

‘Apelila (April) 2020 | Vol. 37, No. 04



Ka Wai Ola

NEWS FOR THE LĀHUI

kawaiola.news

Hawaiian Soul ▶▶▶

The Making of a Short
Film About George Helm

Kolea Fukumitsu portrays George Helm in ‘Āina Paikai’s
new film, *Hawaiian Soul*. - Photo: Courtesy

HA'AWINA 'ŌLELO 'ŌIWI: LEARN HAWAIIAN

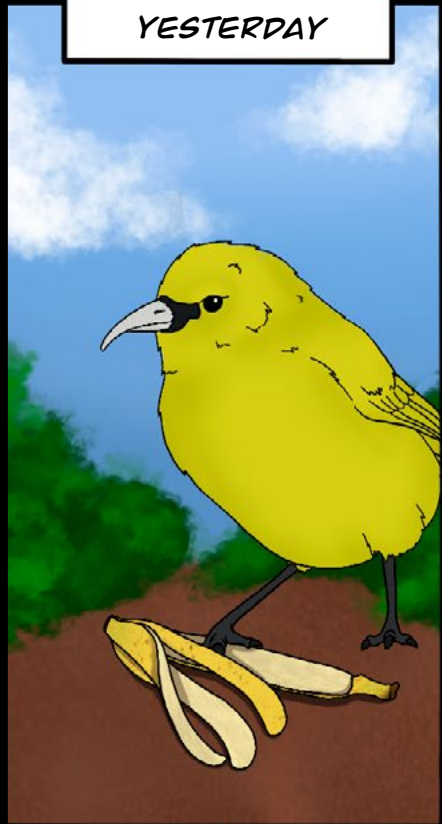
HO'OLAKO 'IA E HA'ALILIO SOLOMON - KAHA KI'I 'IA E DANNII YARBROUGH

WHEN TALKING ABOUT ACTIONS IN 'ŌLELO HAWAI'I, THINK ABOUT IF THE ACTION IS COMPLETE, ONGOING, OR REOCCURRING FREQUENTLY. WE WILL DISCUSS HOW VERB MARKERS ARE USED IN 'ŌLELO HAWAI'I TO ILLUSTRATE THE COMPLETENESS OF ACTIONS.

- E (VERB) ANA - ACTIONS THAT ARE INCOMPLETE AND NOT OCCURRING NOW
- KE (VERB) NEI - ACTIONS THAT ARE INCOMPLETE AND OCCURRING NOW
- NO VERB MARKERS - ACTIONS THAT ARE HABITUAL AND RECURRING
- UA (VERB) - ACTIONS THAT ARE COMPLETE AND NO LONGER OCCURRING

USE THE INFORMATION ABOVE TO DECIDE WHICH VERB MARKERS ARE APPROPRIATE TO COMPLETE EACH PEPEKE PAINU (VERB SENTENCE) BELOW. DEPENDING ON WHICH VERB MARKER YOU USE, BOTH BLANKS, ONE BLANKS, OR NEITHER BLANK WILL BE FILLED.

I KA LĀ I NEHINEI
YESTERDAY



I KA LĀ I NEHINEI, ____
'AI KA ____ 'AMAKIHI I KA
MAI'A.

I KĒIA MANAWA 'ĀNŌ
AT THIS MOMENT



I KĒIA MANAWA 'ĀNŌ, ____
MELE ____ KA 'AMAKIHI I KA
NAHELE.

I KA LĀ 'APŌPŌ
TOMORROW



I KA LĀ 'APŌPŌ, ____ LELE
____ KA 'AMAKIHI I KE
AWAKEA.

I NĀ LĀ A PAU
EVERYDAY



I NĀ LĀ A PAU, ____ INU
____ KA 'AMAKIHI I KA WAI.

E HO'I HOU MAI I KĒIA MAHINA A'E!

BE SURE TO VISIT US AGAIN NEXT MONTH FOR A NEW HA'AWINA 'ŌLELO HAWAI'I (HAWAIIAN LANGUAGE LESSON)!

WE ARE STORYTELLERS

mo'olelo

n. Story, tale, myth, history, tradition, literature, legend, journal, log, yarn, fable, essay, chronicle, record, article.

Aloha mai kākou,

Growing up in Kohala I remember my mother and aunties gathering for entire weekends to work on our family genealogy. As they worked, they spontaneously shared stories alternately recounting the funny, frightening or foundational moments of our 'ohana's history, and the names and characteristics of the ancestors who were the protagonists of those tales. Listening to them as a child, I realize now that those stories were a rich source of information about our family which helped to formulate my understanding of our 'ohana and my place within it. Later, as an adult, I discovered that both my mother and my father kept journals filled with wonderful anecdotal stories written laboriously in meticulous longhand. One story that always makes me smile is my father's rather detailed account (think "recipe") of his mother making 'ōkolehao in the family furo (bathtub).

Every 'ohana has stories that are unique to them or to the places they live. Although shared as entertainment, many of these stories are much more than amusing anecdotes; they help to document the history, culture and 'ike of our people. And telling and re-telling our stories helps to keep them alive in our individual and collective memories.

Before Netflix or YouTube or books, storytelling was a primary medium of instruction by which our kūpuna transmitted ancestral knowledge to the next generation. These stories are not just myths or legends; they preserve the philosophies and values of our people. Within these stories are centuries of wisdom acquired through careful observation of the natural world. Although they are often embellished with colorful characters whose exploits are larger than life, embedded within these stories is the what, the who, the how and the why things in our world are as they are.

Storytelling is the way people understand their world and preserve that knowledge. In cultures with oral traditions, such as ours, the use of oli helps to ensure the integrity of the stories. The rhythms and mnemonic devices inherent in this form of poetry assist with the memorization of enormous bodies of work infused with 'ike kūpuna that have been passed down through generations. The Kumulipo, Hawai'i's creation story, is one such example.

Western culture has tended to trivialize storytelling, relegating it to flights of fancy, superstition, or the naive attempts of primitive peoples to make sense of the world around them. Rather, I see the stories of our people as a form of data collection preserved over millennia, such as that contained within our moon calendar.

In this issue of *Ka Wai Ola* we celebrate our modern 'ōiwi storytellers, from documentary and narrative filmmakers, to playwrights to haku mele. The way we tell the stories of our people may have evolved over the years with the availability of new technology and new takes on traditional mediums of expression, but the volume of stories being told and preserved for future generations of 'ōiwi continues to expand, and so the stories of our people will live on. ■

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Ka Pouhana/Chief Executive Officer



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BY PUANANI FERNANDEZ-AKAMINE

A chronology of three short stories that profile some of the groundbreaking 'ōiwi filmmakers who have dedicated their lives and careers to telling and preserving the stories of our lāhui through documentary films.

Poi is 'Ono and Pono



By Claire Ku'uleilani Hughes,
Dr. PH., R.D.

Through the 1960s, poi was sold at near pa'i'ai stage. Traditionally, thick, fresh pa'i'ai was thinned by adding water, a little at a time, and mixing thoroughly by hand to make poi. Mixing allowed several minutes for ho'owali 'ai - turning the poi up against the side of the bowl repeatedly until the poi reached the proper consistency and all water was absorbed. The ho'owali 'ai process is like kneading bread dough - it develops the characteristic "tackiness" or elasticity of 'ono poi. Using an electric mixer does not develop that 'ono poi characteristic. Adding too much water at once, or not mixing it thoroughly, ruins the quality of mixed poi. Families knew who had "good mixing hands" and those were the family members who mixed sweet poi for everyone's enjoyment.

Our kūpuna taught about the mana of kalo

and poi through the story of Hāloa, the first human being and the younger brother of kalo. The first child of Heaven and Earth was still-born. His grieving parents buried him, but soon afterwards a plant grew from that spot - the first kalo plant - named Hāloanakalaukapalili. A short time later a second child was born. This child was Hāloa, named after his kaikua'ana (older sibling). All Hawaiians are descendants of Hāloa. Thus, great respect and reverence was demonstrated in the handling of kalo and poi. Respectfully, the family poi bowl was always kept tidy and clean. They would kahi (carefully wipe with clean, wet fingers) the inside rim of the family poi bowl before and after serving from it. Inner and outer rims of individual bowls were free of dribbles before placing the poi bowl before diners.

The 'ōlelo no'ēau "Ke hō'ole mai nei o Hāloa" references Hāloa's mana. Translated it means "Hāloa denies that." It is said that whenever business is discussed before an open poi bowl, it will be denied by Hāloa. Thus, if a medical kahuna is called upon for help while eating poi, it was a sign that he was not the right person to treat the sick person. However, if called to someone's death bed while eating poi, he was able to treat the illness, for Hāloa would deny that death.

Traditionally, kalo and poi are the Hawaiian staple foods... *if only we could find poi and afford it today.* At a Hawaiian health meeting in the mid-1990s, Mrs. Hillary Clinton asked why poi was so expensive. We told her how lo'i kalo (taro fields) had been converted to sugar cane and pineapple fields for corporate farming, and how our lo'i kalo were eliminated and the lands used for roads, towns, schools, homes and commercial business centers. We explained how the fresh water needed to irrigate lo'i kalo has been diverted to cane and pineapple industries, to golf courses, and to residential communities.

Today, one commercial brand of poi is priced at just over \$6 per cup. If moderate amounts are eaten at three daily meals, the cost of poi would be about \$18 a day for a woman and \$24 for a man. The per-year cost of poi is about \$15,330 for a husband and wife, and for a family of four the cost is about \$24,000... *if only we could find poi and afford it today.*

Since the 1960s, the traditional consistency of poi has changed. Current poi production adds water and prepares ready-to-eat poi with electric mixers. Thus, the characteristic elasticity of traditionally mixed poi is gone. Nowadays, dipping two fingers into a poi bowl and "deftly swirling your wrist" will

no longer capture a mouthful of poi. Auē. Today we pay far more for less poi and we cannot always find it.

The U.S. government sets industry standards for many food products, specifying quantities and ingredients for foods such as bread, mayonnaise, ketchup and so forth. These "standards" set the ingredients for the food being sold by a specific product name ("bread" or "fruit juice" or "mayonnaise," etc.). Thus, if a different ratio of eggs to oil than that specified by industry standards is used to make a new mayonnaise, the new product would not meet U.S. standards and, would have to be labeled by another name such as "salad dressing." The same applies to fruit juice. Today, most "juice drinks" contain only 10% real fruit juice. Some newer drinks only include water, sweetener, artificial flavoring and food coloring. Consumers must read labels closely; some "juice" contains no fruit at all, just fruit "flavors" and deceptively colorful pictures of fruit on the packaging.

Unfortunately, poi is neither registered nor controlled by a U.S. food standard. Thus, auē, we pay far more for far less poi. *If only we could find poi and afford it today.* ■

Aloha Rising Survey Results



By Aliantha Lim

OHA's Aloha Rising series launched with an online survey on January 15, 2020, Opening Day at the Hawai'i State Legislature. Our goal was to hear directly from the community. The survey was open from January 15 to February 15 and the question was posed: what's important to you? Over 2,700 people participated in the survey with 88% self-identifying as Native Hawaiian or Part Hawaiian. Responses came from

across Hawai'i, from 41 states on the continent, and from three U.S. territories. According to our survey results:

- 88% of respondents plan on voting this year
- Most respondents (78%) participated in a Hawaiian cultural activity within the past year
- The average rating of

elected officials' decisions was 2.17 (out of 5), or "Extremely Dissatisfied"

- Most important Hawai'i issues: 1) Affordable homeownership; 2) Proper management of land and water resources; 3) Native Hawaiian representation in government; 4) Poverty in Hawai'i; and 5) Access to Hawaiian Homelands
- Half of the respondents did not know about Hawai'i's new all-mail-in voting process

Guided by the results of this survey, the Aloha Rising Vote

2020 campaign aims to encourage more Native Hawaiians to vote and to participate in the political process. Our efforts will take place throughout the year leading up to the primary and general elections, being held on August 8 and November 3, respectively. In light of COVID-19 concerns, Aloha Rising educational activities are being reconfigured to take advantage of online sharing platforms. Whether the events are hosted digitally or in-person, the information shared will focus on the cultural importance of community building and political participation with sharing of mo'olelo and mele by Kumu Hina; and a practical training on mail-in voting.

Remember: 2020 is the first year that Hawai'i is doing all-mail-in ballots for both the primary and general elections. Be sure to register to vote and that your current address is registered to ensure that you receive your ballot in the mail. Also, keep in mind that precinct polling locations will not exist this year, and walk-in voting will only be available at specific locations during specific times. For more information on Hawai'i voting and Aloha Rising, please visit www.oha.org/vote. ■

Assault on Hawai‘i’s Reef Wildlife

By Office of Hawaiian Affairs Staff

A coalition of Native Hawaiians and conservation groups filed a lawsuit in late January against the state Department of Land and Natural Resources (DLNR) for allowing the unregulated extraction of fish and other aquatic wildlife from Hawai‘i’s reefs by the aquarium pet trade without any environmental review. A landmark decision from the Hawai‘i Supreme Court and subsequent circuit court injunction in 2017 required DLNR to stop issuing permits for commercial aquarium collection until the agency examined the environmental impacts.

Instead, according to Earthjustice, the agency created a loophole to allow the aquarium industry to sidestep the court rulings and carry on without permits, resulting in the extraction of more than half a million marine animals from Hawai‘i reefs over the past two years.

“We’re going to court to safeguard Hawai‘i’s treasured marine life against an absentee agency that insists on giving the aquarium industry free rein to strip our reefs and export our marine life to mainland hobbyists,” said Earthjustice attorney Mahesh Cleveland. “Half a million marine animals in two years is devastating for our reefs, and scandalous in light of the courts’ instructions to halt aquarium collection until the agency and industry fully come to grips with the environmental impacts of what they’re doing.”

Earthjustice represents a coalition of community groups and Native Hawaiian cultural practitioners including For the Fishes, Willie and Ka‘imi Kaupiko, Mike Nakachi, and the Center for Biological Diversity. Their lawsuit against DLNR is for violations of the environmental review law (called the Hawai‘i Environmental Policy Act or HEPA), state aquarium collection laws, and the public trust doctrine under the Hawai‘i Constitution. The lawsuit comes just weeks after the coalition warned DLNR that they would go to court if the agency did not comply with the 2017 injunction.

“We were shocked to learn that under the agency’s watch, the industry has continued ravaging Hawai‘i’s reefs without any assessment of environmental harm, despite the courts’ rulings,” said Rene Umberger, Executive Director of For the Fishes. “Taking hundreds of thousands of marine animals for private

profits obviously requires public scrutiny and accountability under the environmental review process.”

Ka‘imi Kaupiko, who regularly fishes with his family in Miloli‘i, the state’s last traditional Hawaiian fishing village said, “The state has a duty to ensure our reefs can feed us for generations to come, not to line the aquarium pet trade’s pockets. These collectors are taking food off of our tables, and the state is doing nothing to ensure the industry’s practices are sustainable.”

“Hawai‘i’s reefs are the lifeblood of Kānaka Maoli and our communities,” adds Mike Nakachi, a Native Hawaiian cultural practitioner. “We can’t afford to allow the aquarium trade to continue lawlessly, putting private profits over the health and protection of our public trust resources.”

The Hawai‘i Supreme Court ruled in 2017 that commercial aquarium collection under permits is subject to environmental review under the Hawai‘i Environmental Policy Act, and the Circuit Court then voided all permits and ordered a moratorium on renewing or issuing new aquarium collection permits pending the environmental review process. In response, DLNR effectively deregulated the aquarium pet trade by continuing to issue and renew commercial marine licenses to aquarium collectors without first requiring aquarium collection permits or environmental review, as long as collectors say they don’t use fine-meshed gear.

DLNR’s loophole has enabled the aquarium trade to harvest more than half a million marine animals without any environmental review over the past two years, continuing business as usual for the industry and sidestepping the courts’ rulings.

“The agency’s decision to deregulate the aquarium trade threatens Hawai‘i’s precious reef ecosystems, which are already at risk due to climate change,” said Maxx Phillips, Hawai‘i Director of the Center for Biological Diversity.

The collected animals are primarily herbivorous reef-dwellers that serve important functions in the coral reef ecosystem, such as helping to control algae growth. Studies have shown that reducing the abundance and diversity of reef fish and important invertebrates affects a reef’s ability to respond to stresses or disturbances. ■

Tribal Priority Broadband!



By Robin Puanani Danner



The FCC has opened a *Tribal Priority Broadband* window for new spectrum licenses over rural tribal lands. Our rural homestead lands are considered tribal lands for the purposes of this amazing opportunity! There are 54 homestead eligible areas, among the hundreds of tribal areas on the continent and Alaska that are eligible for these new 2.5 GHz spectrum licenses. These licenses can play an important role in the deployment of broadband and other advanced communication services over our lands and for our people.

Although this window can result in the acquisition of licenses at no cost, there are requirements that will necessitate resources and expertise, for example, a two-year and five-year buildout timeline to deploy the spectrum in service to trust land residents.

SCHHA has been tracking this opportunity since last year, along with several of our tribal colleagues, especially since the FCC approved the *Tribal Priority Broadband* window in July 2019. The FCC officially opened the window in February 2020 and will close it in August 2020. This is an incredible opportunity for HHCA beneficiaries, for SCHHA, and for any homestead association in an eligible area, to contemplate controlling a slice of spectrum to serve our own

people, on our own lands.

This month, the SCHHA Governing Council voted to identify areas, from among the eligible homestead areas identified by the FCC, to apply for spectrum licenses. Under the federal rules for this program, only federally recognized tribes are automatically eligible to apply. An application for our trust lands will require a spectrum application plus a waiver to be deemed eligible as an applicant.

As SCHHA works through the application requirements in the months ahead and identifies the buildout resources necessary to meet the terms of the FCC *Tribal Priority Broadband* window, we invite any homestead association that would like to be informed about our potential application to contact us at info@hawaiianhomesteads.org. It’s clear from the rules in place for the program that multiple spectrum applications for the same land area are discouraged, since if that happens, the two or more eligible applicants will be required to bid against one another for the license.

This is another great opportunity to exercise our collective self-determination on the homesteads. As a 33-year-old statewide beneficiary organization registered with the Department of Interior, we welcome the mana‘o of other homestead associations interested in this telecommunication space! Let’s explore our possibilities. ■

A national policy advocate for Native self-governance, Danner is the elected Chair of the Sovereign Council of Hawaiian Homestead Associations, the oldest and largest coalition of native Hawaiians on or waiting for Hawaiian Home Lands. Born on Kaua‘i, Danner grew up in Niumalu, and the homelands of the Navajo, Hopi and Inuit peoples. She and her husband raised 4 children in homesteads in Anahola, Kaua‘i where they continue to reside today.



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Makana Academy *Honolulu* | Native Intelligence *Wailuku*
Nohokai Production Services Inc. *Waipahu*
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Kumu Kapono'ai Molitau and wife, Jenny. - Photo: Tammy Mori

By Office of Hawaiian Affairs Staff

The Office of Hawaiian Affairs flagship loan program, OHA Mālama Loans, has been traveling around the state to talk story with some of its past and present OHA Mālama Loans beneficiaries, as well as other stakeholders, to find out how it can expand its services and support.

