as high as whites).
- In Guam, the tuberculosis incidence rate is seven times higher than the US rate.
- Since the 1950s, two rare neurodegenerative diseases have been afflicting Chamorro natives of Guam: Amyotrophic lateral sclerosis and Parkinson-dementia complex (ALS/PDC), known locally as bodig or lytigo. Despite intense investigations, the cause of these fatal diseases is still unknown.

Social Fabric
- Since 1972, there has been a steady decline of Chamorro language use and fluency; today a majority of Chamorros under the age of 15 are unable to speak the language.
- Chamorro youth experience the highest rates of alcohol and drug abuse, commit more overall juvenile offenses, report more gang involvement, and make up the majority of criminal recidivists on Guam.
- In the CNMI, Chamorro youth have the highest proportions of high risk behaviors, including unsafe sex, hard drug use, and smoking.
- Suicide is prevalent on Guam, where an average of 1 suicide death occurs every 2 weeks. Suicide risks for Guam youth are significantly higher than US averages. Suicides on Guam occur predominantly among young people, and are most commonly associated with family disputes or relationship problems.
- Infant mortality for Chamorros on Guam (15.2 per 1000 live births) is almost twice the U.S. national average. The percentage of Guam mothers receiving pre-natal care in the first trimester of pregnancy is significantly lower than the U.S. average.
- Guam's birth rate (26.4 per 1000 population) is almost double the US rate. Life expectancy (69 years) and median age (22.5 years) of Guam Chamorros are significantly lower than those for the rest of the U.S.

Environmental Toxins
- Land in and around Guam’s Apra Harbor and the Ordot Landfill (a WWII military dumpsite) has high traces of arsenic, lead, copper, mercury, tin, and PCBs.

Economy
- Tourism currently comprises 60% of Guam’s total business revenue and 60% of private employment. Foreigners own a majority of Guam’s tourism-related businesses.
- Studies have shown that social disruption resulting from tourism includes a rise in crime, crowding, loss of authenticity of culture, and prostitution. Studies also show that tourism interferes with social reciprocity and kinship obligations in small-scale societies.
4. Discussion Questions

Not everyone participating in a viewing will immediately be ready to speak or to engage in vigorous discussion. After the film, consider distributing some general opening questions that are printed on a single sheet of paper. Make sure to provide writing implements and some surface upon which to write. Allow everyone time to reflect on the questions and, if they wish to do so, to write or draw something that begins to express their thoughts and reactions.

Questions for small group discussion:

• Who would like to share some thoughts, reflections, or reactions to the film?
• What did you find interesting?
• What feelings came up for you?
• Was there anything that surprised you?
• What does the issue of colonization mean to you?
• How does colonization affect you personally? What is at the heart of the matter for you with regard to colonization?
• Is there anything you are moved to do in reaction to what you have learned today?

Questions for an indigenous audience:

• What does it mean to you to be indigenous? Chamoru? Carolinian?
• Do you have a story that exemplifies how colonization has affected you and your family? How are the stories in the film similar or different to your story?
• What cultural or spiritual practices define who you are, and/or maintain your sense of identity?
• How has the loss of language/culture or the loss of place/homeland affected you and/or your family or community?
• How do pressures to conform to western culture play into your definition of who you are?
• How do we increase awareness of the challenges faced by indigenous people:
  • in colonies?
  • in the Diaspora?
• For indigenous viewers not from the Marianas:
  • Does your family have a story of colonization?
  • What themes in this film resonate with you or your story?
  • What felt similar/different from your experience?
• What are the implications for your people's survival into the next millenium in light of your history?
Questions for faith-based discussion:

• As a person of faith, what does colonization mean to you?
• How does colonization affect you personally? Spiritually?
• It is recognized around the world that colonization is a human rights issue. Discuss this in relation to your faith’s mission.
• How can you help educate others of your faith about the effects of colonization?
• How can your faith-based community be involved in helping indigenous communities in need?
• How can your community be engaged in outreach efforts in your area?

Questions for large group discussion:

• Before watching the film, how aware were you of America’s territorial possessions? Why do you think Americans know so little about their territories?
• How are the opinions of the four characters in the film similar? In what ways do their opinions differ?
• How do each of the four characters foresee the political future of the Mariana Islands? According to each of their viewpoints, what do you see as the possibilities and challenges for the future of the Marianas?
• Imagine that you are a member of a think-tank whose goal is to come up with political status options for the Mariana Islands. Given what you have learned in this film, what options would you recommend? Be as creative as you can in formulating your answer.

Click here to download a sample university lesson plan.
Topics for classroom study/discussion

Please click on the links below to watch accompanying video modules. Scenes taken directly from The Insular Empire are indicated as ** and include relevant timecode references.

