APPENDIX A
CULTURAL IMPACT ASSESSMENT

CULTURAL IMPACT ASSESSMENT

Papahānaumokuākea Marine National Monument Management Plan

November, 2008

STATE OF HAWAI'I
DEPARTMENT OF LAND AND NATURAL RESOURCES

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1.0 INTRODUCTION

1.1 Project Background

The State of Hawai'i Department of Land and Natural Resources (DLNR), Division of Aquatic Resources has prepared this Cultural Impact Assessment (CIA) associated with the proposed implementation of the Papahānaumokuākea Marine National Monument Management Plan (MMP), and the Environmental Assessment (EA) for proposed MMP activities. The MMP and EA were prepared in compliance with the statutory requirements of the Federal National Environmental Policy Act (NEPA), the State of Hawai'i Revised Statute (HRS) Chapter 343 Environmental Impact Statements law, and in accordance with the State of Hawai'i' Department of Health's Office of Environmental Quality Control (OEQC) Guidelines for Assessing Cultural Impacts as adopted by the Environmental Council, State of Hawai'i, on November 19, 1997.

Papahānaumokuākea Marine National Monument (Monument) is a very sacred and spiritual place to the Kānaka Maoli (Native Hawaiian) and is the largest protected area in the United States, as well as the world's largest fully protected marine area. It was created by Presidential Proclamation under the authorities of the Antiquities Act, 16 U.S.C. §§ 431-433. Creation of the Monument was based on extensive public input, including hearings and the involvement of a broad spectrum of stakeholders and interested persons. Nearly 52,000 public comments were received, the majority of which supported strong protection for the Northwestern Hawaiian Islands (NWHI). Based upon this extensive public input, and in order to provide additional immediate protection to the NWHI, the Monument was created on June 15, 2006, by Presidential Proclamation 8031. National Monument status ensures the immediate, comprehensive, strong, and lasting protection of the resources of the NWHI.

The three principal entities with responsibility for managing lands and waters of the Monument are the Department of Commerce, via the National Oceanic and Atmospheric Administration (NOAA), the Department of the Interior, via the U.S. Fish and Wildlife Service (USFWS), and the State of Hawai'i (collectively, the Co-Trustees). The Co-Trustees work cooperatively and consult to administer the Monument. The Proclamation provides that the Co-Trustees shall develop a management plan for the region, based upon the draft management plan developed during the sanctuary designation process. The management plan will include provisions for coordinated permitting, research, education, enforcement, cultural practices, and other management related activities. In December 2006, Governor Lingle and the Secretaries of Commerce and the Interior signed a Memorandum of Agreement (MOA) that outlined the roles and responsibilities for the Co-Trustee agencies for coordinated conservation and management of the Monument. The MOA created a governance structure for the Monument and established the Monument Management Board (MMB), which is composed of representatives from the Federal and State agency offices that carry out the day-to-day management and coordination of Monument activities. In addition to the Co-Trustee agencies, the Office of Hawaiian Affairs (OHA) is a member of the MMB and participates in management activities.

1.2 Scope of Work

The scope of work for this CIA includes:

- Examination of cultural and historical resources, including historic maps, and previous research reports and interviews, with the specific purpose of identifying traditional Hawaiian activities including religious practices, fishing, voyaging, gathering of plant, animal, and other resources, or agricultural pursuits as may be indicated in the historic or oral history records;

- A review of previous archaeological work that may be relevant to reconstruction of traditional land use activities; and the identification and description of cultural resources, practices, and beliefs associated with Papahānaumokuākea;

- Consultation and interviews with knowledgeable parties regarding traditional cultural practices, present and/or past uses of the area; and

- Preparation of a report summarizing the results of these research activities.

1.3 Physical and Natural Setting

Papahānaumokuākea Marine National Monument is located in the northwestern portion of the Hawaiian Archipelago, and encompasses the NWHI (Fig. 1). The Monument is located between approximately 22ºN and 30ºN latitude and 161º W and 180ºW longitude, and is roughly 1,200 miles long and 100 miles wide, totaling an area of approximately 140,000 square miles.