Through their travels, OHA Mālama Loans Program staff were able to hear many success stories about businesses that have benefited from the OHA Mālama Loans Program, and

Native Intelligence Celebrates 12 Years Strong

how they were able to take a small business loan and grow their clients, services or inventory.

"We are looking for ways to expand our support of our lāhui, to include better supporting 'ohana and using our resources to continue perpetuating our culture," said Thomas Atou, manager of the OHA Mālama Loans Program. "One business that encompasses these goals is Native Intelligence in Wailuku, Maui."

Native Intelligence is more than a traditional retail establishment. The goal of Native Intelligence is to champion cultural traditions, craftsmanship and designs while perpetuating Hawaiian values.

"There was a need for more Hawaiian resources in our community, whether it was a Hawaiian dictionary or an ipu heke," explains Kumu Kapono'ai Molitau, founder and owner of Native Intelligence. "As a kumu hula, I always had to order these resources from O'ahu. I wanted to create a place where these resources would be available locally for the Maui community, and more than that, to create a place where we could share stories and information, like how an ipu heke or pahu drum are made, and really help perpetuate the traditions and culture that has been passed to us from our kūpuna."

Twelve years ago, Molitau and his wife, Jenny, took a step of faith and opened Native Intelligence. The interest from the Maui community exceeded their expectations, and within two years, they were looking for a bigger space to move into. That is when they approached OHA Mālama Loans to seek some of the financial leverage they needed to grow.

"We are so grateful that OHA Mālama Loans believed in us and provided support

just when we needed it," said Molitau. "It's not easy to get a loan, especially when you're a new business. It's also difficult to know who to trust when you are starting to take bigger steps. OHA Mālama Loans is still part of our journey ten years later!"

Native Intelligence is now considering another possible expansion in the future. They envision having an even larger space to allow for more workshops and trainings.

"All along we have been working with community leaders and neighborhood schools in hopes of extending educational programs and resources beyond our doors," Molitau shared. "We also work with practitioners and artisans, encouraging the efforts of those who exemplify the best and brightest in Hawai'i and Polynesia. We are so proud to embrace and perpetuate our culture. It is thriving, active, attentive and abundant in all aspects!"

Adds Atou, "OHA Mālama Loans is so proud to have been able to support Native Intelligence in a small way, so that their business could grow and thrive. We hope to support more businesses such as this, that give back to our community and enrich our lāhui." ■



Native Intelligence's Grand Opening at their second location in May 2009. - Photo: Shane Teagarden

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Subsistence Agriculture on the Horizon for DHHL Beneficiaries



By Cedric Duarte



DEPARTMENT OF HAWAIIAN HOME LANDS

Most of us know the Hawaiian Homes Commission Act of 1920, as amended, was signed into law on July 9, 1921 by President Warren G. Harding. An often overlooked detail of the Act is that it was originally approved as a five-year pilot project to see if the program could rehabilitate native Hawaiians, as envisioned by Prince Jonah Kūhiō Kalaniana'ole.

"After extensive investigation and survey on the part of various organizations organized to rehabilitate the Hawaiian race, it was found that the only method in which to rehabilitate the race was to place them back upon the soil," Kūhiō wrote to United States senators before its passage.

In its pilot stage, the Hawaiian Homes Commission was tasked with implementing the program on several acres in Kalama'ula on Moloka'i and in Keaukaha on Hawai'i Island. Pending the success of the pilot, the remaining 200,000 acres were anticipated to be opened for homesteading and Kūhiō's vision could be realized.

The kuleana of being the first participants in the Hawaiian homesteading program was placed on the backs of 42 native Hawaiians who decided to leave their homes and livelihood in towns across the island chain to begin a new life for themselves in Kalama'ula. The homestead would later be known as the Kalaniana'ole Settlement.

Through the cultivation of kalo, 'uala, melons, corn and other crops, along with

raising ducks, pigs and chickens, the Kalama'ula homesteaders found a way to sustain themselves and their families. After deeming the pilot program a success, the United States Congress proceeded to fully implement the Hawaiian Homes Commission Act. The Act was later accepted as a condition of Statehood in 1959.

"The Hawaiian people are a farming people and fishermen, out-of-door people, and when they were frozen out of their lands and driven into the cities, they had to live in the cheapest places, tenements," Territorial Legislator John Wise testified to congress in 1921. "That is one of the big reasons why the Hawaiian people are dying. Now, the only way to save them, I contend, is to take them back to the lands and give them the mode of living that their ancestors were accustomed to and in that way rehabilitate them."

Nearly 100 years later, the Department of Hawaiian Home Lands has plans to begin offering new agricultural lots for homesteading. The offers will utilize administrative rules crafted in 2017 after extensive beneficiary consultation.

The new Subsistence Agricultural rules allow for smaller lots of up to three acres in size and removes the requirement for a farm plan, as well as the need to cultivate at least two-thirds of the acreage. DHHL's subsistence agricultural program is intended for those who want to be self-sufficient and grow enough to feed their families.

DHHL has completed environmental assessments for subsistence agriculture lots in Waimānalo on O'ahu and in Honomū on Hawai'i Island. Infrastructure construction for these two areas is scheduled to begin by the end of 2020.

Subsistence Agricultural lots are among the Department's increased product list. This program joins the agency's well-known turnkey home program, vacant lot product, rent with option to purchase program, and kuleana homesteads. DHHL also recently added multi-family units and affordable rentals to its portfolio. ■

HED: Programs and Services for Native Hawaiians Living on the Continent

By John Aeto

If you take a look at a list of scholarships and programs for Native Hawaiians, you'll find this common qualification: you must be a resident of Hawai'i. But with 2020 Census data predicted to show there are now more Native Hawaiians living on the continent than in the Hawaiian Islands, it might be time for organizations to take another look at their residency requirements.

That's something Papa Ola Lōkahi, a nonprofit responsible for addressing Native Hawaiian health and well-being, has begun to think about.

"We're hopeful that in the 2020 census we can start seeing where some of those pockets of Hawaiians that are beyond California and West Coast areas might be, because then we can start to have further discussions with some of our partner organizations," says Sheri-Ann Daniels, Executive Director of Papa Ola Lōkahi.

Native Hawaiian residents on the continent are also finding that educational and financial assistance opportunities are lacking, in comparison to what is offered to Hawai'i residents, and more cultural programs are desired.

"I wish there were scholarship options for Native Hawaiians outside of Hawai'i, especially for preschool and school-aged kids," says Mahina Oshie, a Kamehameha Schools graduate who settled in Seattle after attending the University of Puget Sound in Tacoma, Washington. "I also wish there were cultural programs in Seattle that were sponsored by Kamehameha Schools, such as summer and weekend camps."

There is currently no central place to

locate all manner of help currently available to Native Hawaiians and Pacific Islanders living on the continent, but the good news is that there are some scholarship opportunities out there. You just have to search to find them.

For instance, students currently living on the continent are eligible for the Asian Pacific Islander American (APIA) Scholarship Fund, Gates Millennium Scholarship and some of the Pauahi Foundation's private donor scholarships. Chaminade University offers Native Hawaiian scholarships for students attending their school regardless of residency. Various associations of Hawaiian Civic Clubs, which have 18 locations around the continent, offer educational assistance too.

The Las Vegas Hawaiian Civic Club offers scholarship and enrichment programs

throughout the year for residents of Nevada: a founder's scholarship, an essay scholarship,

a stipend for children who want to attend Kamehameha Schools' Explorations program in Hawai'i, and an adult education scholarship.

"If we're educated, we can provide a more stable basis for our 'ohana," says Doreen Hall, Hope Pelekikena Mua of the Las Vegas Hawaiian Civic Club. "So our scholarships are very broad and we tried to hit certain key components: Hawaiian, non-Hawaiian, parents, vocational, sending their kids back home for Explorations. It's a very thought-out scholarship program that the Las Vegas Hawaiian Civic Club has built over the years."

More of these types of programs for Native Hawaiians living outside of Hawai'i would be a welcome change to match the growing population on the continent. ■

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Akaiko Akana: Kahu, Kākā‘ōlelo, Hoa Kanaka

Na Kalani Akana, Ph.D.

Aia ma ka paia i loko o ka luakini ‘o Kawaiaha‘o kekahi pāhai (papa ho‘omana‘o) o nā kahu a pau o ia hale pule i hala. Ma luna o ia pāhai, ua kākau ‘ia kēia mau mana‘o no Akana: He kahu. He kākā‘ōlelo. He hoa kanaka.

He kahu: Ho‘okahi makahiki ma hope o ka hala ‘ana o Lili‘uokalani ua lilo ‘o Akaiko Akana ‘o ia ke kanaka Hawai‘i mua o ke kūlana kahu o Kawaiaha‘o. ‘O ke kahu ma mua ona ‘o Hanalē Paleka ka mea kaulana i kona ‘ōlelo nemanema pinepine ‘ana iā Kalākaua me Lili‘uokalani mai ka “‘āwai ho‘oma‘au.” I ko Akana komo ‘ana i ka hana ‘euanelio ua wāwahi ‘o ia i ua ‘āwai a ho‘omaka ‘o ia e kūkulu hou i ka hale pule a e ho‘oulu i ka ‘ekalesia. Ua ‘ai ‘ia nā loko lā‘au e ka huhu. ‘O nā mea e ‘ike ‘ia nei a i kēia manawa: ke ke‘a, nā ihoiho ‘ehiku, ke kūahu, lānai o ka papa ‘elua, a pēlā aku na Kahu Akana. Aia nō ā hiki i kēia lā nā ho‘ailona li‘ili‘i ma nā pou: “E hāmau.”

He kākā‘ōlelo: Ua hele ‘o Akana i ke kula ‘o Kamehameha a ua puka mai Hartford. Ma ka makahiki 1918 ua kākau ‘o ia i ka palapala “Nā Uaua o ka Ho‘oulu Lāhui.” Ma kēia palapala aia ‘eono uaua, kekahi mau mākala no ka ho‘oikaika ‘ana i ka lāhui: a) ‘ike lāhui; 2) ‘ike laulā; 3) ho‘ona‘auao; 4) ka home; 5) ka nohona pono; a me ka 6) noho hemolele. Wāhi āna, ‘o ka ‘ike lāhui ka ha‘aheo a me ka mana‘o‘i‘o i ka lāhui Hawai‘i a he kahua no ka ho‘oikaika ‘ana i ka lāhui. Inā, he ‘ili kou, he ‘ili alaea, he waiwai, he ‘ilihune, ua pono ke kanaka Hawai‘i, e no‘ono‘o a mana‘o‘i‘o, i ka po‘e

Hawai‘i.

Nui kona kākā‘o i ka ‘ōlelo kanaka. Ua kākau ‘o ia “‘o ka olelo Hawai‘i ka mea e ikeia ai kakou he lahui okoa.” Ua kākau ho‘i ‘o ia i ka ‘aha ‘ōlelo e ho‘oponopono i ke kulekele ho‘opāpā a‘o ‘ōlelo Hawai‘i ma nā kula.

He hoa kanaka: Ua aloha nui ‘o Kahu Akana i nā kānaka noho kule-ana ‘ole ma Kaka‘ako me Iwilei a no‘ono‘o ‘o ia he maika‘i inā ho‘i lākou i ke kua‘āina. No‘ono‘o ‘o ia he pu‘uhonua ka ‘āina. Ua ho‘okikino ‘o ia i ka ‘Ahahui Pu‘uhonua o nā Hawai‘i, ka “makua” nāna i ho‘okino i ka ‘āina ho‘opulapula. Ma ka makahiki 1921 ua ‘ike maka ‘o ia i ke Kānāwai Ho‘opulapula a i ka makahiki 1922 ua koi ‘o ia i ka ‘aha ‘ōlelo o ‘Amelika e ‘ae iā Papakōlea e komo i nā ‘āina ho‘opulapula.

Ma ka hopena o “Nā Uaua o ka Ho‘oulu Lāhui” aia kekahi mele ho‘oniua i ka pu‘uwai o Akaiko Akana. Ho‘ike ‘ia nō kāna hana me kona aloha no ka lāhui Hawai‘i:

Be strong and ally ye, O Sons
of Hawai‘i
And nobly stand together hand
in hand
All dangers defy thee Sons of
Hawai‘i
And bravely serve your own
your Fatherland.

‘Ōlelo Pāku‘i: ‘O kēia ka piha makahiki he 200 o ka ho‘okumu ‘ana o Kawaiaha‘o, ka hale pule i aloha nui ‘ia e Kahu Akaiko Akana. Ua ho‘ola‘a ‘ia ia wahi mo‘olelo ona i nā kahu Hawai‘i a me nā hoahānau a pau o Kawaiaha‘o. ■

Akaiko Akana: Minister, Orator, Patriot



Akaiko Akana. - Photo: Courtesy

By Kalani Akana, Ph.D.

On a wall in the sanctuary of Kawaiaha‘o is a memorial plaque honoring all the ministers of the church who have passed. These thoughts are written for Akaiko Akana: A minister. An orator. A patriot.

A minister: A year after the passing of Lili‘uokalani, Akaiko Akana became the first Hawaiian to become the kahu (minister) of Kawaiaha‘o Church. The previous minister was Henry Parker, the one famous for cursing Kalākaua and Lili‘uokalani from his bully pulpit. When Akana entered the ministry he broke down the pulpit and began to reconstruct the church and inspire the congregation. The wooden interior was eaten by termites. All the things that are seen today: the central cross, the seven candles, the altar, the second floor, etc. were completed by Kahu Akana. Until this day are the little signs on the pillars: “Silence.”

An orator: Akana went to the Kamehameha School for Boys and later graduated from Hartford. In 1918 he wrote his “Sinews of Racial Development.” In his treatise are six sinews, muscles to strengthen the race: a) race consciousness; b) broadmindedness; c) education; d) the home life; e) systematic living; and f) godliness. According to him, race consciousness is the pride and belief in the Hawaiian people and is the foundation for strengthening the nation. Whether one had dark skin, brown skin, or was rich or poor,

the Hawaiian must be mindful of, and have faith in, the Hawaiian race.

He was a staunch supporter of the Hawaiian language. He wrote that “the Hawaiian language is the measure for us to know we are a unique people.” He wrote to the legislature to fix the policy that banned instruction in Hawaiian in schools.

A patriot: Kahu Akana had great compassion for those living on the fringe in Kaka‘ako and Iwilei and thought they needed to return to the land. He believed that the land was a refuge. He formed the ‘Ahahui Pu‘uhonua o nā Hawai‘i (Refuge Association of the Hawaiian People), the “parent” on the homesteads. In 1921 he witnessed the Homestead Act and in 1922 he urged the legislature to include Papakōlea in the homestead lands.

At the end of “Sinews of Racial Development” is a song close to the heart of Akaiko Akana. It reflects his love for the Hawaiian people:

Be strong and ally ye, O Sons of Hawai‘i
And nobly stand together hand in hand
All dangers defy thee Sons of Hawai‘i
And bravely serve your own your Fatherland.

Postscript: This is the 200th year of the founding of Kawaiaha‘o, the beloved church of Rev. Akaiko Akana. This story is dedicated to all of the Hawaiian kahu and members of Kawaiaha‘o. ■

Ka Ho'ōla ma Honokahua: Mahele III

Na Edward Halealoha Ayau
Unuhi 'ia e No'eau Peralto

Oiai e ho'oponopono 'ia ana ka hewa ma Honokahua, ua ho'okumu 'ia kekahi kânāwai hou ma ka 'aha kau kânāwai o ka makahiki 1989 i mea e ho'ololi ai i ke Kânāwai HRS Mokuna 6E no ka mālama pono 'ana i nā pā ilina Hawai'i kahiko. 'O ke kumu o kēlā kânāwai hou ka pale 'ana aku i ka hana 'ino mau 'ana i nā iwi kupuna, e like me ka hu'e hewa nui i hana 'ia ma Honokahua ma mua pono o ia makahiki. Eia na'e, 'a'ole i 'ae 'ia kēlā kânāwai hou e ka 'Aha'ōlelo i ua 'aha kau kânāwai nei. No laila, ua kauoha akula ka Luna Ho'omalū o ke Ke'ena 'Oihana Kumuwaiwai 'Āina (DLNR), 'o William Paty ho'i, i ka ho'okumu 'ana i nā 'Aha Mālama Iwi Kupuna o nā Mokupuni he 'elima, i mea e kōkua aku i ke Aupuni Hawai'i ma nā koho i pili i ka mālama 'ana i nā pā ilina Hawai'i kahiko i hō'ailona 'ole 'ia. Ma muli o ia kauoha, ua ho'okumu 'ia nā 'Aha Mālama Iwi Kupuna o nā Mokupuni he 'elima no (1) ka mokupuni 'o Hawai'i, (2) nā mokupuni 'o Maui lāua 'o Lāna'i, (3) ka mokupuni 'o Moloka'i, (4) ka mokupuni 'o O'ahu, a pēlā pū no (5) nā mokupuni 'o Kaua'i lāua 'o Ni'ihau, no ke kākō'o 'ana i ka māhele hou o ke Ke'ena 'Oihana Kumuwaiwai 'Āina, 'o ia ho'i ke Ke'ena Mālama Wahi Kupuna (SHPD). Ua koho 'ia nā lālā o kēlā a me kēia 'Aha Mālama Iwi Kupuna o nā Mokupuni, he mau Kānaka 'Ōiwi a he mau 'elele lākou no nā haku 'āina nui o Hawai'i. He holomua kūpono kēia no ka ho'ihō'i 'ana mai i ke ea i nā Hawai'i. No ka Hawai'i ka mana o ke koho i ka mālama 'ana i nā pā ilina o ko kākou po'e kūpuna.