Indigenous Identity (Navigation, Language and Farming)
- Larry Cunningham describes Chamoru indigenous navigation prior to Spanish contact
- Lino Olopai talks about reviving Carolinian celestial navigation** (40:00-41:15)
- Hope Cristobal at the Guam Museum: Catholicism comes to the Marianas** (11:00-12:51)
- Dr. Anne Perez Hattori on the Spanish colonization of Guam
- Hope Cristobal talks about preserving indigenous culture on Guam** (37:06-39:57)

National Identity and Americanization of the Marianas
- Dr. Anne Perez Hattori describes the importance of land to Guam’s Chamorro people
- Lino Olopai and Pete Tenorio come of age working for the CIA** (20:32-24:46)
- Hope Cristobal learns English in school & becomes Miss Guam** (17:47-18:55)
- Pete A. Tenorio responds to the question: “What is your nationality?”

Role of the military and effects of war on people of the Marianas
- Pete A. Tenorio at the dedication ceremony for Saipan’s WWII memorial** (3:24-5:29)
- Anne Perez Hattori explains US military land-takings on Guam after WWII
- Hope Cristobal remembers Guam’s role in the Vietnam War** (28:52-30:25)
- Liberation Day parades** (47:31-50:23)

Role of the family in the Marianas
- Pete A. Tenorio at the dedication ceremony for Saipan’s WWII memorial** (3:24-5:29)
- Lino Olopai explains how personal action can reflect on an entire Carolinian clan
- Lino Olopai remembers his time working for the CIA** (20:32-22:10)
- Carlos Taitano describes using US military materials to build his dad a house** (9:43-10:49)
- Hope Cristobal and daughter Dr. Hope Cristobal remember visiting the UN** (41:15-43:03)

Mariana Islands split and reunification
- Carlos Taitano describes 1898 split and the failed 1969 vote for reunification
- Former Senator Ed Pangelinan explains NMI’s decision to pursue separate status from Guam
- Sam McPhetres explains lack of education for self-government prior to 1975 NMI plebiscite
Colonization and internalized power imbalance
• Hope Cristobal at the Guam Museum: Catholicism comes to the Marianas** (11:00-12:51)
• Carlos Taitano describes internalized colonization: local resistance to the 1949 revolt
• Pete A. Tenorio meets with the US Dept. of the Interior** (43:09-45:38)
• Former US Territories Director Ruth Van Cleve on America's responsibility to its colonies
• Hope Cristobal describes the frustrations of living in a colonized society

Sovereignty and Self-Determination
• Carlos Taitano describes the difference between sovereignty and self-determination
• Pete A. Tenorio explains his definition of 'sovereignty'
• Hope Cristobal defines Chamorro self-determination

Tourism and Economic Development
• Hope Cristobal talks about preserving indigenous culture on Guam**(37:06-39:57)
• Lino Olopai describes his fight with Continental Airlines** (25:35-27:30)

5. Taking Action

Below are a few ideas to increase community awareness and empowerment:

Get Informed – read some of the books and websites listed in Section 6 (p.19)

Register in the Guam Decolonization Registry – contact the Guam Election Commission17 or Senator Ben Pangelinan18 for information on how to register

Host a Film Screening – contact the filmmaker19 for more information

Sign up for a listserv – We Are Guàhan20 and Famoksaiyan21 both send information about the Marianas, with regular updates on the proposed military buildup and other decolonization issues.

Volunteer with an Organization (e.g. Famoksaiyan, We Are Guahan, Guahan Coalition for Peace and Justice, Fuetsan Famalaøan, Che’lu Inc.) - most universities also have Asian/Pacific Islander (A/PI) student organizations.
6. **Resources**

**Books**

*Daughters of the Island: Contemporary Chamorro Women Organizers on Guam*
Laura Marie Torres Souder
University Press of America, Inc. 1992

*Just Left of the Setting Sun* (2006)
The Fire This Time (2006)
What We Bury At Night (2008)
Julian Aguon, Blue Ocean Press

*Mariquita: A Tragedy of Guam*
Chris Perez Howard
Institute of Pacific Studies of the University of the South Pacific. 1986

*Remaking Micronesia: Discourses Over Development in a Pacific Territory, 1944-1982*
David Hanlon
University of Hawai‘i Press. 1998

*An Island in Agony*
Tony Palomo

*Colonial Dis-Ease: U.S. Navy Health Policies and the Chamorros of Guam, 1898-1941*
Anne Perez Hattori
University of Hawai‘i Press. 2004

*Tiempon I Manmofo’na: Ancient Chamorro Culture and History of the Northern Mariana Islands*
Scott Russell
CNMI Division of Historic Preservation. 1998

*Destiny’s Landfall: A History of Guam*
Robert F. Rogers
University of Hawai‘i Press. 1995

*The Secret Guam Study: How President Ford’s 1975 Approval of Commonwealth Was Blocked by Federal Officials*
Howard P. Willens & Dirk A. Ballendorf
Micronesian Area Research Center & N.M.I Division of Historic Preservation. 2004

*Chamorro-English Dictionary*
Donald M. Topping, Pedro M. Ogo, & Bernadita C. Dungca
University of Hawaii Press. 1975

*Chamorro Self-Determination*
L. Souder-Jaffrey, R.A. Underwood
Chamorro Studies Association and Micronesian Area Research Center. 1987