Beginning 125 miles from the main Hawaiian Island of Kaua‘i, the ten islands and atolls are referred to as the NWHI, or in past decades as the Leeward Islands (Fig. 2). None of these islands are more than 2–3 square kilometers in size, and all but four have an average mean height of less than 10 m. As a group, they represent a classic geomorphological sequence, consisting of highly eroded high islands, near-atolls with volcanic pinnacles jutting from surrounding lagoons, true ring-shaped atolls with roughly circular rims and central lagoons, and secondarily raised atolls, one of which bears an interior hypersaline lake. The region also includes numerous submerged banks and seamounts. This geological progression along the Hawaiian Ridge continues northwestward beyond the last emergent island, Kure Atoll, as a chain of submerged platforms that makes a sudden northward bend to become the Emperor Seamounts, and extend across the entire North Pacific to the base of the Kamchatka Peninsula in Russia.

The Monument contains a wide range of marine and terrestrial habitats ranging from ocean basins more than 15,000 feet below sea level, to emergent land with hills and cliffs rising to 900 feet above sea level. These habitats include deep and shallow coral reefs, lagoons, littoral shores, dunes, dry grasslands, and shrub lands that support a wide variety

of plants and animals. More than 7,000 marine species are found in the NWHI, of which 25% are endemic (NOAA 2006). High densities of apex predators such as sharks, groupers, and jacks dominate the marine environment. These species thrive because of minimal anthropogenic stressors. Friedlander et al. (2005) noted that the NWHI are one of the few large-scale, intact predator dominated reef ecosystems in the world. The physical isolation of the Hawaiian Archipelago explains the relatively low species diversity and high endemism levels of its biota (DeMartini and Friedlander, 2004) and the direction of flow of surface waters explain biogeographic relationships between the NWHI and other sites such as Johnston Atoll to the south as well as patterns of endemism and population structure and density of reef fish within the archipelago (DeMartini and Friedlander, 2006).

The majority of the Monument consists of deep pelagic waters that surround the island platforms. At least 13 banks lie at depths between 100 and 1,300 feet (30 and 400 meters) within the Monument, providing important habitat for bottomfish and lobster species, although only a few of these banks have been studied in any detail (Kelley and Ikehara, 2006). These waters represent important deep water foraging grounds for endangered Hawaiian monk seals, as well as a spatial refugium for pelagic fishes such as tunas and their allies that are currently in declared states of overfishing throughout the Pacific region.

Scientists using deep-diving submersibles have recorded the presence of deep-water precious coral beds within the Monument at depths of 1,200-1,330 feet (365–406 m); these include ancient gold corals whose growth rate is now estimated to be only a few centimeters every hundred years and whose ages may exceed 2,500 years (Roark et al., 2006). At depths below 1,640 feet (500 meters), a diverse community of octocorals and sponges flourish. These deepwater sessile animals prefer hard substrates devoid of sediments (Baco-Taylor et al., 2006). Even deeper yet, the abyssal depths of the Monument, while harboring limited biomass, are home to many poorly documented fishes and invertebrates with remarkable adaptations to this extreme environment. The deep-waters are also important insofar as they support an offshore mesopelagic boundary community (Benoit-Bird et al. 2002), a thick layer of pelagic organisms that rests in the deep ocean (1,300-2,300 feet or 400–700 m) during the day, then migrates up to shallower depths (from near zero to 1,300 feet or 400 m) at night, providing a critical source of nutrition for open-ocean fishes, seabirds, and marine mammals. Overall, the fauna of the Monument's waters below standard SCUBA diving depths remains poorly surveyed and documented, representing an enormous opportunity for future scientific research in a system largely undisturbed by recent trawling or other forms of resource extraction.

The marine and coastal areas of the Monument are home to several species of marine mammals. Over 20 species of whales and dolphins are found in the Monument, of which 6 species are listed as endangered or threatened under the federal Endangered Species Act. The NWHI support the majority of the critically endangered Hawaiian monk seal population. Additionally, 90% of the Hawaiian green turtles nest in these islands.