I ke kau o ka M.H. 1989, ho'omaka 'ia akula ke kūkākūkā 'ana ma waena o nā Kānaka Hawai'i a me kekahi mau haku 'āina nui o Hawai'i e ho'oponopono i nā pilikia i pili i ke kânāwai hou i ho'okumu 'ia i kēlā 'aha kau kânāwai i hala aku. Ua akaaka nō nā mana'o o ka po'e 'ona 'āina a me nā po'e kūkulu hale i ko lākou kū'ē 'ana aku i ke kânāwai hou. Inā 'a'ole e ho'ololi 'ia ana ke kânāwai hou me ko lākou mana'o, 'a'ole paha e 'ae 'ia ana ke

kânāwai hou e ka 'Aha'ōlelo i ka 'aha kau kânāwai o ia makahiki. I ia manawa, 'akahi au a puka aku mai ke kulanui kânāwai o Kololako, a hana akula au i ka hō'ike nui, 'o ka State Bar Exam, a ua ho'omaka 'ia ka'u hana 'ana me ka hui loio 'o ka Native Hawaiian Legal Corporation (NHL). 'O kekahi o ka'u mau hana mua me ka NHL, 'o ia ke kōkua 'ana i kekahi Kānaka 'Ōiwi, 'o Kalāho'ohie Mossman kona inoa, i kona ho'opi'i 'ana i ka ho'ololi 'ana i ke kânāwai no ka mālama wahi kupuna. Ua kōkua mai 'o Kauka Don Hibbard, 'o ia ka Luna o ke Ke'ena Mālama Wahi Kupuna (SHPD) o ia manawa, lāua 'o Kauka Davianna McGregor, he poloheka 'o ia ma ke Kulanui o Hawai'i ma Mānoa, ia'u i ke kākau hou 'ana i ke kânāwai. 'O kekahi koho nui i kēia kākau hou 'ia 'ana o ke kânāwai, 'o ia ke koho 'ana aku i ke ke'ena kūpono i loko o ke Aupuni Hawai'i nāna e alaka'i aku i nā 'Aha Mālama Iwi Kupuna o nā Mokupuni a e kākō'o aku i ka mālama

'ana i nā iwi kupuna ma Hawai'i nei. I ia manawa, 'a'ole hīlina'i pono 'ia ke Ke'ena Kuleana Hawai'i (OHA). Ma muli o nā pilikia i kupu a'ela ma Honokahua, ua kau ka mana'o, 'a'ole i hiki iā lākou ke mālama i kēia kuleana nui. No laila, ua koho 'ia ke Ke'ena Mālama Wahi Kupuna (SHPD) ma loko o ke Ke'ena 'Oihana Kumuwaiwai 'Āina (DLNR), na kēlā ke'ena o ke aupuni e 'auamo i kēia kuleana. **Ua hala nā makahiki he 30, a he manawa kūpono paha kēia e ho'oili aku i kēia kuleana o ka mālama iwi kupuna ma luna o ke Ke'ena Kuleana Hawai'i?** ■

The Awakening of Honokahua: Part III



By Edward Halealoha Ayau

While the Honokahua disturbance issue was being resolved, a bill was introduced during the 1989 legislative session to amend Hawai'i Revised Statutes Chapter 6E to establish greater protection for unmarked



At the signing ceremony for Act 306. - Photo: Courtesy

Hawaiian burial sites over fifty years old. The intent was to create a legally binding process that would prevent a situation similar to Honokahua from happening again. However, the legislature did not approve the bill that session. Nonetheless, the Chairman of the Department of Land and Natural Resources, William Paty, announced that DLNR would administratively establish five island burial councils to assist the State in its decision-making regarding unmarked burial sites. Interim councils were established for (1) Hawai'i, (2) Maui/Lāna'i, (3) Moloka'i, (4) O'ahu, and (5) Kaua'i/Ni'ihau in an advisory capacity to assist the newly established State Historic Preservation Division.

The councils were comprised of Hawaiian and large landowner representatives. This was a significant development forward in the march toward legal empowerment of Hawaiians to speak on behalf of their ancestors in matters involving the proper treatment of unmarked burial sites over fifty years old.

In the summer of 1989, efforts were undertaken to consult with Hawaiian stakeholders and large landowner/developers to work out contentious issues contained in the previous legislation. It was no secret that large landowners and developers opposed the bill and unless their concerns were effectively addressed, the fate of the legislation during the next session would be no different. Having graduated from law school at the University of Colorado and just taken the State Bar Exam, I joined the Native Hawaiian Legal Corporation. My caseload included representation of a Hawaiian named Kalāho'ohie Mossman on whose behalf amendments to the historic preservation law would be undertaken. Work on re-drafting the legislation was also led by Dr. Don Hibbard, Administrator of the State Historic Preservation Division, and Dr. Davianna McGregor, a professor from the University of Hawai'i at Mānoa. A critical issue was the identification of the State agency that would house the program which would administer the island burial councils and support the management of Hawaiian burial sites. At that time, there was a lack of faith in the ability of the Office of Hawaiian Affairs to do so, given Honokahua. As a result, the revised legislation named DLNR as the appropriate agency through its State Historic Preservation Division. **Perhaps, after 30 years, the time has come to transfer the burial sites program to OHA?** ■

Edward Halealoha Ayau is the former Executive Director of Hui Mālama I Nā Kūpuna O Hawai'i Nei, a group that has repatriated and reinterred thousands of ancestral Native Hawaiian remains and funerary objects from the collections of museums and institutions worldwide. He trained under the direction of Edward and Pualani Kanahale in traditional protocols relating to care of nā iwi kūpuna (ancestral remains) and moepū (funerary possessions). He resides in Pana'ewa, Hawai'i.

Iwi Kūpuna Return

By Sterling Wong

In late February, OHA and a hui of cultural practitioners received 20 iwi kūpuna (ancestral bones) that were housed for over a century at the University of Cambridge, ending a decade-long effort to return the Native Hawaiian remains to Hawai‘i.

“The international repatriation of iwi kūpuna, moepū (funerary artifacts) and mea kapu (sacred objects) continues to represent a significant priority for the Office of Hawaiian Affairs,” said Dr. Sylvia Hussey, OHA Ka Pouhana (Chief Executive Officer). “We extend a warm mahalo to our team of experts and to the dedicated community members whose passion and commitment are what made the return of these kūpuna possible. In addition, we thank the University of Cambridge for their respectful collaboration with us. OHA hopes that this unprecedented repatriation by the University of Cambridge can serve as a model for other international museums and collections to return the ancestral remains of native peoples.”

“This cannot possibly repair the hurt caused by the extraction of the iwi but it is a necessary and long delayed act of justice. It is a sign of our deepest respect for your kūpuna. It is a sign of our deepest respect for your culture. It is a sign of our deepest respect for you,” said Professor Stephen J. Toope, Vice-Chancellor of the University of Cambridge. “I am grateful for the opportunity to repair the damage caused by our own ancestors. To your kūpuna I say: I am sorry that your voyage home has been so long interrupted, but I hope that you may now travel back in peace.”

This event is part of a major initiative by OHA and Native Hawaiian cultural practitioners to repatriate iwi kūpuna from international collections. Earlier in February, the hui of Native Hawaiians held consultations with six German institutions regarding claims for repatriation of iwi kūpuna, moepū and mea kapu. In 2017, the Dresden Museum of Ethnology in Germany transferred three iwi kūpuna to OHA and Native Hawaiian cultural practitioners, marking the first time the eastern German state of Saxony has repatriated indigenous human remains.

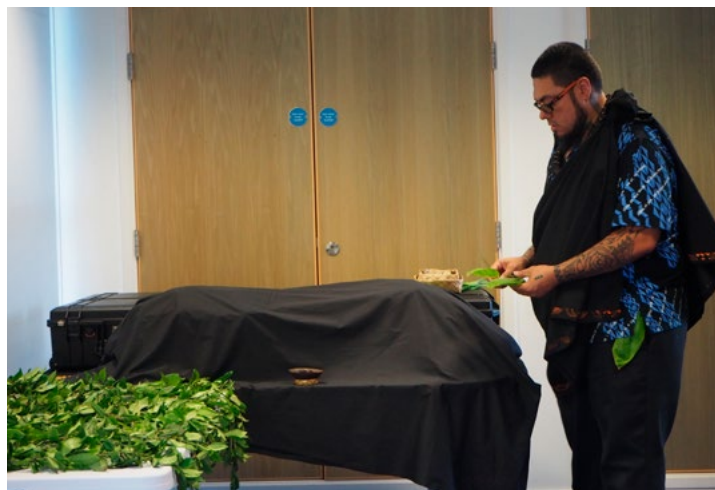
“Humanity benefits every time human beings agree to restore dignity to the deceased whose remains were removed without consent,” commented Edward Halealoha Ayau, a longtime advocate of iwi kūpuna repatriation. “We honor the leaders of Cambridge University for their courage to help us heal our kaumaha, our traumatic pain caused by the separation, and our innate desire to seek to return the ancestors to their moe loa after more than a century of being disturbed.”



Representatives from the University of Cambridge, OHA and the cultural practitioners who received the iwi kūpuna. - Photo: Courtesy



(L-R) Halealoha Ayau, Emma Rampton, Stephen Toope, Mehana Hind and Noelle Kahanu. - Photo: Courtesy



Cultural practitioner Mana Caceres pays respect to the iwi kūpuna. - Photo: Courtesy

The hui of Native Hawaiians on this trip included OHA Community Engagement Director Mehana Hind, former Executive Director of Hui Mālama I Nā Kūpuna O Hawai‘i Nei Edward Halealoha Ayau, UH Mānoa American Studies assistant specialist Noelle M.K.Y. Kahanu, and cultural practitioners Mana Caceres and Keoki Pescaia.

The hui received 20 iwi po‘o (skulls) originating from Nu‘uanu, Wai‘alae and Honolulu. The iwi were transferred from three separate private collections to the University of Cambridge between 1866 and 1903.

This was the first time in the 800-year history of the University of Cambridge that the institution returned remains based on a request from an indigenous group. The iwi kūpuna were among the 18,000 individuals from around the world that are housed at the University of Cambridge’s Duckworth Laboratory, one of the largest repositories of human remains in the world.

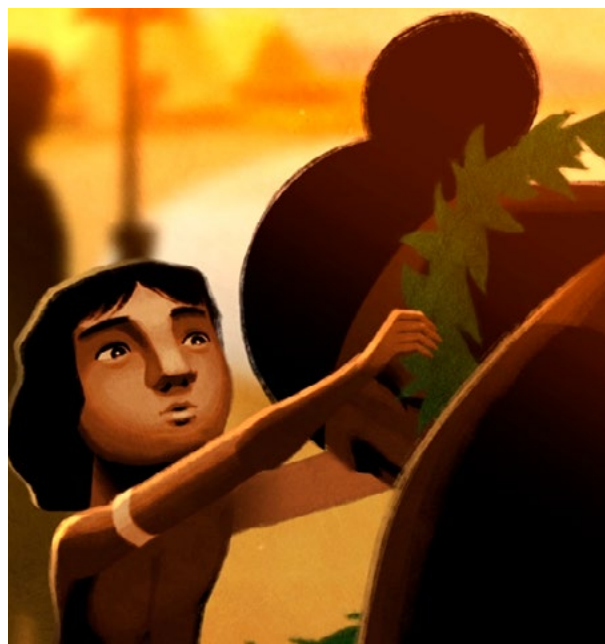
According to Dr. Cressida Fforde, who led the historic documentation research efforts on behalf of OHA, this is a historic moment in the history of repatriation from British institutions. “Cambridge University should be congratulated for recognizing the right of indigenous peoples to the repatriation of their human remains, as is enshrined in the United Nations Declaration on the Rights of Indigenous Peoples,” noted Fforde.

The Native Hawaiian hui escorted the iwi kūpuna home, arriving in Honolulu on March 1. OHA will next support the process to identify lineal and cultural descendants by the O‘ahu Island Burial Council and State Historic Preservation Division. Consultations regarding reburial will follow.

“I want to thank the University of Cambridge, Mr. Ayau and the Office of Hawaiian Affairs for working together to return to their homelands those ancestral people whose remains were taken from the Kingdom of Hawai‘i so long ago,” said U.S. Department of the Interior Assistant Secretary Susan Combs. “The University’s decision to release the iwi kūpuna recognizes the importance of treating human remains with dignity. It also reaffirms how important it is that Native American remains be treated with care and respect.”

“While OHA is pleased with the outcome of this repatriation, we recognize that there is much more work to do with other museums across the globe as we continue the sacred work to restore our ancestral Hawaiian foundation,” said OHA Chair Colette Machado. ■

Kapaemahu: A Lost Story Found



Kapaemahu festival still "child with lei". - Photo: Courtesy

By Puanani Fernandez-Akamine

A journey to Raiatea and the discovery of a handwritten manuscript from 1906 in a forgotten box of papers at UH Mānoa's Hamilton Library has resulted in the creation of *Kapaemahu*, an animated short film that was selected to premier at the 19th Annual Tribeca Film Festival as part of a program curated by renowned actress Whoopi Goldberg.

Kapaemahu is the mo'olelo of four healers who voyaged from Tahiti to Hawai'i in the 15th century. The healers were mahu; neither male nor female but a mixture of both in mind, heart and spirit. *Kapaemahu* is a passion project of Hinalaimoana Wong-Kalu, a kumu, cultural practitioner and OHA Community Advocate who understands the power that stories have to shape cultural narratives.

According to the mo'olelo, the healers settled in Waikiki and were beloved by the people there for their gentle ways and miraculous cures. When it came time for them to depart, the people memorialized them by placing four great stones near their dwelling place. The healers then transferred their names and healing powers to the stones and vanished.

This duality of male and female spirit was highly revered in traditional Polynesian culture, but religious, political and cultural influences in Hawai'i during the 19th and 20th centuries led to the suppression of this aspect of the mo'olelo and may be one reason why the story itself was nearly lost.

The stones remained a wahi pana for centuries, until 1905 when they were excavated from the Waikiki Beach property of Princess Likelike and her husband, Governor Archibald Scott Cleghorn. The legend of *Nā Pōhaku Ola Kapaemahu* was subsequently conveyed to Thrum's Hawaiian Almanac

by noted cultural expert James Harbottle Boyd, Cleghorn's son-in-law and a confidant of Queen Lili'uokalani.

During the 20th century the stones underwent varying degrees of neglect. They were buried under a bowling alley in 1941, recovered in the 1960s, and, after being unattended for many years, restored in a 1997 dedication ceremony on Waikiki Beach near the Police Station. But despite carrying the name "Kapaemahu," which noted scholar Mary Kawena Pukui translated as "the row of mahu," the fact of the healers' gender duality was omitted from the public record.

Upon her discovery of the manuscript in 2015, Wong-Kalu was determined to bring the mo'olelo back from obscurity and share it with the world. "As Kānaka we need to be active participants in telling our own stories in our own way," said Wong-Kalu, director and narrator of the film. To do this she partnered with Hawai'i-based filmmakers Dean Hamer and Joe Wilson, Oscar-nominated animator Daniel Sousa, and Pacific Islanders in Communications who co-produced the film. Intensive archival research, interviews with cultural experts, and a trip to the healers' home on Raiatea informed the team's creative approach.

The resulting film is a lyrical masterpiece. The animation employs a textured, hand-painted style of art rooted in Polynesian visual culture, with designs and palettes informed by the traditional art forms of tapa-making and lauhala weaving. The mo'olelo is narrated using the Ni'ihau dialect, which is the only form of Hawaiian that has been continuously spoken since before Western contact and the closest to the language of Tahiti that would have been spoken by the healers. This gives viewers an opportunity to hear the mo'olelo of *Kapaemahu* as it might have been originally shared.

Since the arrival of foreigners in Hawai'i, Kānaka Maoli culture has been under duress. Despite this, many aspects of traditional life, such as hula and navigation, have been successfully reclaimed and preserved. But other aspects, including language, healing practices and respect for gender diversity are still in progress. Mo'olelo like *Kapaemahu* offer insight into traditional culture and thought, and the way that Hawaiian narratives have been, and continue to be, shaped by contemporary social and political forces.

"In telling this story I hope that people will understand that what some people call legends are actually elements of our history," said Wong-Kalu. "The stones of *Kapaemahu* are more than a tourist site. They are an insight into our Pacific understandings of male and female, life and healing, and the spiritual connections between us all."

In addition to being an official selection of the Tribeca Film Festival, *Kapaemahu* is the subject of a feature-length PBS documentary currently in production, and will be the centerpiece of a major exhibition at the Bishop Museum exploring the contemporary history of Nā Pōhaku Ola Kapaemahu and related themes. The exhibition is scheduled to open in Spring 2022. ■



Kapaemahu festival still "stones" - Photo: Courtesy



Kapaemahu Producers (L-R) Dean Hamer, Hina Wong-Kalu, Joe Wilson. - Photo: Courtesy

E HO‘OKANAKA

INSPIRING &
UPLIFTING
THE NEXT
GENERATION
OF LEADERS

Creating a Network of Knowledge Via Mele

A new generation of Hawaiian leaders are rising to the challenges facing our islands and our planet. E Ho‘okanaka features these important new voices.



Zachary Lum- Photo: Jason Lees

By: Ku‘ualohapau‘ole Lau

At just 28 years old, Zachary Alaka‘i Lum has already made a name for himself as a haku mele (songwriter). The Ha‘ikū, He‘eia, O‘ahu native is a founding member of the musical group Keauhou, along with brother, Nicholas, and friend, Kahanuola Solatorio. Keauhou took first place at Ka Himehi ‘Ana in 2008 when the men were still in high school. Their debut album took top honors at the 2017 Nā Hōkū Hanohano Awards, winning nine awards in nine categories. Their second and third albums earned another five Nā Hōkū Hanohano awards in 2018, and three awards in 2019, respectively. Lum is a graduate of Kamehameha Schools Kapālama, where he was a Song Contest director for his class. Today, Lum, who holds a master’s degree in Ethnomusicology from UH Mānoa, is the Director of Choral Music at Kamehameha Schools Kapālama and will be pursuing a Ph.D. in Political Science in the Fall of 2020.

From where do you draw your inspiration?

“I think ‘āina is one of the most important inspirations, at least the most prominent for me. The mele allows you to encapsulate an experience in its context so that it can be revisited. Now you have these kīpuka of ‘āina right in your mele. To me, that’s aloha ‘āina; this song is going to allow me access to ‘āina, and access to the feelings that the ‘āina gives me, whether I’m home or wherever I may be. Now all of a sudden I’m taking my ‘āina with me. The ‘āina determines who we are. It’s a part of our identity and it’s a part of who we end up becoming.”

Can you give an example of your creative process in writing music?

“One very important process of haku mele is not necessarily to capture the haku mele’s experience, but rather what is happening around him or her, and to be a conduit for that. For example, there is a mele called, *Nani nā pali hāuliuli*

o nā Ko‘olau about the beautiful Ko‘olau mountain range, and because of this, we have the epithet ‘nā pali hāuliuli,’ a set of words that are synonymous with that place. To utilize that, maybe ‘pali hāuliuli’ finds itself in another mele. And because of this, the same concept will likely be used elsewhere. Now, we’re creating a network of knowledge via mele. It’s about the haku mele’s skill to utilize that which is already known and already understood. So now I can just say ‘nā pali hāuliuli,’ and the listener knows we must be in Kāne‘ohe or Kahalu‘u or ‘Āhuimanu. That is the beauty of mele. In my mind, the haku mele is the gatherer of those flowers of knowledge, and those flowers, which already exist, becomes the lei, becomes the mele.”

How do you see your music affecting people?

“I think mele is an apparatus for experience. I might write about something, but someone else is going to experience it differently. Now all of those experiences are being stored in that mele. So for any song, the different mana (versions) of the mele go to different people, different experiences. Those collective experiences become a repository of ‘ike. The beautiful thing is that it’s not about what’s right or what’s wrong or what I intended; it’s about how you contributed to what that is. How did you contribute to the meaning of that song?”

What is the role of music in telling the stories of our lāhui?

“Haku mele is like an ancestral technology. When we think about preserving knowledge, we think about libraries and we think about books. Now we think about websites. The wonderful thing about mele is that it’s a repository of knowledge that only exists when it’s practiced. Because of that, this knowledge only exists in the experience of mele. That requires practitioners of mele to practice. In doing so, we become a part of that knowledge and caretakers of that knowledge. Mele is a technology that we have because of the way that our ‘ōlelo works; various meanings for the same word. So now I’m going to put that ‘ōlelo into the scaffolding of melodies and harmonies. That is the genius of mele.