*A Campaign for Political Rights on the Island of Guam 1899-1950*
Penelope Bordallo Hofschneider
N.M.I. Division of Historic Preservation. 2001

*Repositioning the Missionary*
Vicente Diaz
University of Hawai‘i Press, 2010

**Films**

*Lieweila: A Micronesian Story*
Beret Strong and Cinta Matagolai Kaipat
Landlocked Films. 60 minutes, 1998

*Sacred Vessels: Navigating Tradition and Identity in Micronesia*
Vicente Diaz. 29 minutes, 1997

*Spirits of the Voyage*
Eric Metzgar. 88 minutes, 1996

*Guam’s Liberation*
Annette Donner

*For the Record: Guam and World War II*
Frances Negron Muntaner
56 minutes, 2007
Online Resources

Blogs
Decolonize Guam
No Rest For The Awake
Famoksaiyan West Coast
The Drowning Mermaid
The Insular Empire
DMZ Hawai’i
Ten Thousand Things

Broadcast Media
Democracy Now: Guam Residents Organize
Guam PBS
KPRG FM 93.1 Beyond the Fence
KUAM
Pacific News Center

Print-Online Media
Marianas Variety
Pacific Daily News
Stars & Stripes
The Saipan Tribune

Articles
The Nation: Living at the “Tip of the Spear”
The Washington Post: On Guam, planned Marine base raises anger, infrastructure concerns
The Asia-Pacific Journal: US Military Bases on Guam in Global Perspective
Univ. of Guam Lecture Series: The Status of Guam and Chamorro People under US and International Law, by Jon M. Van Dyke

Organizations
We Are Guåhan
We Are Guahan Public Forum on Facebook
Famoksaiyan
Famoksaiyan on Facebook
The United Nations and Decolonization
CNMI Delegate Gergorio Kilili Sablan
Guam Delegate Madeleine Bordallo
Guam Visitors Bureau
Marianas Visitors Authority
The University of Guam
War in the Pacific Natl. Historical Park
American Memorial Park
US Office of Insular Affairs

Websites
Guam’s Liberation
Guampedia - Guam’s Online Encyclopedia
Chamorro.com
CNMI.net
Guamology
Minagahet
Univ of Hawaii Archives TTPI collection
Bisita Guam
7. **How to Buy the Film**

*The Insular Empire* is available for purchase on DVD and via streaming download from New Day Films, PO Box 165, Blooming Grove, NY 10914.

**To Order by Phone:** 888-367-9154  
**To Order by Fax:** 845-774-2945  
**To Order Online:** www.newday.com  
**For home video sales on DVD:** please visit www.theinsularempire.com.

Timeline links to video modules: All clips are available either on the DVD or via YouTube at https://www.youtube.com/playlist?list=PL44BAA2369E8456AF

1. Dr. Larry Cunningham describes indigenous navigation in the Pacific (YouTube)  
2. Hope Cristobal at the Guam Museum: Spanish colonization of the Marianas - DVD (11:00-12:51)  
3. Dr. Anne Perez Hattori on Guam’s *lanchu* system as a method of cultural survival (YouTube)  
4. Dr. Anne Perez Hattori describes American imperialism in 1898 - DVD (13:59-14:43)  
5. Dr. Robert Underwood, former US Delegate from Guam, describes the legacy of the Insular Cases (YouTube)  
6. Dr. Anne Perez Hattori explains US military land-takings on Guam after WWII (YouTube)  
7. Dr. Anne Perez Hattori describes Guam’s post-WWII cash economy (YouTube)  
8. Carlos Taitano describes local opposition to his protest against Navy rule in 1949 (YouTube)  
9. Hope Cristobal explains the historical legal basis for a Chamorro-only vote on Guam’s self-determination (YouTube)  
10. Guam residents protest US military expansion (YouTube)

**Endnotes:** References and links

1. http://www.horseopera.org/Insular_Empire_2010/?page_id=523  
2. http://www.horseopera.org/Insular_Empire_2010/?page_id=519  
7. To contact Horse Opera Productions, please email: info -at- horseopera -dot-org  
Key facts and findings are taken from the following sources:

AIPA Health Brief: Chamorros in the United States: http://www.hawaii.edu/hivandaid/
Chamorros_In_The_United_States.pdf
A Profile of Suicide on Guam: http://www.sprc.org/stateinformation/PDF/stateplans/plan_guam.pdf
Investguam.com: http://www.investguam.com/?pg=tourism
The Impact of Resort Development on an Hawaiian Island: http://www.marson-and-associates.com/rural/services.html
Tourism and cultural change in small-scale societies: http://psycnet.apa.org/psycinfo/1995-36537-001


All video modules are available online at http://www.youtube.com/playlist?list=PL44BAA2369E8456AF

http://gec.guam.gov/contact_GEC/

http://www.senbenp.com/

To contact Horse Opera Productions, please email: info -at- horseopera -dot-org

http://weareguahan.com/

http://famoksaiyanwc.wordpress.com/

http://www.guamsliberation.com/