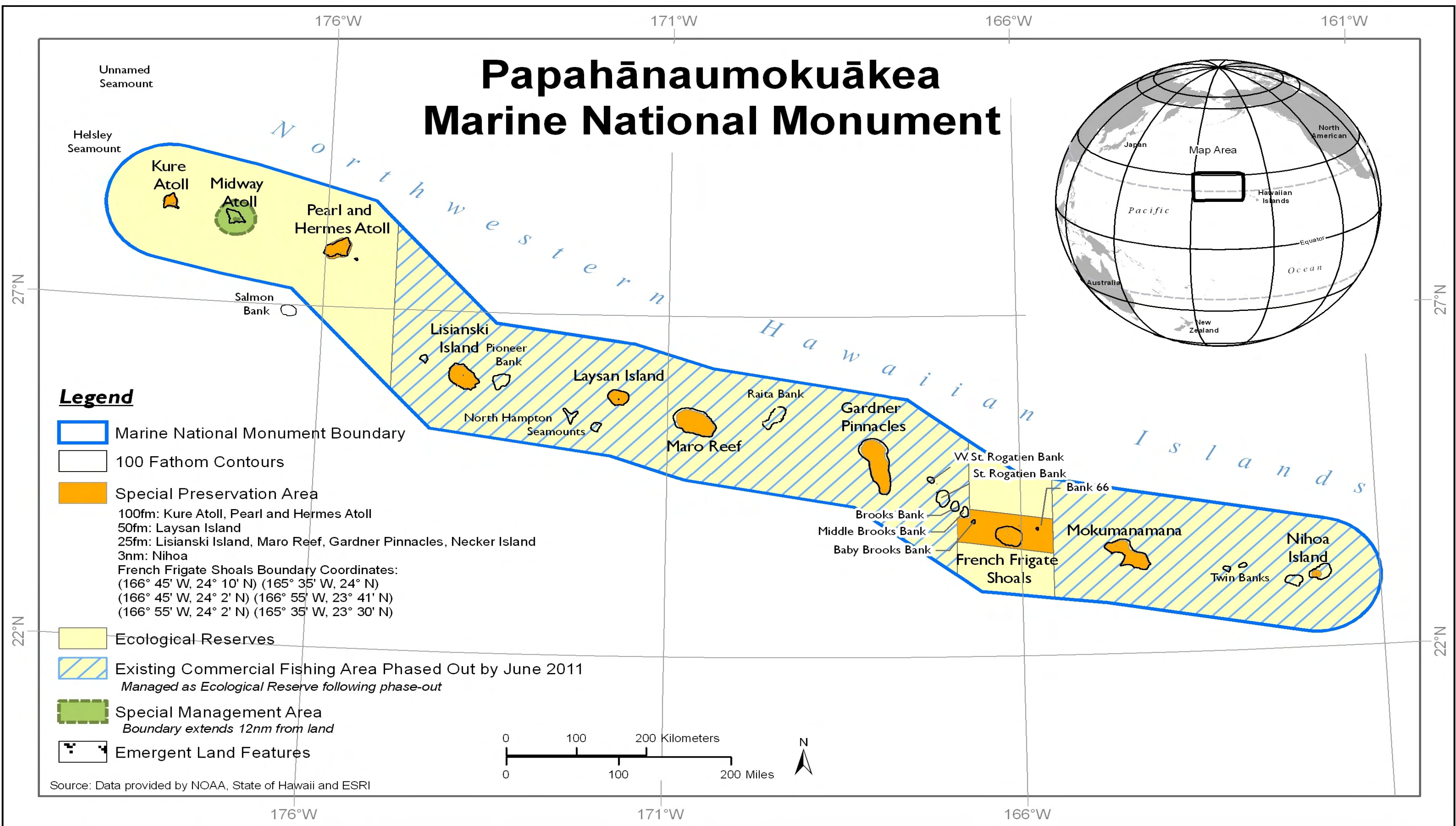

Figure 1. Papahānaumokuākea Marine National Monument Management Area

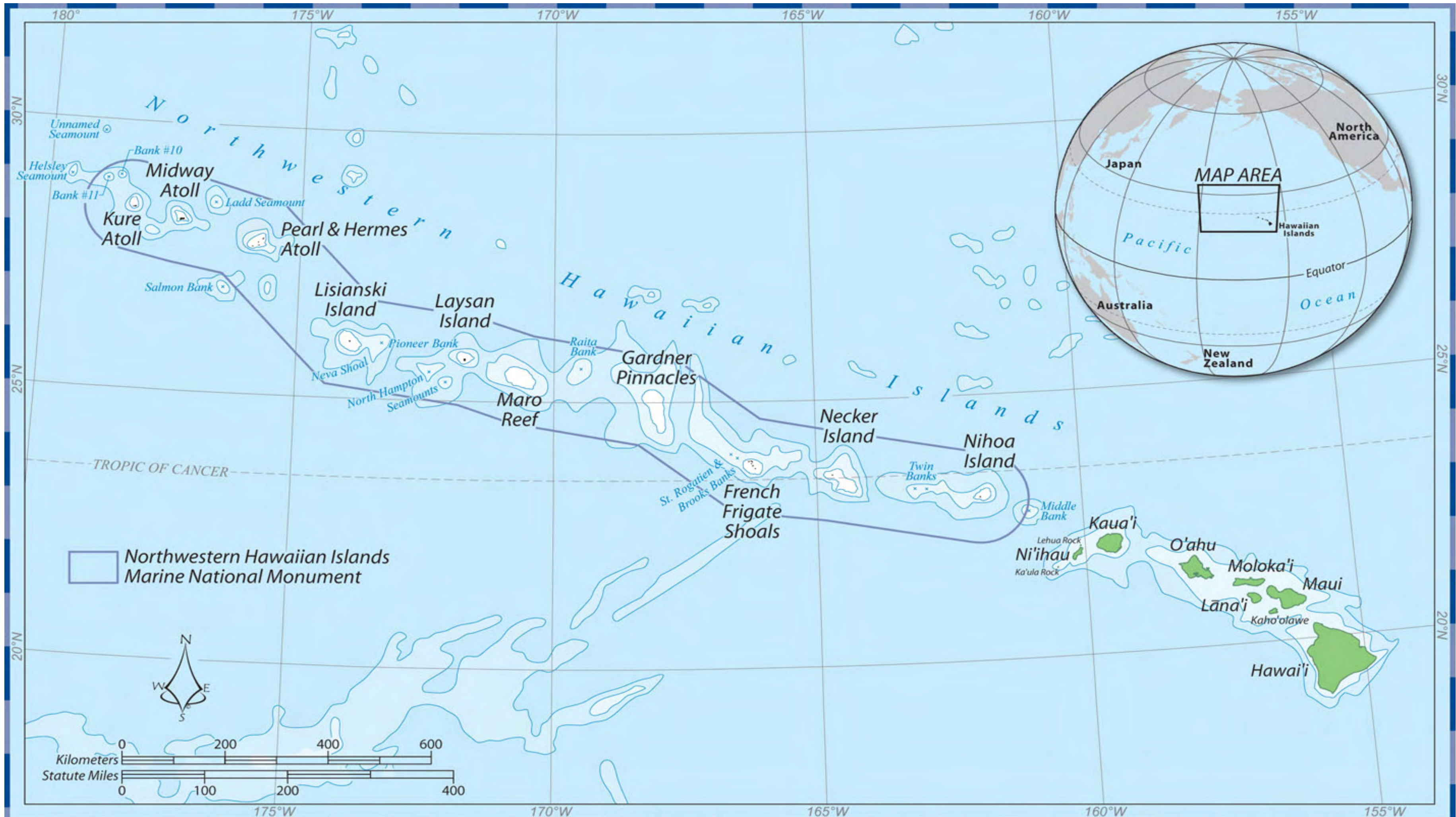

Figure 2. Papahānaumokuākea Marine National Monument Boundary

The rates of marine endemism in the NWHI are unparalleled in the world. In addition, the mass of apex predators in the marine system is simply not seen in areas subject to higher levels of human impact. The Monument represents one of the last unspoiled marine wilderness areas remaining on the planet. The sheer isolation of the islands, 3,000 kilometers from the nearest continent, causes them to function as a miniature evolutionary universe. This has resulted in a phenomenally high degree of endemism – for marine fishes alone endemics comprise over 50 percent of the population in terms of numerical abundance in the northernmost atolls. In addition, Papahānaumokuākea is a critically important habitat for in-situ conservation of twenty-three endangered or threatened species, many which are listed as species of global concern.