“If the haku mele is the collector and the arranger of that which already exists, he/she can put into one place something that’s beautiful, accessible and singable. There’s something beautiful in being a conduit for that.” ■



(L-R) Jonah Kahanuola Solatorio, Zachary Alaka‘i Lum and Nicholas Keali‘i Lum of Keauhou at the 2017 Nā Hōkū Hanohano awards where they won nine awards for their self-titled debut album. - Photo: Courtesy HARA

Actor/Playwright Delivers the Goods

By Cheryl Chee Tsutsumi

When he was growing up, Moses Goods was so shy, he spent more time playing with the chickens, turkeys, rabbits and cow that his family had at their Ha'ikū, Maui home than he did with kids his age. His imagination, way bigger than he was, whisked him and his furry and feathered friends on many great adventures in wondrous lands.

"I made up my own stories, my own worlds," said Goods, who is of half Hawaiian, half African American ancestry. "I could be a king, warrior, doctor, scientist, superhero, whoever I wanted to be. That brought me out of my shell for a little while."

In his junior year at Maui High School, Goods took a theatre class because he heard a girl he had a crush on was in it. She wound up withdrawing, but he stayed, enjoying the creativity and adrenaline rush of performing live. His interest in theatre deepened from 1998 to 2001 when he was a student at the University of Hawai'i at Mānoa.

"What excited me was the diversity," Goods said. "U.H. does Asian forms of theatre, such as Nōh and Kabuki, as well as Western drama, satire, comedy, improvisation and children's theatre. I loved it all but realized most people don't make a career of it. I was floundering, so I asked my dad what I should do. He said, 'What are you good at?' I said, 'I'm good at theatre.' He said, 'Well, do that.'"

So Goods embarked on that path as an unpaid actor for community theatre groups, including Kumu Kahua and TAG (The Actors' Group), before landing his first professional gig, with Honolulu Theatre for Youth (HTY), in 2003. The bashful boy from rural Ha'ikū was on his way to metamorphosing into one of Hawai'i's most prominent theatre artists.

"Acting helped me overcome my shyness," Goods said. "That's because when I'm on stage, I become someone else. People aren't looking at Moses anymore, they're looking at a character that I'm portraying."

In 2008, he accepted a position as an educator and storyteller at Bishop Museum. Around that time, he began dabbling in playwriting, which helped prepare him for his first commissioned project, from HTY, in 2013. Titled "Lono's Journey," it was about a selfish young man who becomes a better person



Moses Goods portrayed the god Lono in the very first play that he wrote, "Lono's Journey" in 2013. - Photo: Brad Goda

tory and culture.

"Early on, I made a list of legends, important events, historical figures, gods and goddesses—stories that I wanted to tell," Goods said. "I've met people who have given me other great ideas. I'm constantly adding to the list, but at the same time I'm checking things off it."

Examples of ideas that have come to fruition include Nanaue, the legendary shark man; Henry 'Ōpūkaha'ia, one of the first native Hawaiians to become a Christian; noted Hawaiian paniolo Ikuu Purdy, Eben Low and Ioane Ha'a; King Kalākaua and Queen Lili'uokalani, Hawai'i's last reigning monarchs; and Duke Kahanamoku, who won three Olympic gold and two silver medals for swimming and is known as the "father of modern surfing."

In order to tell a story accurately, Goods knows he must have an in-depth understanding of the subject. Research is thus an important part of his process. Books and the archives at Bishop Museum and the Hawaiian Mission Houses have been valuable resources as have people who have personal

with the guidance of the Hawaiian god Lono.

That was a turning point for Goods, who had long yearned for the chance to develop and present stories that were meaningful to him as a Hawaiian. Since then, he has built an impressive body of work that ranges from short one-man shows to full-length plays, most of which are rooted in Hawaiian his-

connections with the topic he's exploring.

Goods collaborated with Lee Cataluna, a Honolulu Star-Advertiser columnist and veteran playwright, to write the script for "Ke Kula Keiki Ali'i: The Royal School," a 60-minute HTY musical that will debut next fall (see sidebar). It's based on a thought that had been in the back of Goods' mind for years.

"I had always wondered what the ali'i were like when they were children—before they became iconic figures," he said. "I envisioned songs helping to move the story along."

In 1839, King Kamehameha III founded the Chiefs' Children's School, O'ahu's first school, to educate 16 young royals for their future roles as rulers. Run as a boarding school by missionaries Amos and Juliette Cooke, it was located where the State Capitol now stands. Its name was changed to Royal School in 1846, and four years later it closed because of dwindling enrollment (among other things, the students graduated and got married).

Lili'uokalani is the main storyteller in "Ke Kula Keiki Ali'i," which features six original songs composed by Goods. Among the other characters are Alexander Liholiho and Lot Kapuāiwa, who became Kamehameha IV and Kamehameha V, respectively. Goods plays their older brother, Moses Kekūāiwa, who also attended the school. He is not well known because he died of the measles in 1848, when he was only 19.

"While doing research, Lee and I found some of the children's diaries in the Mission Houses' archives," Goods said. "It gave us chicken skin to think we were reading words actually written by them. Every time I write a script, every time I go on stage, I remind myself, 'Tell the story accurately, tell it well, because these were real people who deserve to be represented in the best possible way.' I see that as my kuleana, my responsibility." ■

Cheryl Chee Tsutsumi has enjoyed a 43-year career in journalism in Hawai'i. She has written 12 books about our Islands' history, culture, food and lifestyle and has won multiple awards from the Society of American Travel Writers for her "Hawaii's Backyard" column, which runs in the Sunday edition of the Honolulu Star-Advertiser.

Ke Kula Keiki Ali'i: The Royal School

Performances will be at Tenney Theatre, 229 Queen Emma Square in downtown Honolulu in the fall.

Please call 839-9885 or go to:

www.htyweb.org/royal-school for more information.

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The Making of a Short Film About George Helm

By Puanani Fernandez-Akamine

Seven years ago filmmaker ‘Āina Paikai and his friend, Kaliko Ma‘i‘i, talked about making a movie about Hawaiian folk hero George Helm. The long-time friends had always wanted to work on a project together, but Paikai was full time at ŌiwiTV while Ma‘i‘i was working full time with Hawai‘i 5-0 and both had young families. Still, Paikai couldn’t stop turning the idea around in his head. He read Rodney Morales’ book, *Ho‘iho‘i Hou: A Tribute to George Helm and Kimo Mitchell* and, just to challenge himself, began writing a movie script.

That seed of an idea all those years ago has blossomed into a narrative short film written and directed by Paikai called “Hawaiian Soul,” a biopic on the life of George Helm which he hopes to premiere on Moloka‘i next month. The movie title is borrowed from the name of the song written by Jon Osorio and Randy Borden on the day in March 1977 that the search for George Helm and Kimo Mitchell was called off.

Helm and Mitchell, both members of the Protect Kaho‘olawe ‘Ōhana (PKO), were lost at sea after setting out for Molokini from Kaho‘olawe on their surfboards in the early morning hours of March 7, 1977. Their disappearance launched a massive search, but they were never found. Helm, a charismatic leader, was one of the founders of the PKO and a major force behind the emerging aloha ‘āina movement. Helm was also a gifted musician and talented falsetto.

It is George Helm the musician, not the activist, who is the focus of Paikai’s film. “The movie deals more with his musical aspirations,” shared Paikai. “But it also shows how he used music to gently present his message of aloha ‘āina which, at

that time, was really radical.” Helm was raised on Kalama‘ula Homestead on Moloka‘i. The family farmed and it was this upbringing that was foundational to Helm’s understanding of aloha ‘āina. The Helm ‘ohana was also extremely musical and his passion for music was cultivated when the family gathered together in the evenings to play music. As a teenager, Helm was accepted to Saint Louis School in Honolulu on an athletic scholarship, and it was there that he honed his talent as a musician and singer under the guidance of legendary teachers John Lake and Kahauanu Lake.

The movie follows Helm from childhood to adulthood, and explores his musical and ideological evolution. While the film includes vignettes that one might expect to see in a story about the iconic leader of the aloha ‘āina movement, the movie stays rooted in Helm’s music. Paikai’s premise is that it was music that ultimately allowed Helm to find his voice and become the

man who is remembered today. “I realized that it was because of his musical talent that his activism was possible,” explained Paikai who maintains that it was Helm’s stature as a musician, along with his natural charisma, that provided him with a platform to speak out against the bombing of Kaho‘olawe.

Despite his vision for the film, Paikai had no personal connection to the Helm ‘ohana and no way to approach the family with the idea. But then destiny intervened. Paikai was on staff at ŌiwiTV, and as part of the team who filmed the epic Mālama Honua Worldwide Voyage, he met several members of the Helm ‘ohana who were also involved in the project, including Kekama Helm (the son of George’s brother Adolph Helm) with whom Paikai sailed on the 29th leg of the voyage, from Rapa Nui to Tahiti. As it happened, Kekama was also a good friend of Paikai’s ‘ŌiwiTV boss, Na‘ālehu Anthony.

“On board the canoe you become family,” Paikai said. So with a friendship cemented in the shared adventure of sailing across miles of open ocean, Paikai cautiously shared his idea with Kekama. Back home, they continued the conversation and Kekama eventually set up a meeting with some of Helm’s siblings. At that meeting Paikai was able to introduce himself, his intentions, and his script to the family.

The Helm siblings were receptive to the initial idea and as the project picked up momentum, there were additional meetings and conversations with other family members, everyone testing Paikai’s sincerity and motives. But once the ‘ohana was satisfied that Paikai’s purposes were pono, they wanted to be involved.

In addition to approaching the Helm ‘ohana with his idea for the film, Paikai also approached the PKO, sitting down to talk with Dr. Emmett Aluli to make sure he was also okay with him telling this story. “The PKO was almost as critical as the Helm ‘ohana in terms of making sure that we were doing the right things for the right reasons,” recalls Paikai. “Of course, the PKO is George’s child in a way, so the members feel very close to him. These are the people who still go to the island every month to continue the work for which George sacrificed his life.”

PKO members and advisors for the film included Kaliko Ma‘i‘i, the friend who initially collaborated with Paikai on the

Casting the film was a community effort. While there are professional actors here in Hawai‘i who Paikai could have hired, he felt that, for this particular story, he needed to find actors from among the Helm family’s network of friends. That is how they found their lead, Kolea Fukumitsu, who plays George as an adult. Kolea is the son of Keoki Fukumitsu, a seventh generation kalo farmer and a contemporary of Helm’s who was active in the Aloha ‘Āina movement in the 1970s and 80s. Kolea’s son, Kamakani, plays George as a child.

Referring to George Helm and Kolea Fukumitsu Paikai said, “It’s uncanny how much they look alike. Once I saw Kolea’s picture I was like ‘I think that’s the guy.’ And then he submitted his audition tape expressing why he wanted to do the film and I thought to myself ‘he gets it’ and I knew that I wouldn’t have to explain what we were trying to accomplish with the film or why it was important. He was living the lifestyle that George dreamed of for our children. It was just the perfect fit.”

The film’s three other principle actors who play PKO leaders Walter Ritte, Loretta Ritte and Emmett Aluli are: Lohiao Paao, Melia Kalawe and Mataio Sibayan, respectively. All three are from Moloka‘i and all have connections to the real people they are portraying. “These folks were the magic four who actually helped to inspire these events, so we wanted to honor them as well and make sure it was okay to represent them in the film. The fact that they are all from Moloka‘i helps to keep the story true to their island and to the people who lived this,” Paikai explained. “These people are still here and needed to have a say in the story, and about the actors selected to portray them.”

Paikai rented the best equipment possible and flew the crew to Moloka‘i. Altogether about 50 people worked on the project. In addition to Paikai, his crew, and the four principle actors, there were 12 additional featured actors from Moloka‘i and a few dozen extras on O‘ahu for a Waikiki scene. On Moloka‘i the crew stayed at Kekama Helm’s home on Kalama‘ula Homestead where George was raised. The Helm ‘ohana took it upon themselves to prepare meals for the cast and crew, and in the evenings they all had dinner around a big table under a tarp in the backyard and played music until 2:00 a.m. Then after catching a couple hours of sleep, they’d be up at 4:00 a.m. and begin shooting at 5:00.



‘Āina Paikai directs Kolea Fukumitsu in a scene. | Melia Kalawe (far left), who plays Loretta Ritte, poses with some of the Moloka‘i kūpuna who were “featured extras” in the church scene. | (L-R) Mataio Sibayan, Kolea Fukumitsu, Melia Kalawe and Lohiao Paao prepare for a take. - Photos: Courtesy

idea of the movie so many years earlier, and Laiana Wong, another PKO member, who also helped to produce the film.

With a script in hand and the support of the Helm family and the PKO, the next obstacle was funding. Then in 2017 Pacific Islanders in Communications created a “Digital Shorts Fund” open for the first time to narrative filmmakers. Paikai wrote a grant proposal but was unable to secure funding in the first grant cycle, so the project sat for another year. Undaunted, he applied again the following year with a stronger proposal and was awarded a grant in late 2018.

Paikai spent the first half of 2019 assembling his cast and crew and working on pre-production. The film itself was shot in about seven days last October, primarily on Moloka‘i with a few scenes on O‘ahu. “That’s actually kind of long for a short film. Normally short films are shot in three to four days,” shared Paikai.

“We were immersed into the lives and homes of the Helm ‘ohana,” Paikai shared. “It was such a privilege.” While the film schedule was intense and somewhat arduous, for Paikai and his team the production process on Moloka‘i was nonetheless joyful. “The long days were tough and all that, but it was just outstanding. Everyone enjoyed themselves and I think we really created a bond, this familial relationship.”

In any production, unforeseen problems and challenges arise. Perhaps it was the spiritual connection of the cast and crew to this film and to Helm himself, but the problems Paikai encountered filming the movie were nothing more than minor inconveniences. “It’s kind of laughable when I think about all of the things we didn’t have going into production,” recalls Paikai. “But then, for whatever reason, the things we needed

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HAWAIIAN SOUL

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showed up. After a while I realized that whatever we have is what we need. It was like our kūpuna, or maybe George himself, guiding us and giving us these, like, tokens to make sure that it all worked.”

Telling a story that began sixty years ago is an ambitious venture for any filmmaker. “The obvious challenge of doing a period piece is that it’s always more expensive and more difficult to make it believable,” said Paikai. At the top of the list are things like wardrobe and production design. Paikai was able to tap a wardrobe professional, Charlie Kaco, who used his connections in L.A. to help get clothing from the 1960s and 70s. On Moloka‘i the ‘ohana and friends working on the film were able to find and borrow an old VW bug and Toyota truck. And the Waikiki scene where George plays music for the tourists was filmed at La Mariana, a restaurant and bar near Sand Island with a retro mid-twentieth century Hawai‘i vibe.

The resulting film is a labor of love, a gift to the Helm ‘ohana and to the people of Hawai‘i. “This story is for a Hawai‘i-based audience,” said Paikai. “It

works on several levels. It’s for the kūpuna who remember George and his music and charisma and fell in love with him. And it’s for the folks in my generation, the mākua, who see him as a hero, almost a mythological figure. And it’s for the youth who maybe don’t know who he is and need to be introduced to this man who was so talented and inspirational. I believe this film will resonate with the people of Hawai‘i as well as with other Pacific peoples dealing with their own native rights and aloha ‘āina issues. I think all indigenous people can resonate with this film.”

Ultimately, Paikai hopes the film will cultivate a greater appreciation for, and understanding of, aloha ‘āina. He has a long term vision of rallying the community via community screenings of the film and an impact campaign. “My hope is that the film will inspire. The message of aloha ‘āina was something George wholeheartedly believed in and wanted to share in order to change the mindset of our people; and that, he eventually did,” Paikai said. “We are living in a time where we are proud to be Hawaiian and more active in fighting for what we believe. George Helm was instrumental in changing the consciousness of our people.” ■



‘Āina Paikai and crew members observe a scene via a field monitor. The PIC funding they received allowed them to rent the equipment they needed. - Photo: Mikiala Pescaia

HAWAII'S VIDEO STORYTELLERS

When a Picture is Worth a Thousand Words

By Puanani Fernandez-Akamine

Nā Maka O Ka ‘Āina:

Joan Lander and Puhipau

In Hawai‘i’s tightly-knit community of ‘ōiwi video storytellers and documentary-makers, Joan Lander and Puhipau (Abe Ahmad) are honored as revered kūpuna. The duo, whose video company Nā Maka o Ka ‘Āina was established in 1981, were among the first videographers to produce documentaries about the burgeoning aloha ‘āina and Hawaiian sovereignty movements.

A familiar sight at protests or evictions, for 35 years they filmed the events occurring in the Native Hawaiian community. Their work included a plethora of political videos



Puhipau and Joan Lander on location in the 1980s. - Photos: Courtesy

on topics including Kaho‘olawe, sovereignty and Hawaiian language immersion. But their work was not limited to social justice and activism. They also produced a large body of work documenting various aspects of Hawaiian culture, music and wahi pana, recording thousands of hours of interviews with kūpuna and cultural experts, many of whom have since passed on.

When Puhipau passed in 2016, Nā Maka o Ka ‘Āina had produced some 98 titles and had screened their documentaries at 82 Film Festivals across the globe in places

like Germany, Fiji, Sweden, Brazil, Russia and Iran. Over the years their work garnered 13 International Film Festival Awards and another 11 Community Awards here in Hawai‘i. Their documentaries have been aired on major Hawai‘i broadcast stations and ‘ŌiwiTV, on various public access channels locally and on the continent, on the national and local PBS channels, and on international television in Aotearoa, Canada, Australia, Samoa and Denmark.

Lander and Puhipau met when Lander was helping to edit a Windward Video (Victoria Keith and Jerry Rochford) production called “The Sand Island Story” which documented the 1980 Sand Island eviction. Puhipau was spokesperson for the group that was arrested, and had been asked to narrate the video. “It was a happy partnership when Puhipau and I got together,” reflects Lander. “He wanted to use video to create programs about his people’s history of dispossession, and I wanted to be more involved with Hawaiian issues programming. Our partnership enabled me to work with him to tell the stories of his people and his land.”

That partnership proved to be ground-breaking. Working as co-producers and co-directors, Lander operated the camera and Puhipau was the sound recordist and interviewer. “I could see the look in people’s eyes as they talked to Puhipau, knowing they could trust him with their words and images,” Lander recalls. “He was always intent on elevating them, honoring their words, giving them recognition. And they could sense this.”

Now 73, Lander hopes that their videos will provide future generations with a record of what life in Hawai‘i was like during the last quarter of the 20th century and early 21st century, and how the Hawaiian people have tried to save their way of life. “One thing that struck me doing research over the years was how pictures told the story in a way that books never could. The old photos and film footage lets us see people living their lives in times past and trying to hold on to what was precious to them.”

Nā Maka O Ka ‘Āina laid the foundation for subsequent generations of Hawaiian video storytellers, and Lander is optimistic about that future. “Puhipau and I were drop-jawed when we saw all the coverage of the Maunakea demonstrations in 2014 and 2015,” Lander said. “Here were these young folks shooting the events on their cell phones and uploading them within hours or live-streaming. And their videos were going viral!” Just ten years earlier in 2005, Lander and Puhipau had completed “Mauna Kea – Temple

Under Siege,” a one-hour documentary that took them years to produce and which aired just two times on PBS.