In contrast to its marine systems, the terrestrial area of the Monument is comparatively small but supports significant endemic biodiversity. This includes six species of endemic plants, including a palm, and four species of endemic birds, including remarkably isolated species such as the Nihoa finch, Nihoa millerbird, Laysan finch, and Laysan duck, one of the world's rarest ducks. In addition, over 14 million seabirds nest on the tiny islets in the chain, including 99 % of the world's Laysan albatrosses and 98 % of the world's black-footed albatrosses, making it the world's largest tropical seabird rookery in the world. Although still poorly documented, the terrestrial invertebrate fauna also shows significant patterns of precinctive speciation, with endemic species present on Nihoa Island, Mokumanamana Island, French Frigate Shoals, Laysan Island, Lisianski Island, Pearl and Hermes Atoll, and Kure Atoll.

2.0 TRADITIONAL AND HISTORIC BACKGROUND

2.1 Cultural Setting

More than 1,500 years ago, Polynesian voyagers arrived in the Hawaiian Archipelago, the Polynesian Triangle's most northern point, where they found islands filled with all the natural resources needed to sustain a vibrant society, from fertile soil to reefs rich with fish. Over the next millennia, Native Hawaiians, the descendents of the first Polynesians who discovered Hawai'i, would alter the islands' landscapes, creating agricultural terraces along the hillsides; extensive water paddies for their staple food, kalo (taro), in the valleys; and impressive fishponds over the shallow reefs.

The first discoverers of the Hawaiian Archipelago, Native Hawaiians inhabited these islands for thousands of years prior to Western contact. During this time, Native Hawaiians developed complex resource management within these islands. Native Hawaiians continue to maintain their strong cultural ties to the land and sea and continue to understand the importance of managing the islands and waters as inextricably connected to one another (Beckwith 1951; Lili'uokalani 1978). Poetically referred to as ke kai popolohua mea a Kāne (the deep dark ocean of Kāne), the ocean was divided into numerous smaller divisions and categories, beginning from the nearshore to the deeper pelagic waters (Malo 1951). Likewise, channels between islands were also given names and served as connections between islands, as well as a reminder of their larger oceanic history and identity.

More specifically the ocean played an important role to Native Hawaiians as it was used for resources and physical and spiritual sustenance in their everyday lives. In Hawaiian traditions, the NWHI are considered a sacred place, a region of primordial darkness from which life springs and spirits return after death (Kikiloi, 2006). Much of the information about the NWHI has been passed down in oral and written histories, genealogies, songs, dance, and archaeological resources. Through these sources, Native Hawaiians are able to recount the travels of seafaring ancestors between the NWHI and the main Hawaiian Islands. Hawaiian language archival resources have played an important role in providing this documentation, through a large body of information published over a hundred years ago in local newspapers (e.g., Kaunamano 1862 in Hoku o ka Pakipika; Manu 1899 in Ka Loea Kalaiʻaina; Wise 1924 in Nupepa Kuokoʻa). In Hawaiian moʻolelo (stories, historical narratives, mythologies) there are many of versions of the epic of Pele and Hiʻiaka. In one account by N.B. Emerson, Pele migrated from Kuaihelani to Hawaiʻi to escape conflict between her and her sister Nāmakaokahaʻi, a deity of the sea. Their journey led them through the Northwestern Hawaiian Islands. In the Emerson version, Pele first stopped at the island of Nihoa and decided to leave Kāneapua, her younger brother, behind. Pele's journey continued down the island chain from place to place, until she found comfort in the pit of Halemaʻumaʻu crater on the island of Hawaiʻi. These travels of Pele and her family are recognized as the migration of gods to Hawaiʻi and each version of the moʻolelo gives us important information about the cultural significance of these islands in the northwest.

…ʻO Nihoa ka ʻāina a mākou i pae mua aku ai
Lele aʻe nei mākou kau i uka o Nīhoa
ʻO ka hana nō a koʻu pōkiʻi o Kāneapua
ʻO ka hoʻoli ka ihu o ka waʻ a nou i ke kai
Waiho anei ʻo Kamohoaliʻi iā Kāneapua i uka o Nīhoa

Translation:

… Nīhoa is the first land that we disembark upon
We land on the shore of Nīhoa
Then the charge that was given to my brother Kāneapua
Was to keep the stern of the canoe positioned towards the sea
Then Kamohoaliʻi left Kāneapua in the uplands of Nīhoa (Tsuha 2007).