“The stories today are told through amazing videography and compelling music and art, all put together succinctly,” Lander mused. ““Changing the world through access to mass media,’ our mantra back in the 70s, is happening now more effectively than ever before.”

These days, Lander’s focus is on raising money to preserve, catalog and digitize Nā Maka O Ka ‘Āina’s library of over 8,000 videotapes so the footage will be accessible to future filmmakers and researchers. It’s a huge job and significant funding is required for air conditioning to keep the tapes in a climate-controlled environment, for equipment maintenance, for storage drives and for the time required to do the work. Eventually, the entire collection will be deposited at ‘Ulu‘ulu: The Henry Ku‘ualoha Giugni Moving Image Archive of Hawai‘i at UH West O‘ahu.

As Lander reflects on her years of documentary filming in



More than 8,000 Nā Maka o Ka ‘Āina videotapes await cataloging and digitizing. - Photos: Courtesy

Hawai‘i, her thoughts naturally turn to Puhipau, who started as her video partner and became her husband. “I was the editor, but Puhipau had the final say in whatever went out under Nā Maka O Ka ‘Āina’s name. It was his culture, his country, his people’s stories. It was a total blessing to be able to work with him for 35 years and help tell those stories. My job now is to preserve his legacy by making all the material we produced accessible.”

Visit Nā Maka O Ka ‘Āina’s website at: www.HawaiianVoice.com, or their YouTube channel at: www.youtube.com/HawaiianVoice. Some of their programs can also be streamed on: www.oiwi.tv.

Juniroa Productions/ Rock Salt Media and ‘Ulu‘ulu:

Heather Haunani Giugni

In 1985, shortly after the launch of Nā Maka O Ka ‘Āina, another major ‘ōiwi talent emerged on the scene when Heather Giugni created Juniroa Productions with partner Esther Figueroa, who Giugni says, “taught me to embrace

Hawaiian politics.”

Barely 31 years-old at the time, Giugni, a Kamehameha



Giugni (right) mentors KSK students Jessica Kim and Chantelle Soto at the 1992 Festival of Pacific Arts in Rarotonga. - Photos: Courtesy

Schools Kapālama graduate, left a stable position at KGMB News because she could not see a career pathway to becoming a TV Newscast Director; at the time, only men were being groomed for that role. She also wanted to do stories about Hawaiians. When she resigned a colleague told her she was “making the mistake of her life.”

Giugni learned her craft in the 1980s, inspired by the issues and players she met in those early years. “In the 70s, Videololo, a group of artsy, passionate, socially-conscious folks were documenting life in Hawai‘i,” recalls Giugni. “Joan Lander was part of that group. Don Ho hired Videololo to film George Helm at an ‘Iolani Palace event. There was also another production company at the time called Windward Video. They produced the documentary on Sand Island and that became a seminal film for its time. Then Joan and Puhipau created Nā Maka O Ka ‘Āina and became history.”

An early Juniroa production was called *E Mau Ana Ka Ha‘aheo: Enduring Pride*, a lifestyle series sponsored in part by OHA and Kamehameha Schools which aired on KHET and KGMB from 1986-1987. Giugni went on to produce *On Target*, a health series for and about Native Hawaiians which was broadcast on KITV in 1995, *One Voice*, a 2009 documentary about the Kamehameha Schools’ Song Contest, and *Under a Jarvis Moon*, a 2010 documentary co-directed by Giugni and Noelle Kahanu, about the young men, recruited primarily from Kamehameha Schools, who were sent to “colonize” the strategically located Line Islands in the 1930s and 40s.

In 2012 she re-branded Juniroa Productions “Rock Salt Media” and in 2014 she won an Emmy for *Family Ingredients*, a PBS series hosted by chef Ed Kenney that explored the untold stories behind the dishes and recipes of Hawai‘i’s shared community. More recently, Giugni co-produced the Hawaiian language version of Disney’s animated feature, *Moana*.

From the start, Giugni focused on the importance of training more Hawaiians in the field. “I wanted Hawaiians to be able to use these tools to tell our stories; to be in front of and behind the camera, and to even make it a career choice!” exclaimed Giugni.

In the early 1990s Giugni was involved in a variety of “media activist” efforts to create video curriculum and to create a space for indigenous filmmakers. She was one of the founding members of Pacific Islanders in Communications (PIC), established in 1991 to “support, advance and develop” Pacific Island media content and talent. A decade

or so later, Hollywood Producer and ‘Iolani graduate Chris Lee returned to Hawai‘i to establish the Academy for Creative Media (ACM) at UH Mānoa. This is where legendary Maori filmmaker Merata Mita taught and mentored many of Hawai‘i’s current filmmakers including Na‘alehu Anthony (Palikū Documentary films) and ‘Āina Paikai who just produced and directed *Hawaiian Soul* (see related story).

With the establishment of entities such as PIC, ACM, ‘ŌiwiTV, the World Indigenous Television Broadcasters Network and Hawai‘i Women in Filmmaking, in addition to the contributions of dozens of individual filmmakers, such as Meleanna Aluli Meyer (*Puamana 1991*), Stephanie Castillo (*Simple Courage 1992*), Ciara Lacy (*Out of State 2017*), Erin Lau (*The Moon and The Night 2017*), and Justyn Ah Chong (*Down on the Sidewalk in Waikiki 2019*), the future of ‘ōiwi filmmaking is bright. “We have been crazy successful as long as you measure success by the art created and the social change that you make,” declared Giugni. “This career is not easy. It is about grants and passion. It’s about story and community and making a difference.”



Giugni at the 2014 Hawai‘i International Film Festival.- Photos: Courtesy

Department of Education to create Hawai‘i’s first moving image archive, “‘Ulu‘ulu: The Henry Ku‘ualoha Giugni Moving Image Archive of Hawai‘i.” The archive is housed at UH West O‘ahu and is officially a project of the ACM. It is named for Giugni’s father, a long-time friend and aide of Senator Inouye’s and the first U.S. Senate Sergeant-at-Arms of Hawaiian ancestry. Giugni serves on staff at ‘Ulu‘ulu as Collections Specialist/Producer.

The mission of ‘Ulu‘ulu is to preserve film and videotape related to the history and culture of Native Hawaiians and the people of Hawai‘i. ‘Ulu‘ulu is supported, in part, by OHA’s Hale Noelo Research and Technology Center. “Celluloid arrived in the islands in the early 1900s. By the 1920s Hollywood went crazy for Hawai‘i and we became a pathetic, savage backdrop in most of their films,” Giugni said. “When we took over the cameras in the 1970s, that began to change. Today we have wonderful storytellers from younger generations who have continued the work that was started 40 years ago. You can find all of this and more at ‘Ulu‘ulu.”

For more information go to: uluulu.hawaii.edu.

STORYTELLERS

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‘Ōiwi TV: Na‘alehu Anthony and Bryson Hoe

For Na‘alehu Anthony, filmmaking was born from the idea of protest. His parents are Jim Anthony and Lilikalā Kame‘eleihiwa, well-known community activists, and he “grew up” on the protest circuit in the 1980s before it was cool. “We used to go down to the capitol and hold signs and I remember thinking as a kid, ‘there has to be a better way to do this,’” said Anthony.

Even as a child, Anthony realized that the news media wasn’t giving their grievances fair coverage; if indeed the media showed up at all. It occurred to him that the activists were missing an important piece of the puzzle: access to cameras and microphones. “Once I realized the power of media, I knew that if I just owned a camera, I could tell the stories we wanted to tell, and we could have the kind of conversations with our people that we’re having now.” His need to tell the stories about the issues affecting the Hawaiian people was the genesis for Anthony’s production company, Palikū Documentary Films.

Anthony started Palikū in 1999. He quickly realized that having equipment and filming rallies felt great, but it wasn’t going to enable him to support his family. He decided to go back to college to pursue an MBA to learn how to actually make a living at filmmaking. It was during his time studying business at UH Mānoa that the idea for ‘ŌiwiTV began to



Anthony during the filming of Moananuiākea. -
Photo: Courtesy ‘ŌiwiTV

form. “It was the answer to getting content for Hawaiians by Hawaiians about Hawaiians to a large audience before social media came along.”

‘ŌiwiTV was launched in 2008 by Anthony and co-founders Amy Kalili and Keoni Lee. Kamehameha Schools saw the value in what they were trying to accomplish and helped pitch the idea to Oceanic Time-Warner, who gave them a channel. “It was Video on Demand, basically an early version of the internet on TV,” said Anthony. “We captured our audience before Facebook or Instagram or any of those things, and then we transitioned with people as the platforms changed.”

To get ‘ŌiwiTV off the ground, Anthony needed content so he flew to Hawai‘i Island to meet with Nā Maka o Ka ‘Āina. “You cannot talk about indigenous filmmaking in Hawai‘i without giving a nod to Joan and Puhipau. They were doing it when it was straight up impossible to do it. And they did it with no money or resources and they kept doing it,” recalls Anthony. “I said to them, ‘Let me borrow ten of your top titles for six months and let’s see what happens.’ And that is

how we got the content for ‘Ōiwi. I walked away from that meeting with a box of tapes.”

Undoubtedly the most epic project during Anthony’s tenure at ‘ŌiwiTV was producing the film, *Moananuiākea*, which combined Anthony’s two passions: sailing and filming. “Part of me believes that, unknowingly, we created ‘ŌiwiTV to do the worldwide voyage,” reflects Anthony. “I know we’re the only ones who could have done it. Our staff went to crew training and became crew members. That was the only way to get the kind of intimate content that made it into the film; we were insiders capturing these moments. The biggest compliment I got as the leader of the storytelling component of the voyage, was when the captains and navigators would tell me ‘Those ‘Ōiwi guys can sail with me anywhere.’”

“As we capture these stories, we recapture our voice and the mana therein,” reflects Anthony. “And when we broadcast it back out it reverberates in the community, and that builds into the way we see Hawaiians being activated today. That’s the important part about mo‘olelo; we haven’t forgotten the stories, we are retelling them as we go. We are adding to our story and we’re doing it with purpose.”

For almost a decade Anthony managed ‘ŌiwiTV, training and mentoring dozens of people, many of whom have continued in the business. However, Anthony recently passed the mantle of leadership to Bryson Hoe who now serves as Executive Director of ‘ŌiwiTV, allowing Anthony to focus on creating content via Palikū. ‘ŌiwiTV has been reorganized as a nonprofit, and Anthony is confident Hoe will take it to the next level. “Bryson is well-equipped to run the television station. He’s the kind of leader that will always be forward-thinking and will fine tune the station to be a better deliverer of content to our people.”



Hoe checks equipment before a shoot. -
Photo: Courtesy ‘ŌiwiTV

‘ŌiwiTV. “The discussion was about what to do and how to give back,” Hoe shared. “I could design public health programs and maybe a handful of people would adopt them, or I could leverage the impact of technology and media to change the conversation about Hawaiians and where we are as a lāhui.”

Like Anthony, Hoe’s biggest project to date was participating in the worldwide voyage and working on *Moananuiākea*. “I was the data contact for our person on the canoe during each leg of the voyage,” said Hoe. “So pretty much every day of the 1,000 day voyage I was online answering emails and tracking the media.” It was also Hoe’s first voyage. He sailed on the leg from Darwin, Australia to Bali, Indonesia. Hoe’s father, Kealoha Hoe, a 20-year voyaging veteran, was on the next leg, from Bali to Mauritius. “To see my dad in Indonesia and to hand the canoe off to him was pretty cool,”

remembers Hoe. “We had a moment out there and I finally understood what it was like to be on the canoe and why it was so special to him.”

With an eye on the future of ‘ŌiwiTV, Hoe is looking for new ways to leverage technology. “The way we tell stories has changed over time, and we are trying to do more with less. How do we take one piece of media and use it for multiple purposes on different platforms? Economics are always an issue and so we are forced to be nimble and try to use technology to make things easier at lower price points without sacrificing quality or credibility.”

In terms of creating content and programming, Hoe understands that video storytellers are in a privileged position to capture moments, whether it is visually, or in the ‘ike shared during an interview. “You often have no idea the ‘ike that’s embedded in these conversations until later. You may have asked questions for your story, but the ‘ike they shared was not related to the story you were trying to tell; they just wanted the opportunity to tell the stories that are important to them and have it recorded for posterity.”

Hoe believes the future for the station is both as a content creator and a content conduit for other ‘ōiwi filmmakers and producers. “Our next step is to build capacity and anticipate the type of technological expertise needed to move forward as storytellers. We always want to be content creators because it keeps us sharp,” Hoe emphasizes. “But we aren’t the only ones producing content. So how do we leverage that? Maybe a content aggregation platform where all content is available in one place.” In particular, Hoe is excited about the potential for collaborating on creating content in Hawaiian for children. “There’s an overwhelming demand for kids’ programming. Instead of Nickelodeon or Cartoon Network, why not create programs that draw on our own stories in our own language?”



Hoe (left) and Anthony behind the scenes at an ‘ŌiwiTV production. -
Photo: Courtesy ‘ŌiwiTV, Leimaile Barret

‘ŌiwiTV is part of a global consortium of indigenous broadcasters, but unlike most of them, has no government funding support. Hoe looks to these broadcasters, with healthy budgets for research and development, for examples of formatting and best practices that can fast-track programming at ‘ŌiwiTV. “Our storytelling is very similar to what is being done around the world in other indigenous communities, from Australia and Aotearoa to Norway and Wales. They have the same concerns, like language revitalization and normalization. So by learning from them, we can accelerate our 20-year trajectory.”

Visit ‘ŌiwiTV and check-out their programming at: <https://oiwi.tv/> ■

Affordable Rentals Coming to Kapolei

A recent development agreement with KG Kapolei Parkway LLC has made way for the development of an affordable rental housing project in Kapolei. The three-building complex will offer 404 affordable studios, and one-, two-, three- and four-bedroom rental units to be occupied by households earning 60% or below the area median income (AMI) for Honolulu. At least 21 of the units will be reserved for residents earning 30% or less than the AMI. The project will include nearly 650 parking stalls, recreation rooms, laundry facilities, outdoor parks and recreation areas.

Kapena Recognized

The House of Representatives honored the local band, Kapena, during its regular session Friday, March 13 for the group's Lifetime of Achievement in Contemporary Hawaiian Music. Representative James Kunane Tokioka introduced a House Resolution to honor the group. In the resolution Tokioka said the House recognizes Kapena for their profound impact on island music. The band, founded by Kelly "Boy" De Lima, Timo Tatofi and Tiva Tatofi in 1985, has won many Nā Hōkū Hanohano awards over the years including Album of the Year, Group of the Year and Music Video of the Year in 2018. Members of the De Lima 'ohana were on hand to receive the award.

New Hawai'i Wood Products Directory

The Hawai'i Forest Industry Association (HFIA) is leading the development of a Hawai'i Wood Utilization Team (HWUT) website, which features a Wood Products Directory. HFIA is encouraging all buyers and sellers of wood products and services to create a profile listing. Creating a profile is free and takes only a few minutes. Anyone interested in being listed or consumers looking for supplies or services are encouraged to log onto www.hawaiiwoodproducts.com. HFIA is a nonprofit corporation founded

ASSUMING OUR POLITICAL KULEANA



OHA Community Outreach Specialist Kumu Hinalaimoana Wong-Kalu (center) with "Assuming Our Political Kuleana" workshop participants. OHA hosted the workshop in late February in Kapolei, O'ahu. The workshop combined learning oli and how to submit legislative testimony to impact your community. Visit www.oha.org/vote for updates on future workshops. - Photo: Kaukaohu Wailani

by and for people committed to managing healthy and productive forests. The Directory will connect buyers and sellers of Hawai'i's wood products and services. The HWUT website was launched in 2019 and to date, the online directory includes 225 vendors.

Surf Studies at Chaminade Summer Institute

Chaminade University's Summer Institute 2020 will shine a spotlight on the emerging academic field of Surf Studies with two special courses that will provide students with the opportunity to participate in building the community of experience dedicated to the study of surfing and surf culture. The first course is called Surf Studies in Hawai'i. Participants will survey the Native Hawaiian origins of surfing, compare surf culture in Hawai'i to elsewhere in the world, analyze the economic, cultural and other impacts of surfing, contextualize media representations of surfing and surfers, and, of course, enjoy great surfing nearby. Participants in the Institute can earn three college credits, but it is open

to anyone 21 years or older who wants to take part in the emerging Surf Studies community. The course will start on July 6, 2020 and the cost to participate is \$2,000. In addition, Chaminade is offering a Hawai'i Surf Studies Symposium. This one-day event will offer a venue for a shared academic and creative enterprise related to current research in Surf Studies as an academic field. The Symposium will take place on August 1, 2020 and the cost to participate is \$250. For additional information or to register please visit www.chaminade.edu.

Maui County Public Works Cited

The Maui County Department of Public Works was found to have violated state law by failing to conduct an environmental review for a streetlights project that threatens harm to Maui's imperiled seabirds and sea turtles. The February ruling comes one year after Hawai'i Wildlife Fund and the Conservation Council for Hawai'i, represented by Earthjustice, sued to block the replacement of approximately 4,800 streetlight fixtures across the county with new light-emitting diode (LED) fixtures that emit high

levels of short-wavelength blue-white light, which increases the risk of seabird and sea turtle disorientation and death.

The court ruled that the county violated the Hawai'i Environmental Policy Act (HEPA) by signing a contract committing \$1.9 million toward the streetlights project without first considering the environmental impacts, and by exempting the project from HEPA review after installations began. Before the county can continue with the project, it must complete the public environmental review process mandated by HEPA, beginning with an environmental assessment. Later this year the court is expected to address the citizen groups' request for a court-order mandating the installation of filters to reduce blue light on the 947 LED streetlights that were illegally installed without any environmental review.

Ten New State-Funded Preschools Opening in 2020

The legislature has appropriated funding to open ten new preschools on three islands in time for the 2020-2021 school year. The new preschools are the result of a partnership with the Executive Office on Early Learning (EOEL) and the DOE.

The new preschools will be located at these public elementary schools: 'Aiea, Hale'iwa, Nānāikapono, Palolo, Wai'anāe and Waimānalo (O'ahu); Chiefs Kapi'olani, Hilo Union and Hōnaunau (Hawai'i); and Pukalani on Maui. The addition of these ten preschools brings to 36 the total of public pre-kindergarten programs statewide.

The schools were selected via a competitive application process that considered community need (percentage of at-risk and underserved children in the population), the availability of other early learning programs in the vicinity, space availability on campus, and the principal's commitment to implementing a high-quality pre-kindergarten program.

Details for families to apply for the 2020-21 school year will be announced in the spring. For more information visit: <http://earlylearning.hawaii.gov/eocl-public-prekindergarten-program>.































Beware of Census Scams

As the federal government launches the 2020 Census, some people may be susceptible to phony Census correspondence or telephone calls, according to the results of a survey released today by the AARP Fraud Watch Network. The Census presents a new opportunity for criminals who impersonate government officials and AARP's survey shows that many consumers may be at risk. Invitations to respond to the Census were mailed to U.S. households in March. Responses to the Census questions may be submitted online or via mail or telephone. By May, Census workers will begin visiting or contacting households that have not yet responded.

Everyone needs to be aware that the Census does not ask for or require any of the following information: Social Security Numbers, Bank information or Credit Card Information. There is no cost to participate in the Census. Anyone who is contacted by an alleged Census worker requesting this type of personal information should immediately discontinue the conversation (e.g., hang up the phone or shut the door) and report the incident by contacting the U.S. Census Regional Office for your state, or the U.S. Census National Processing Center at: <https://www.census.gov/about/npc.html>

Nearly half of U.S. adults reported that they have been targeted by an imposter scam, according to an AARP survey. During 2019, the Federal Trade Commission (FTC) received 647,000 reports of imposter scams, more than any other type of fraud. For assistance in recognizing potential scams, see the tip sheet from the AARP Fraud Watch Network at: <https://www.aarp.org/money/scams-fraud/helpline/?migration=rdcrct>. ■

Welo - ‘Apelila 1–30, 2020

ANAHULU HOONUI	Wednesday Po‘akolu	Thursday Po‘aha	Friday Po‘alima	Saturday Po‘aono	Sunday Lapule	Monday Po‘akahi	Tuesday Po‘alua	Wednesday Po‘akolu	Thursday Po‘aha	Friday Po‘alima
	1	2	3	4	5	6	7	8	9	10
	‘Ole Pau	Huna	Mōhalu	Hua	Akua	Hoku	Māhealani	Kulu	Lā‘au Kū Kahi	Lā‘au Kū Lua
ANAHULU HOONUI	 LAWAI‘A Poor fishing MAHI‘AI Unproductive planting. Preparation day.	 LAWAI‘A Good fishing MAHI‘AI Plant ipu and root plants	 LAWAI‘A Good fishing MAHI‘AI Plant ipu, kalo & flowering plants	 LAWAI‘A Good fishing MAHI‘AI Plant ‘uala, ipu & fruit plants	 LAWAI‘A Good fishing MAHI‘AI Plant kalo, ‘uala, ma‘a & corn	 LAWAI‘A Good fishing MAHI‘AI Plant kalo, ‘uala, ma‘a & root plants	 LAWAI‘A Excellent fishing MAHI‘AI Excellent planting	 LAWAI‘A Good fishing MAHI‘AI Plant ‘uala & melons	 LAWAI‘A Good fishing MAHI‘AI Plant ma‘a, ‘ulu & other trees	 LAWAI‘A Good fishing MAHI‘AI Plant ma‘a, ‘ulu & other trees
ANAHULU POEPOE	Saturday Po‘aono	Sunday Lapule	Monday Po‘akahi	Tuesday Po‘alua	Wednesday Po‘akolu	Thursday Po‘aha	Friday Po‘alima	Saturday Po‘aono	Sunday Lapule	Monday Po‘akahi
	11	12	13	14	15	16	17	18	19	20
	Lā‘au Pau	‘Ole Kū Kahi	‘Ole Kū Lua	‘Ole Pau	Kāloa Kū Kahi	Kāloa Kū Lua	Kāloa Pau	Kāne	Lono	Mauli
ANAHULU POEPOE	 LAWAI‘A Good fishing MAHI‘AI Plant ma‘a, ‘ulu & other trees	 LAWAI‘A Poor fishing MAHI‘AI Unproductive planting. Preparation day.	 LAWAI‘A Poor fishing MAHI‘AI Unproductive planting. Preparation day.	 LAWAI‘A Poor fishing MAHI‘AI Unproductive planting. Preparation day.	 LAWAI‘A Good fishing MAHI‘AI Plant ma‘a, ‘ohe, kō & vined plants	 LAWAI‘A Good fishing MAHI‘AI Plant ma‘a, ‘ohe, kō & wauke	 LAWAI‘A Excellent fishing MAHI‘AI Unproductive planting	 LAWAI‘A No fishing MAHI‘AI No planting	 LAWAI‘A No fishing MAHI‘AI Plant ipu & melons	 LAWAI‘A Good fishing MAHI‘AI Plant dark green vegetation
ANAHULU HOEMI	Tuesday Po‘alua	Wednesday Po‘akolu	Thursday Po‘aha	Friday Po‘alima	Saturday Po‘aono	Sunday Lapule	Monday Po‘akahi	Tuesday Po‘alua	Wednesday Po‘akolu	Thursday Po‘aha
	21	22	23	24	25	26	30	28	29	30
	Muku	Hilo	Hoaka	Kū Kahi	Kū Lua	Kū Kolu	Kū Pau	‘Ole Kū Kahi	‘Ole Kū Lua	‘Ole Kū Kolu
ANAHULU HOEMI	 LAWAI‘A Good fishing MAHI‘AI Plant ma‘a, kō & trees	 LAWAI‘A Excellent fishing MAHI‘AI Unproductive planting	 LAWAI‘A Good fishing MAHI‘AI Unproductive planting	 LAWAI‘A Good fishing MAHI‘AI Plant ‘uala, kalo, ma‘a	 LAWAI‘A Good fishing MAHI‘AI Plant ‘uala, kalo, ma‘a	 LAWAI‘A Good fishing MAHI‘AI Plant ‘uala, kalo, ma‘a	 LAWAI‘A Good fishing MAHI‘AI Plant ‘uala and kalo	 LAWAI‘A Poor fishing MAHI‘AI Unproductive planting. Preparation day.	 LAWAI‘A Poor fishing MAHI‘AI Unproductive planting. Preparation day.	 LAWAI‘A Poor fishing MAHI‘AI Unproductive planting. Preparation day.

About This Calendar

In the traditional Hawaiian calendar, the 29.5-day mahina (moon) cycle is divided into three anahulu (10-day periods): ho‘onui (growing bigger), beginning on the first visible crescent; poepoe (round or full); and emi (decreasing). The traditional names of the Hawaiian moon months and phases may vary by island and moku (district). This calendar uses the O‘ahu moon phases listed in the Hawaiian Almanac by Clarice Taylor.

Source: http://www.kamehamehapublishing.org/_assets/publishing/multimedia/apps/mooncalendar/index.html

NOTICE
TO ALL OHA
BENEFICIARIES

During the COVID-19 crisis, the Office of Hawaiian Affairs’ priority is to maintain safe and healthy community and work environments for OHA staff and beneficiaries while also, to the extent possible, limiting disruptions in our services to the lāhui.

Following federal and state guidance, including Governor David Ige’s announcement on March 17, 2020, OHA closed all of its offices to the public as of Wednesday March 18, 2020. OHA’s offices will remain closed to the public through April 30, 2020, in compliance with Governor Ige’s "stay-at-home" mandate that went into effect on March 25, 2020. This includes our Honolulu, neighbor island and Washington, D.C. offices.

Modified services to our beneficiaries will continue during this period. Non-essential OHA staff are teleworking from home. Continued services will follow federal and state guidance on social distancing and require advance scheduling of appointments.

Updates to OHA’s operational plans and available services will be posted at www.oha.org/covid19 and on OHA social media platforms.

While these are unprecedented times, our lāhui has historically demonstrated remarkable resilience in the face of daunting challenges. Our aloha spirit, as well as our strong sense of kuleana to mālama each other, are the unbreakable cultural values that have enabled us to persevere as a people. OHA stands with our community and is committed to continuing to serve our beneficiaries during this time of need.

Updates and additional information will be available at www.oha.org/covid19, on OHA social media platforms and via phone at 808-594-1835.

For information about COVID-19, please visit:

- World Health Organization:
<https://www.who.int/emergencies/diseases/novel-coronavirus-2019>
- Federal Centers for Disease Control and Prevention:
<https://www.who.int/emergencies/diseases/novel-coronavirus-2019>
- State of Hawai‘i Department of Health:
<https://health.hawaii.gov/docd/advisories/novel-coronavirus-2019/>

Story Series Postponed

In *Ka Wai Ola’s* March issue, we ran the first of a three-part series about Kumu Hula Meleana Manuel of Ke ‘Olu Makani O Mauna Loa. This was to be the debut of Kumu Meleana’s hālau at the Merrie Monarch, and *Ka Wai Ola* was invited to follow them on their journey. Due to the cancellation of the 2020 Merrie Monarch Festival, the three-part series, “*Becoming the Wind*,” will be held until the resumption of normal activities and run in advance of the next Merrie Monarch Festival. Mahalo for your understanding. E mālama pono kākou.

CULTURAL IMPACT ASSESSMENT - KAMANANUI AHUPUA'A, WAIALUA DISTRICT

ASM Affiliates is preparing a Cultural Impact Assessment (CIA) in compliance with HRS Chapter 343 for the proposed development of an 80-acre solar site on a portion of Tax Map Key (TMK) (1) 6-5-002:005, Kamananui Ahupua'a, Waialua District, Island of O'ahu. The proposed project area location has historically been considered part of both Kamananui Ahupua'a and Wahiawā Ahupua'a, and associated with three moku (districts): Wai'anac, Waialua, and Wahiawā at different moments in time. We are seeking consultation with community members that have knowledge of traditional cultural uses of the proposed project area; or who are involved in any ongoing cultural practices that may be occurring on or in the general vicinity of the subject property, that may be impacted by the proposed project. If you have and can share any such information please contact Nicole Ishihara (nishihara@asmaffiliates.com); phone (808) 969-6066, mailing address ASM Affiliates 507-A E. Lanikaula Street, Hilo, HI 96720.

CULTURAL IMPACT ASSESS- MENT - 'EWA DISTRICT, ISLAND OF O'AHU

ASM Affiliates is preparing a Cultural Impact Assessment (CIA) in compliance with a HRS Chapter 343 Environmental Assessment for the widening of the H-1 Eastbound (from mile post 7.3 to 14.8) within the 'Ewa District, Island of O'ahu. The proposed project area extends along the makai side of the existing H-1 right-of-way through portions of the following ahupua'a: Waikele, Waipi'o, Waiawa, Mānana, Waimano, Waiau, Waimalu, Kalauao, 'Aiea, and Hālawa. We are seeking consultation with community members that might have knowledge of traditional cultural uses of the proposed project area; or who are involved in any ongoing cultural practices that may be occurring on or in the general vicinity of the subject property, that may be impacted by the proposed project. If you have and can share any such information please contact Nicole Ishihara (nishihara@asmaffiliates.com) or Teresa Gotay (tgotay@asmaffiliates.com); phone (808) 439-8089; mailing address ASM Affiliates 820 Mililani St. Suite 700, Honolulu, HI 96813.

NOTICE TO INTERESTED PARTIES IS HEREBY GIVEN

Twenty Native Hawaiian human skeletal remains were identified to be at the University of Cambridge Duckworth Laboratory, United Kingdom, by the Office of Hawaiian Affairs during a review of their inventory. Subsequently, a formal inquiry was made regarding these iwi kūpuna in June 2013. Through research, it was determined that 17 of the iwi kūpuna likely came from the base of the Nu'uau Pali [Honolulu ahupua'a, Kona moku, O'ahu, and TMK (1)2-2-054:001] and were collected circa 1894. The remaining 3 iwi are believed to be from Honolulu and Wai'alae areas and collected circa 1860, but more specific details are not known. All 20 iwi were returned to Hawai'i in March 2020 and are now in the possession of the Office of Hawaiian Affairs (authorized by the State Historic Preservation Division in accordance with Hawai'i Administrative Rules 13-300-41).

Background research indicates that this area of Nu'uau is not associated with any known 'ili or Land Commission Awards (LCA).

Given that only the approximate location

of the original burial site is known, descendants will need to decide on a reinterment location. OHA has proposed exploring reinterment options near the Nu'uau Pali area. The prospective reinterment lands are owned by the State of Hawai'i, Department of Land and Natural Resources (DLNR). DLNR is amiable to exploring this option and willing to work with OHA and descendants on a location.

All persons having any knowledge of the identity or history of these human remains are requested to immediately contact Kamakana Ferreira, OHA Lead Compliance Specialist, at email kamakanaf@oha.org, or phone 808-594-0227, or address 590 N. Nimitz Hwy, Honolulu, Hawai'i 96817.

All interested parties shall respond within thirty (30) days of this notice and file descendency claim forms and/or provide information to the SHPD or OHA adequately demonstrating lineal descent from these designated burials or cultural descent from ancestors buried in the same ahupua'a or district in line with the process established by HAR 13-300-35. ■

RE-ELECT KELI'I AKINA

OHA TRUSTEE-AT-LARGE

**Bringing Transparency
and Accountability to OHA**



PAID FOR BY THE KELI'I AKINA CAMPAIGN COMMITTEE

P.O. BOX 62312 HONOLULU, HI 96839

www.keliiakina.com

OHA Board Actions

The following actions were taken by the Office of Hawaiian Affairs Board of Trustees, and are summarized here. For more information on board actions, please see the complete meeting minutes posted online at <http://www.oha.org/BOT>.

LEGEND

- 'Ae (Yes)
- 'A'ole (No)
- Kānalua (Abstain)
- Excused

January 23, 2020			Motion											
Motion to move to approve : Trustee Dan Ahuna moves to approve the Committee on Resource Management holds a Limited Meeting, as defined in HRS § 92-3.1. on February 5, 2020 for the purpose of completing a site tour of OHA-owned Kaka’ako Makai parcels as listed below. In addition, the Board of Trustees specifically finds that it is necessary to hold the limited meeting and further specifies that public attendance is impracticable and one of the meeting locations is dangerous to the health and safety of the public.			Motion passes with nine AYES			<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
Parcel	Street Address	TMK												
A	1100 Ala Moana Blvd	1-2-1-058:129												
B	113/123 Ahui St	1-2-1-058:130												
C	59 Ahui St	1-2-1-058:130												
D	45/53 Ahui St	1-2-1-060:027 and; 1-2-1-058:048												
E	919 Ala Moana Blvd	1-2-1-058-006												
F/G	160 Ahui St/160Koula St/155 Ohe St	1-2-1-060:026												
I	Ala Moana Blvd/Forrest Ave	1-2-1-015:061												
K	40 Ahui St	K 1-2-1-060:028												
L	200/220 Keawe	1-2-1-015:051												
Trustee John Waihe’e IV seconds the motion.														
February 6, 2020			Motion passes with nine AYES											
Motion to move to approve : Trustee John Waihe'e IV moves to approve Administration’s recommendations on: NEW BILLS (Items 1 - 195); ADD bills: <ul style="list-style-type: none">• HB2011 as COMMENT;• SB2076 as COMMENT;• SB2387 as SUPPORT; and CHANGE items: <ul style="list-style-type: none">• 113, SB2249 from Support with Amendments to SUPPORT; and• 124, SB2417 from Monitor to OPPOSE; on the OHA Legislative Positioning Matrix dated January 29, 2020, as amended.			Motion passes with nine AYES			<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
Trustee Kalei Akaka seconds the motion.														
Trustee John Waihe’e IV moves to approve Administration’s recommendations on: NEW BILLS (Items 1 – 126), BILL POSITIONS FOR RECONSIDERATION (Item 127), and now list Item 205, HB2520, as OPPOSE, along with the following revisions: ADD bills: <ul style="list-style-type: none">• HB2203 as SUPPORT• HB2511 as SUPPORT• HB2587 as COMMENT;• HB2577 as OPPOSE CHANGE items: <ul style="list-style-type: none">• 6 and 61, HB1751 and SB2137 respectively, from Monitor to SUPPORT• 45, HB2673, from Support to COMMENT• 65, SB2218, from Oppose to COMMENT• 100, SB2812, from Monitor to OPPOSE; and CORRECT items: <ul style="list-style-type: none">• 93, SB2717, to read as SUPPORT; and• 215, HB2468 to read as COMMENT on the OHA Legislative Positioning Matrix dated February 5, 2020, as amended.			Motion passes with nine AYES			<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
Trustee Kalei Akaka seconds the motion.														
February 20, 2020			Motion fails with eight AYES and one excused											
Motion to move to approve : Trustee John Waihe'e IV moves to approve Administration’s recommendations on: NEW BILLS (Items 1 – 83) and BILL POSITIONS FOR RECONSIDERATION (Item 84), along with the following revisions: CHANGE items: <ul style="list-style-type: none">• 76, HCR12, from Monitor to COMMENT;• 149, HB2119, from Monitor to SUPPORT; and• 378, SB3164, from Support to SUPPORT WITH AMENDMENTS on the OHA Legislative Positioning Matrix dated February 12, 2020, as amended.			Motion fails with eight AYES and one excused			<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
Trustee Kalei Akaka seconds the motion.														

Board of Trustees												
February 20, 2020		Motion		Anu Isa	Ahuna	Akaka	Akina	Lee	H. Lindsey	R. Lindsey	Machado	Waihe'e
Motion to move to approve : Trustee John Waihe'e IV moves to approve Administration's recommendations on: NEW BILLS (Items 1 - 31) and BILL POSITIONS FOR RECONSIDERATION (Items 32 - 38), along with the following revisions: CHANGE items: <ul style="list-style-type: none">• 11, SB43 from Comment to MONITOR; and• 247, 248, and 261; HCR35, HCR37, and SCR37 respectively, from Comment to MONITOR on the OHA Legislative Positioning Matrix dated February 19, 2020, as amended.		Motion fails with eight AYES and one excused		<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
Trustee Kalei Akaka seconds the motion.												
Motion to move to approve : Trustee John Waihe'e IV moves to approve the following candidates as nominees for immediate appointment to the O'ahu Island Burial Council, Kaua'i & Ni'ihau Island Burial Council, Maui & Lāna'i Island Burial Council, and Hawai'i Island Burial Council: <ul style="list-style-type: none">• Kyle K. Nakanelua, Nominee for Hāna regional representative on the Maui/Lāna'i Island Burial Council• Susan Talbot Herhold, Nominee for Kohala regional representative on the Hawai'i Island Burial Council• Naki'a Nae'ole, Nominee for Ko'olauloa regional representative on the O'ahu Island Burial Council• Tatiana Kalaniopua Young, Nominee for Wai'anae regional representative on the O'ahu Island Burial Council• Hinalaimoana Wong-Kalu, Nominee for reappointment for Kona regional representative on the O'ahu Island Burial Council• Norman Kaimuloo, Nominee for reappointment for Kona regional representative on the Hawai'i Island Burial Council• Scott Haili Mahoney, Nominee for reappointment for Ka'u regional representative on the Hawai'i Island Burial Council• Nalei Pate-Kahakalau, Nominee for reappointment for Hāmākua regional representative on the Hawai'i Island Burial Council• Sandra Quinsaas, Nominee for reappointment for Kōloa regional representative on the Kaua'i/Ni'ihau Island Burial Council• Kaheleonalani Dukelow, Nominee for reappointment for Honua'ula regional representative on the Maui/Lāna'i Island Burial Council		Motion fails with eight AYES and one excused		<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
Trustee Kalei Akaka seconds the motion.												
Motion to move to approve : Trustee Brendon Kalei'aina Lee moves to approve the Office of Hawaiian Affairs, Board of Trustees' Updated By-Laws as amended.		Motion fails with eight AYES and one excused		<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>	<div></div>
Trustee Carmen Hulu Lindsey seconds the motion.												

WATCH LIVE!

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KAWAIOLA
CROSSWORD PUZZLE

By Ku‘ualohapau‘ole Lau

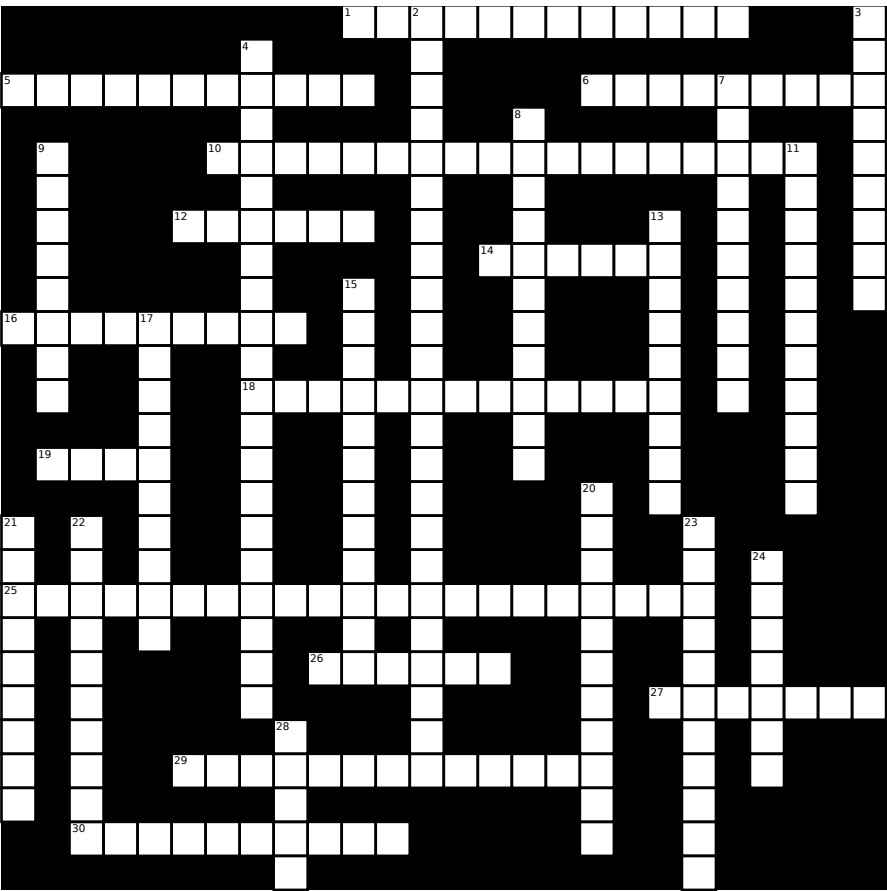
ACROSS

- 1 _____ will have a major exhibition exploring the contemporary history of Nā Pōhaku Ola Kapaemahu.
5 Perhaps, after 30 years, the time has come to transfer the _____ program to OHA?
6 Turning the poi up against the side of the bowl repeatedly until the poi is proper consistency and all the water is absorbed.
10 The goal of _____ is to champion cultural traditions, craftsmanship, and designs while perpetuating Hawaiian values.
12 OHA and a hui of cultural practitioners recieved _____ iwi kūpuna that were housed for over a century at the University of Cambridge.
14 Recognized by the House of Representatives for their contemporary Hawaiian Music.
16 Na‘alehu Anthony recently passed the mantle of leadership to _____ who now serves as Executive Director of ‘ŌiwiTV.
18 A video company established by Joan Lander and Puhipau in 1981.
19 Neither male nor female but a mixture both in mind, heart and spirit.
25 Helm and Mitchell, both were members (also known as PKO).
26 Hawai‘i’s first moving image archive (The Henry Ku‘ualoha Giugni Moving Image Archive of Hawai‘i).
27 Hawaiian word for story, tale, myth etc.
29 A nonprofit responsible for addressing Native Hawaiian health and well-being.
30 Joined theatre at UH Mānoa and eventually landed a professional gig with the Honolulu Theatre for Youth.

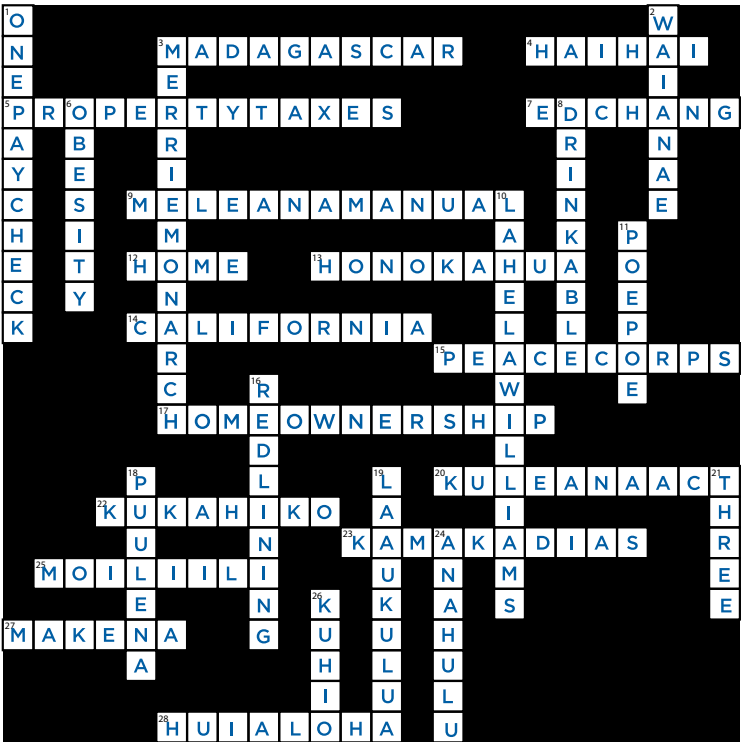
Ua maka‘ala? Have you been paying attention?
Answers for this crossword puzzle can be found through out the pages of this issue of *Ka Wai Ola*. Please do not include any spaces, special characters, or diacriticals (‘okina and kahakō) in your answers.

DOWN

- 2 The new _____ rules allow for smaller lots of up to three acres in size.
3 Hawaiian word for older sibling.
4 _____ is a Kapaemahu producer, calls this a passion project.
7 Movie script creator of new short film about the life of George Helm.
8 Hawaiian for “a patriot.”
9 I ka lā ‘apōpō
11 Over 2,700 people participated in the survey with _____ % self-identifying as Native Hawaiian or Part Hawaiian.
13 Area on Moloka‘i where homesteaders cultivate kalo and other crops to be self-sustaining.
15 A biopic on the life of George Helm, which ‘Āina Paikai hopes to premiere on Moloka‘i next month.
17 Nearly _____ years later, the Department of Hawaiian Home Lands has plans to begin offering new agricultural lots for homesteading.
20 OHA series that’s main goal is to hear directly from the community.
21 An animated short film that was selected to premier at the 19th Annual Tribeca Film Festival.
22 Hawaiian folk hero, member of PKO.
23 A minister, an orator, a patriot.
24 Singer/songwriter from Ha‘ikū, He‘eia O‘ahu who is a founder of Keauhou.
28 The first human being and the younger brother of kalo.



MALAKI CROSSWORD PUZZLE ANSWERS



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Native Hawaiians in the conversation on climate change

As part of our continued outreach with other indigenous communities, doors have opened for OHA to participate in national conversations on climate change.

This comes upon other crucial opportunities in which OHA has engaged in this important conversation. Locally, OHA has a seat on the state's Hawai'i Climate Change Mitigation and Adaptation Commission, which was created by the Hawai'i State Legislature's Act 32 in 2017 and meets quarterly. OHA staff monitor and advocate on these issues at the local, state, and national levels. To be able to raise our voice nationally amongst our Native cousins is especially important.

Climate change disproportionately affects Native Hawaiians by degrading not only our natural environment but also our cultural resources.

At the national level, OHA has urged Congress to take a four-pronged approach to include native communities in climate change action:

- Empower Native American communities to decide our own futures in the face of climate change.
- Empower Native American communities to spread the stewardship practices of our ancestors and to innovate new adaptive approaches to conserve our resources and mitigate climate change effects.
- Increase resiliency and adaptability of Native American communities through disaster preparedness, mitigation and recovery initiatives.
- Encourage native students to pursue a career in science,



Colette Y. Machado

Chair, Trustee
Moloka'i
and Lāna'i

technology, engineering and math (STEM).

This will help to chart a course to effectively address climate change for native peoples. These were among important issues that OHA advocated for in front of the U.S. Senate's Democratic Steering and Outreach Committee. OHA also sent these matters as a letter from our CEO to the U.S. Senate



Climate change issues are among the top concerns for pa'akai making 'ohana in Hanapepe. Salt beds, as pictured, flooded during harvest season in 2019.- Photo: Courtesy

Committee on Indian Affairs as well as to the Senate Democrats' Special Committee on the Climate Crisis. We in Hawai'i are fortunate to have our own Senator, Brian Schatz, as the Chair of the latter Committee.

Connections that OHA leadership have been making in Indian Country have ensured that Native Hawaiians will have a seat at the table as we advocate for our 'aina, our wai, the lāhui, and most importantly for the mo'opuna who will inherit the kuleana of mālama 'aina.

Our cultural practitioners and our kūpuna who have come before them have been at the forefront of important conservation issues before there was even that concept in the western world. They continue to be leaders and important voices on these issues. OHA looks forward to lifting these voices and critical mana'o globally. ■

Duty of Care; Duty of Loyalty

Fiduciary duty is an obligation to act in the best interest of another party. A trustee has a fiduciary duty to the trust's beneficiaries. This includes the duty of care: the legal responsibility of a person or organization to avoid any behaviors or omissions that could reasonably be foreseen to cause harm to others. This also includes the duty of loyalty: often called the cardinal principal of fiduciary relationships, the term refers to a trustee's duty to administer the trust solely in the interest of the beneficiaries and following the terms of the trust. This often gets misinterpreted as loyalty to the board, which is false.

Much has been said by a member of the Board of Trustees about their disagreement with the board's decision to not provide the State Auditor unredacted executive session minutes for its audit of the Office of Hawaiian Affairs' limited liability companies. What is conveniently left out by this trustee when they are addressing groups around town, is not only are these executive session minutes, but they are also attorney-client privileged discussions. This trustee claims that if the Office of Hawaiian Affairs has nothing to hide then they should just turn over the information. You may be asking, how is demanding the Board of Trustees to give up the board's attorney-client privilege fiduciarily responsible and adhering to the duty of care and loyalty to the trust? It is not. If these privileges were not protected, as claimed by an organi-



Brendon Kalei'aina Lee

Vice Chair,
Trustee, At-large

zation that frequently files frivolous lawsuits against the Office of Hawaiian Affairs, then why would the State specifically exempt these conversations from the Sunshine Law?

This trustee claims that in the interest of "transparency" the Office of Hawaiian Affairs needs to open up its books. Our administration has provided nearly 1,000 different documents that have been requested. How much more open can you get, especially given that the Office of Hawaiian Affairs is not the party being audited, rather it is the limited liability companies that are being audited - another fact not shared by this trustee.

Is it fiduciarily responsible to voluntarily waive attorney client privilege when the other party has full legal authority to subpoena the Office of Hawaiian Affairs and allow a judge to determine the relevance of redacted and protected materials? No, it is not. To set a precedence that attorney-client privilege is not protected not only undermines the Office of Hawaiian Affairs' ability to do business, it also sets a very dangerous precedent for the rest of the State's agencies. A trustee's duty of care and loyalty is not just to its beneficiaries, but also to the trust. Publicly saying that, as a trustee, you disagree with the rest of the board while omitting the reason the board took this position and omitting all the facts about the situation is not only reckless, it is a breach of that duty of care and loyalty to the trust and its beneficiaries. ■

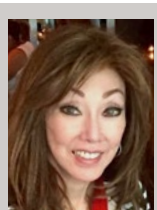
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Reverend Abraham Akaka's sermon on the Aloha Spirit...and how it ties into our incubation, isolation because of this virus...

I dedicate this column to Mrs. Lorna Pacheco, who appeared on Kathy Muneno's KHON2 Kupuna Life news segment on March 12th. She was featured as a lauhala weaver who truly believes the "ALOHA SPIRIT" will save our world!



Leina'ala
Ahu Isa, Ph.D.

Trustee, At-large

selves when they become separated from the image of God within. Thus, when a Person or a People live in the spirit of Aloha, they live in the Spirit of God.

"**Aloha** consists of this attitude of heart, above negativism, above legalism. It is the unconditional desire to promote the true good of other people in a friendly spirit, out of a sense of kinship.

"**Aloha** seeks to do good, with no conditions attached. We do not do good only to those who do good to us. One of the sweetest things about the love of God...about Aloha, is that it welcomes the stranger and seeks his and her good. A person, who has the Spirit of Aloha loves even when the love is not returned...And such is the love of God.... UNCONDITIONAL LOVE.

"**Aloha** does not exploit a people or keep them in ignorance and subservience. Rather, it shares the sorrows and joys of people. Aloha seeks to promote the true good of others. Today, one of the deepest needs of mankind is the need to feel a sense of kinship, one with another. Truly, all mankind belongs together.

"From the beginning, all mankind has been called into being, nourished, watched over by the love of God. The real true Golden Rule is 'ALOHA.' This is the way of life we shall affirm.

"Let us affirm forever what we really are - for Aloha is the Spirit of God at work in you and in me, and in the world."

Mālama, A hui hou, Aloha mai, Trustee Leina'ala Ahu Isa ■

The State Systems MUST Follow the Law!

A basic tenant of the western legal construct says that a client's communication with its attorney is "privileged" or protected. The reason being is the private and open communication between an attorney and client is critically necessary in order to deliver sound legal advice and advocacy. The attorney-client privilege becomes even more critical when two parties are involved in litigation. Gaining access to another parties' private communication could provide huge and unfair advantages.

OHA has recently filed a motion before the circuit court to determine whether the State auditor should be provided access to OHA information that is protected by the attorney-client privilege. OHA sought this determination from the court after the State auditor's requests; we provided thousands of documents and conducted interviews. The information in question is from executive session meeting minutes of the board that have been partially redacted to protect attorney-client communications. We provided the documents requested but the auditor wanted unredacted minutes.



Dan
Ahuna

Trustee, Kaua'i
and Ni'ihau

The auditor has the power to subpoena the records he seeks, but a subpoena would require him to go to the court and make the case for why he is entitled to privileged information. The auditor chose not to subpoena the documents and to instead suspend the audit. This was shocking.

Our board has fiduciary obligations to make informed decisions and to exercise due diligence when making those decisions. We have a legal duty to protect

the interests of the beneficiaries of this trust. We would NOT in good conscience, waive our attorney-client privilege without the guidance of a court. This was not an attempt by OHA to be uncooperative, it was a sound legal decision by the trustees of a large trust corpus.

Unfortunately, the State auditor and at least one member of this board have sought to politicize this issue and claim that OHA is withholding information. The auditor could have done his job and gone to the court to obtain the subpoena; he chose not to, thus, we decided to do it for him. We will get a ruling on this and move forward accordingly; we hope the auditor can do the same. ■

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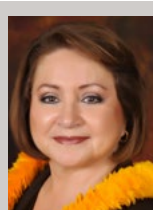
COVID-19: A Kāhea for Protection

Stay home from work if you're not well. Practice social distancing. Stock up on supplies.

These are all guidelines for avoiding the coronavirus that causes COVID-19 – except that for millions of people across the country, such steps are challenging, or even impossible.

Certainly, the coronavirus is worrisome for everyone. But for a Native Hawaiian population who largely deals with poverty, homelessness, health inequities and other economic burdens, the outbreak can be especially brutal. Our kānaka often face economic hardships where they cannot necessarily afford to miss work, may have no steady health care provider, and no way to avoid crowded conditions. Our Native Hawaiian population disproportionately suffers with diseases that complicate infections, and have trouble accessing healthcare if they need it. Some may fear costly bills and delay seeking care, a wait that could cause medical complications. There are other issues we face as well, including increased risks coming from communal living and food insecurity, especially for kūpuna who are unable to get to retail stores, or who may find that there is nothing left after making the trek to these stores.

Easing the burden of a coronavirus outbreak for Native Hawaiians is no simple matter. The pandemic will exacerbate existing vulnerabilities and widen health disparities and economic gaps. We need bold systemic action by leadership to help us meet the challenges head-on with solutions that will center on those that may be the most impacted, including Native Hawaiians. Some people may have their work hours reduced because of temporary lay-offs and closures due to COVID-19, or some may be unable to work because of a diagnosis, quarantine or because they are caring for someone with the condition. While some workers may be eligi-



Carmen "Hulu" Lindsey

Trustee, Maui

ble to receive a portion of wages or be able to take leave, we should explore halting evictions (as implemented by other cities), providing free and expanded healthcare, and expanding unemployment benefits for those who are unable to face the possible daunting economic, social and health costs associated with COVID-19.

We must also remember our prison population and others that are subject to our corrections system through pre-trial detention trials, cash bail, the sit-lie ban, and other policing that subjects people to the criminal justice system. Law enforcement should instead be focusing on crimes that cause physical harm to others. Social distancing cannot happen in prisons and the constant cycle of employees and entries may spread COVID-19.

On OHA's end, for those beneficiaries facing immediate hardship, the purpose of the Kahiau Community Assistance Program (made possible through a grant from OHA) is to provide one-time emergency financial assistance of up to \$2,000 to eligible Native Hawaiian beneficiaries facing hardship due to an unexpected crisis. This money can be used to fund mortgage payments, rent deposit or payment, or utility services.

Despite these challenges, as a Native Hawaiian community, we are working with one another to ensure our community has access to accurate information about the outbreak and about prevention and mitigation measures. In the meantime, the most effective way to prevent infections and save lives is by breaking the chains of transmission through more testing for COVID-19 and by practicing social distancing when possible. I encourage you all to engage in proper sanitation and medical care measures.

The lāhui can be the model for the integration of science, culture and healing, and mālama for one another. This is the time when we show the world how to rise. E mālama pono. ■

Waiākea High School Robotics Program

Aloha nui kākou! In our last article, we shared information regarding the Academics at Waiākea High School. We wanted to focus on one of the Academics this month. The following is taken straight from the school's website.

"The Business, Engineering, Sciences & Technology (BEST) Academy encourages the pursuit and perseverance in the careers of Business, Engineering, Sciences and Technology with work-based knowledge and experience, as well as a strong academic foundation so our students become contributing members of society."

The BEST Academy has a great story to tell in terms of the success of its students. In today's academic world, success is usually measured by students being accepted and attending college to continue their studies. Since 2015, many students from the BEST Academy were accepted to go to different colleges. Some of these colleges were here in Hawai'i, but others were on the mainland. In this day and age success can also be determined by what students decide to do with their lives other than going to college.

Waiākea High School teachers have tried to track students who have chosen to forego the traditional college route. That is a little more difficult, but to the teachers' best knowledge, since 2015 a few students have gone on to different types of technology jobs. A few of these places of employment are technology companies scouring the country for its best and brightest. Some of these employees come from our very own Hawai'i island. Our Waiākea High School teachers believe that we may continue to see students go straight into the technology workforce in the future as colleges may not be able to keep up with the rapidly changing areas of the technology field. Some com-



Robert K. Lindsey, Jr.

Trustee, Hawai'i

panies are willing to train these brand-new employees in order to get them up to speed and then place them into their new jobs.

Robotics has been a successful program at Waiākea High School for at least a decade. Robotics students have achieved much in different competitions both here in Hawai'i and abroad. However, this program, and others, depend heavily on outside sources of funding for its success.

The robotics program struggled in its early years to secure outside funding to support students and its programs. Some say that grant funding is open to all and you just need to have a great application in order to receive a grant. Others say that unless the potential funder is on your island, it can be difficult to obtain a grant no matter how good your application is. Whatever the case may be, it was a tough time for them as they tried to secure grant funding.

They never gave up and eventually became quite successful in obtaining grant funding to really boost their robotics program to the next level. One of the biggest funders, if not the biggest funder, is the Thirty Meter Telescope (TMT). There are those who express that the TMT tries to "buy" community support by funding STEM scholarships or programs. Yet those who receive support for their STEM scholarships or programs are appreciative of the funding granted to them by the TMT. No matter what your position is regarding the TMT, the fact remains that they are able to fund STEM scholarships and programs and the Waiākea High School robotics program has definitely benefited and grown from this type of funding support. We want to congratulate the Waiākea High School robotics program on their accomplishments and wish them continued funding and program success. Aloha! ■

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E nā ‘ohana Hawai‘i: If you are planning a reunion or looking for genealogical information, *Ka Wai Ola News* will print your listing at no charge on a space-available basis. Listings should not exceed 200 words. OHA reserves the right to edit all submissions for length. Send your information by mail, or e-mail kwo@OHA.org. **E ola nā mamo a Hāloa!**

2020

COITO – Picnic on June 27, 2020 (Saturday), Zablán Beach Park (across Nānākuli Ranch), from 10 a.m. to 5 p.m., Potluck lunch. Luncheon on June 28, 2020 (Sunday), St. Louis Alumni Clubhouse. T-shirts and genealogy books available. Contact Jeanne M. Kahanao: 808-354-7365.

CHARTRAND – Aloha John Francis Carson Chartrand is my Grandfather on my mother’s side. He came to Hawai‘i in the 20s with the Calvary. He married four Hawaiian women in his life and had many children. Mary Keahi Kaohu, Edith Kapule Kalawaia, Margaret Keanalani Claesene and Helen Brown. My mother Isabelle Leina‘ala Chartrand Kainoa and brother Harold Kalawaia Chartrand had eleven half siblings. In honor of all the Chartrand ‘Ohana that have passed on, to meet Grandpa Chartrand. We want to plan a reunion. We need everyone to kokua with your current contact info to cousin Cami Chartrand 446-5098 email Chartrandreunion2020@gmail.com or John Kainoa 244-8428, johnkainoa61@gmail.com. We look forward to hearing from you. Mahalo John.

DOLE – The descendants of William Patrick Dole and Emily Keli‘iahonui Kekoa Dole are planning a family reunion on Saturday August 8, 2020 at the Waimānalo Beach Park, O‘ahu , Hawai‘i. William Dole and Emily K. Dole had 10 children, most of whom have produced descendants who are the next generation of cousins. Their children are named, Emily Ka‘auwai, Henry Dole, Billy Dole, Simeon Dole, Henrietta Carter, Muriel Duvachelle, Benjamin Dole, Richard Dole Kaai, Eleanor Ka-Ne, and Loretta Kwock. The organizers encourage all family descendants to attend and be a part of this family reunion and celebration. The morning will begin with a prayer of blessings as we celebrate the 126th birthday of our tutu Emily K. Dole. There will be talk story sessions, a Pa‘ina Hawaiian Luncheon, family entertainment, games, and in the afternoon family genealogy workshops. Camping will be allowed by permit. Don’t miss out on this opportunity to get to meet cousins that you have not met. For more information, please contact: Camie Apau 808-852-9880, Holly Kwock Kaleohano 808-348-0077, Peewee Ka-Ne 808-990-5242.

HANAPI – The descendants of Lucy Hanapi Bungo, Lily Hanapi Kawelo, and Edward Kawaihoa Hanapi will be holding a family reunion on O‘ahu, Hawai‘i on July 24, 25, and 26, 2020. For more information email Lisa Jaber at ljab3@aol.com or call (808) 220-5404 and leave a message. Mahalo.

KAHELE ‘OHANA MILOLI‘I – The descendants of John Halena Kaehele and Maria Malaea Nunuha and their children Ellen Kalawae‘a, John Halena, Hannah Koanohano, William Kalilipio Kcomaka, Peter Kahuaaka‘c, Henry Nahinu and Abel Pepe Kaliliaku are planning a gathering in Miloli‘i, Hawai‘i Island on July 3, 2020 – July 6, 2020. For more information please contact Renee Olivera at (808) 640-5959, Gloria Wagner at (808) 436-5074 or Sharon “Malama” Faalele at (808) 485-2861.

KAI ‘OHANA – The descendants of John Kai Akina m. Kane‘aloha both born in 1840 and their children Mary Kai m. Kahana; John Makia Kai m. Hattie Wilkins had children Maria Kai m. Charles Minor, John Makia Kai Jr. m. Myra Kainupau, William Kai m. Bessie, Helen Kai m. Daniel Shendeling, David Kai m. Silvana Luis;

Kalamaikai m . Ulii had children Henry Tai Kalamaikai Kai m. Mundon, Herbert Ulii Kai m. Kane, Mary Ailau Kai m. Kamahale, Maria Kai m. Lovell, Annie Kai m. James Low; and John Keliikahi Kai m. Annie Akamu had children Ernest Kai m. Peggy Hockely, Herbert Kai m. Regina Aiu, John Keliikahi Kai m. Ivy Demello, Albert Kai m. Ellen Stephenson, Paul Kai m. Edna Fergerstrom, George Kai m. Beatrice Carter. ‘Ohana will be holding a family reunion on July 17, 2020 at 6:30 pm at Inspire Church Hall in Waikale on O‘ahu. For more information contact Johnny Kai at kai4307@msn.com or call 971-533-6881; Patricia Talbert at 808-388-9168 or Corrina Luna at 808-551-2432.

KAMAHELE – Calling on Descendants of Kamahelenui and his wife, Ann Nuu Kapahu of Kahuwai and their children, S.W. Kuamoo Kamahale, John Keoni Kalau Kamahale, Kahaheo Kaimana Kuula Kamahale, Mose Kamahale, Aupeleki M. Kamahale, John W.K. Kamahale, Alfred S.F. Kamahoe Kamahale, Clement J.I. Kaolulo Kamahale, Jack Kamahale, Elisabeth Kikainei Kamahale, H.K. Kamahale and Gregory Kamahale Kuamoo. We will be holding a family reunion on Hawai‘i island in Hilo, September 5 and 6, 2020. For more information please check out out Facebook page, Kamahale 2020 Family Reunion . You may also email questions to kamahele2020@gmail.com.

KAMILA/CAZIMERO – We are updating our Kamila and Manuel Family Tree and planning our next Family Reunion. Please check out our Facebook page; Hui ‘o Manuel a me Kamila Reunion or email Kamila.ManuelCazimeroFR2021@gmail.com. You can also contact Stacy Hanohano at (808) 520-4212 for more information.

KIPI-KAHELE – Save the date: Friday, May 22,2020, to May 24,2020, descendants of Katherine Kaaheha & Samuel Kipi and Katherine Kaaheha & William Miliona Kaehele, will be gathering for an ‘Ohana Reunion on O‘ahu at Mā‘ili Beach Park in Mā‘ili. Camp set up on Friday night, and main ‘Ohana gathering on Saturday, break camp Sunday. Please bring a pot-blessing dish to share on Saturday (BYOB) registration @ 0900, Pa‘ina to start at 1000, lunch at Noon and pa‘ina throughout the day. Saturday’s agenda: ‘Ohana introductions, cultural activities, scavenger hunt, entertainment, games, and fellowship. T-shirts will be on sale, designed by John Kaehele Jr. Please call Aldora Kaehele (808) 782-0359, e-mail Airleen Lucero @ airlucero@yahoo.com, 853-8503. To register, please call Aldora or Kapua Kaehele (808) 259-9456 or go to our Kipi-Kaehele Facebook page, join the group, where you can get all of our information. Let’s come and celebrate our Kūpuna and continue their legacy of Aloha. We’ll see you in May. A hui hou. Mālama pono. Aloha Ke Akua!

KUAKAHELA/KALIMAONAONA – Descendants of Kuakahela and Keaka Kalimaonaona. Children: Naiheauhau, Kaaihue, Kealahapaule, Kamau, Kaunahi, Kimona, Wahinelawaia and Keau. The reunion is set for July 25 and 26, 2020 at Makao Events Pavilion, Old Airport Beach Park, Kailua-Kona, Hawai‘i. Need head count by June 1, 2020. Call Agnes at 808-987-1884. If you have any questions contact President, Apo Aquino or on Facebook (Kuakahela ‘Ohana).

KULIOHOLANI-KONAWAHINE– ‘OHANA REUNION “CANCELLED” Due to recent developments of the Coronavirus (COVID-19) and

heeding the guidance of our government officials, we are CANCELLING our family reunion that was scheduled for Saturday June 20, 2020. A refund will be provided to those who have already registered. Please contact your family representatives for more information and coordination of your refunds. We will discuss planning another Kulioholani-Konawahine reunion soon. Questions: johnakjir@hotmail.com

MANU/KAWELO – Descendants of John Manu-Kawelo and Kaohuaaionaali Kapapaheanalu of North Kohala will all be together for the first time in 30 years on Wednesday, July 29 through Sunday, August 2, 2020. We will start with an O‘ahu gathering and then meet in North Kohala. Our descendants include Pa, Stewart, Rodenhurst, Hussey, Moku, Manu, and many more. There will be many exciting events that you don’t want to miss. For more information follow us on Facebook, Manu – Kawelo Reunion.

NĀ‘EHU-SAFFERY – Descendants of Captain/Judge Edmund Saffery (1806-1874) and wives Kupuna Naeahu and Waiki Kawaawaiki Naeahu (1828-1900) of Olowalu, Maui, are planning a reunion. Their combined 14 children include: Fanny (John Kaiakomalie); Edmund Jr. (Emalia Wallace); Henry (Kahua Kaanaana); Caroline (Frank Rose); William (Emily Cockett and Jennie Makekau); John (Lucy Kahalelio and Rebecca Nahoikaika); Thomas (Mary Luna Kina); Mary (Daniel Palena); Emma (William Pogue); Anna (Joseph Kealoha and Daniel Nahaku); Julianna (Antoine Freitas); Charles (Emily Hawele and Catherine Kauwahi); Helen (George Tripp); Emalia Nellie (Louis Ernestberg, George Conrad, and Nelson Kaloa). If you’re interested in attending the reunion (**postponed to 2021 due to COVID -19**), please visit www.SafferyOhana.org or contact Naomi Losch, (808) 261-9038, nlosch@hawaii.rr.com or Lāhela Perry, 808-366-7936, safferyohana@gmail.com

PIO – The descendants of Pio/Kepio aka Kaawalauole/Kaawalaalaoa/Keliipio/Pio and first wife Keoahu of Kaupo, Maui, will be having a family reunion on Maui island, Sept. 4-7, 2020 at Kihei Community Center. \$5 registration per person. Kepio and Keoahu had six children who used the surname Kepio or Pio at some point in their lives: Kahaleuahi (k), Nakoaelua (w), Malaea (w), Kaukani (k), Ipoaloha (w) and Kaloahano (k). Sampson Kahaleuahi married Anadasia Kealoha, children : Andrew Kaawa Sr., Anna (Kapaona), Domitila Namahana (Hui Sing), Poni, Kahalepaahao, Cecilia Kupu aka Tupu (Kaiihue), Kanoho, Kaawaliilii, Mahana, Kamaka, Joseph Iukewe aka Teve and Margaret. Victoria Nakoaelua we are still searching for her descendants, she married Kahaleauki and had possibly 1-2 other marriages, children: Kalahiki, Louisiana Helela (married Joseph Keawe; their hanai children are Andrew “Analu” Almeida married Victoria Reinhardt, and Martha Smith married Chang) and another daughter possibly named Nakoa (Henry Stuart). Julia Malaea “Maria” first relationship with Keahinuanu and marriage to Sam Akahi Sr., children:Paul Keahi Adams Sr., Kaaialii, Kahalehe, Paahao, Kalei, Kamuela, Lika S., Lilili aka Sam Jr., Agnes Kawai and Andrew Taki. Samuel Kaukani married first Mele Kakaio and second Rebecca Malulu, children: Joseph Kaaialii, Annie (Peters), Samuel Jr., Paul. Ipoaloha married Theodore George Kalalani Kekiwi, children: Agnes Kamilanui (Kailewa), Mary Melia (Aiona, Cuarisma), Henry Kamaelehua aka Hua, Benjamin

Keliikalalahale, James Kalalani, Manuel Piimauna aka Mauna, Jessie Kamilalilii, Agnes Akaneki (Yap, Palafox, Pimental, Perry), Julia Melia, Rachael Lahela (Baisa) and Boniface. Joseph Kalcohana married first Mele Kanakaokakai and second Minnie Aloiau, children: Nani Choy, Minnie (Lancaster), Violet Mauloa (Kowalski). Genealogy updates and photo for Genealogy Book due 4/12/20 to email below. Contact: Ka‘apuni Peters-Wong 808-375-4321,Toni Kowalski 808-436-1845, Donna HueSing Curimao 808-264-3178, Valda “Sweetheart” Baisa Andaya 808-572-9245, Kapi‘olani Adams 808-778-6383 or email pioohana@gmail.com. Website will be given when ready. For meeting date info please contact Ka‘apuni.

PUKANA O KANIALAMA – family reunion July 10-12, 2020 in Hilo. Descendants of Kinikahikiainoa and Poouli Pahane, Kanialama and Kaohuaino (their 3 keiki Keliikuaaina, Kaniakao and Poouli), Kai‘anui and Nakahili (parents of Poouli Pahane), Kelupaka Kona and Pila Kauahiokona (parents of Kai‘anui). Main branches from the previous mentioned are Kahanu, Gooman, Long, Kona, Kai‘anui. Please send contact information or questions to pukanahilo@gmail.com

STEWART – Looking for descendants or ‘ohana of James and Mea-alani Stewart of Kahalu‘u, O‘ahu. Please contact William Stewart: wsteward52@yahoo.com if you are interested in a family reunion.

VICTOR – Victor ‘Ohana reunion for descendants of Kamukai Wikipi and Amelia Akoi will be held on O‘ahu from Friday 21 through Sunday 23 August 2020. For details please see the ‘ohana website at www.victor-ohana.org or the ‘ohana Facebook page at <https://www.facebook.com/The.Victor.Ohana>. For more information contact Dwight Victor at dwright@victor-ohana.org, (808) 688-2349, or PO Box 97700 Waipahu HI 96797.

WOOLSEY – The descendants of George Lewis Woolsey and Annie Kamakakaulani Akana are planning a family reunion on July 2-5, 2020 at He Piko No Waiohuli, Kula, Maui, Hawai‘i. George Lewis Woolsey and Annie Kamakakaulani Akana had four children, all of whom have produced descendants: Matilda Woolsey Norton, George Woolsey, James Woolsey and Miriam Woolsey Jay Reed. We will talk story, have music, games, enjoy each other’s company and have genealogy updates during the reunion. Camping is allowed. For more information, please email Hope: woolseyohana@gmail.com.

‘IMI ‘OHANA • FAMILY SEARCH

BEIRNE/GEORGE/KAILIULI/ WAIWAIOLÉ – Looking for descendants of Joseph Beirne, Lani George, Victoria Kailiuli, and John Kalua Waiwaiolē. A family reunion will be held June 26-27, 2020 in Honolulu. Please contact Minette K Ngalo at ngalo10@gmail.com or call 808-250-8751. Mahalo.

GRAMBERG – Searching for the descendants or any related ‘ohana of Herman Gramberg and Rose Anakalea. Children of Herman and Rose are Herman “Waha”, Theresa, George, Vivian, Henry “Heine”, Darlynn, and Rosebud. Looking to update genealogical information. Please email gramberg ohana1@gmail.com. Any information shared is greatly appreciated. Mahalo!

HARBOTTLE – I am looking for informa-

tion on my great-great grandmother. Her name is Talaimanomateata or Kua‘analewa, she was Tahitian and married to or had a child with George Nahalelaau Harbottle. Born in 1815 on O‘ahu and son of John Harbottle of England and Papapaunau daughter of Haninimakahoilani and Kauhiaimokuakama. I know from Edward Hulihee Harbottle’s (my great grandfather) Guardianship court case that when his father George died his mother was on Maui and the case was stopped until she could be in court. When she appeared in court she said it was fine if Edward H. Boyd became his guardian. There are family stories that she had come from an ali‘i family of Tahiti and was in Hawai‘i as a ward of the court. I have not been able to substantiate this information. If anyone in the family knows where I might look it would be wonderful to know. Please contact me at waiaakaphillips@yahoo.com or call 808-936-3946. Mahalo, Noelani Willing Phillips.

HUSSEY – The Hussey family (Alexander & Kaaiakaula Makanoē) is updating its genealogy book. Please go to husseyohana.org for more information.

KAIWA – Looking for descendants or related ‘Ohana Members of ‘BILL KAIWA’, aka ‘SOLOMAN ANI. Please contact ROBERTA BOLLIG 320-248-3656 or flh63kb@yahoo.com MAHALO!

KEANU – Would like to locate genealogical information for my deceased paternal grandmother named Josephine Keanu born either in Ka‘u or Kaohe (Big Island) on 8/12/1912 or 1911. Supposedly, her birth record was destroyed during a fire at St. Benedict Church in Honauau. I was told this church kept birth records of nearby families during that period. I would greatly appreciate any kokua in locating her ‘ohana and details of her birth. Please contact ssylva4@hotmail.com.

KAUKA – Looking for descendants or related ‘ohana members of Deborah Chan Loy (DOB: about 1885). Please contact Glenn Ventura at gdevntura44@gmail.com. Mainly trying to locate sisters of my mother Irene Loy (DOB: 1914) Married John Ventura of Kihei. Sisters: Lillian, Saddle (Sadie), Warma (Velma) and Agnes Kauka.

MAKUA – Looking for descendants or related ‘ohana members of Henry K. Makua (year of birth: 1907, Honolulu) Father: Joseph K. Makua, Mother: Mary Aukai, Sisters: Malia and Mele, Sons: Henery and Donald Makua. Joseph and Mary may have originated from Kaua‘i. Looking for genealogical information. Please contact – emakua.makua@gmail.com. Mahalo!

NĀ‘EHU-SAFFERY – Descendants of Captain/Judge Edmund Saffery (1806-1

TITCOMB – For all descendants of Charles Titcomb and Kanikele – it’s time to update the family information for another family reunion. Anyone that would be interested to be on the planning committee, contact: K. Nani Kawaa at titcombfamilyreunion@gmail.com.

YONG/KUKAHIKO – Kalei Keahi / Ah Foon Yong and John Mahele Kukahiko / Daisy Nahaku Up dating genealogy information on these 2 ohana. Please send to Janelle Kanekoa (granddaughter of Samuel Apo Young/ Yong and Daisybelle Kukahiko) email me @ nehaukanekoa@gmail.com. Please list on top right which ohana you belong to. Yong or Kukahiko. ■



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Fax: 808.565.7931

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