More recent ethnological studies (Maly 2003) highlight the continuity of Native Hawaiian traditional practices and histories in the NWHI. Only a fraction of these have been recorded, and many more exist in the memories and life histories of kūpuna (elders). Native Hawaiians made detailed observations of the oceanic environment, its interrelation to the terrestrial environment, seasonal and lunar patterns, and species life cycles, and used this information to develop and conserve their resources (Kamakau 1976; Malo 1951; Beckwith 1951). Kapu, or restrictions, on resource extraction were implemented based on these ecological understandings (Pukui and Handy 1950; Handy et al. 1972). Other traditional strategies were set up to naturally enhance marine resources through increased protection, growth, and reproduction (Kikiloi 2003).

The Naming of Papahānaumokuākea

The process to give a Hawaiian name to the Northwestern Hawaiian Islands Marine National Monument began during the Sanctuary designation process as an initiative of the Northwestern Hawaiian Islands Native Hawaiian Cultural Working Group. In 2006 the group chose two distinguished members of the Hawaiian community to contribute names - Uncle Buzzy Agard and Aunty Pua Kanahele. Once the names were put forth, the Cultural Working group would select among them for an appropriate name for the Northwestern Hawaiian Islands managing entity and region.

Uncle Buzzy Agard, an esteemed kupuna and long time fisherman in the Northwestern Hawaiian Islands was instrumental in the establishment of the Northwestern Hawaiian Islands Coral Reef Ecosystem Reserve in 2000, and a long time advocate for the protection of this special place. Uncle Buzzy Agard, who is also affiliated with the Office of Hawaiian Affairs (OHA), was one of three Native Hawaiian representatives on the Reserve Advisory Council. Aunty Pua Kanahele, is a well known and respected kumu hula, scholar, and spiritual practitioner from Hilo, Hawai‘i. Since 2003, she has been the main catalyst for the revival of cultural access trips to the Northwestern Hawaiian Islands in partnership with the voyaging canoe Hōkūle‘a.

The names offered by both Aunty Pua and Uncle Buzzy were brought to the Cultural Working Group in September 2006. Other names were also offered by Keoni Kuoha from the Kamakakūokalani, U. H. Center for Hawaiian Studies and by Ka‘i‘ini Kaloi of the Department of Interior’s Office of Hawaiian Relations. Three subsequent meetings were held to discuss the names, their meanings and purpose. On January 4, 2007 the group selected Papahānaumokuākea.

The Northwestern Hawaiian Islands Native Hawaiian Cultural Working Group is comprised of members with long standing interest and involvement in the region. Members come from varied relevant backgrounds, and include academic scholars, teachers, cultural practitioners, community activists, and resource managers that have experience in working directly with issues concerning the Northwestern Hawaiian Islands. Representatives from the National Oceanic Atmospheric Administration (NOAA), U.S. Fish and Wildlife Service (USFWS), Office of Hawaiian Relations, State of Hawai’i’s Department of Land and Natural Resources (DLNR), Kaho‘olawe Island Reserve Commission (KIRC), and Office of Hawaiian Affairs (OHA) were involved in the meetings and discussions that led up to the final decision.

The meaning of the name

The name Papahānaumokuākea (pronounced Pa-pa-HA-now-mo-ku-AH-kay-uh) comes from an ancient Hawaiian tradition concerning the genealogy and formation of the Hawaiian Islands. Papahānaumoku (who is personified in the earth) and Wākea (who is personified in the expansive sky) were two of the most recognized ancestors of our people. Their union resulted in the creation or “birthing” of the entire archipelago. “Papa” which means “foundational earth,” provides the imagery of the numerous low flat islands that stretch across into the northwest. “Ākea” provides the imagery of the “expanse – of

space." From Mauna "Ākea" on Hawai'i Island to the low flat "Papa" of the northwest, the physical features define our homeland and Hawaiian identity. The preservation of these names, together, as Papahānaumokuākea, strengthens Hawaii's cultural foundation and grounds us to an important part of our historical past.

Papahānaumokuākea is a name that will encourage abundance and energize the continued procreative forces of earth, sea, and sky. It reminds us that it is spiritual inspiration that supports the physical world. Papahānaumokuākea will help to continue life for everything that pro-creates, gives birth, a continuum, everything that is part and parcel of our world, the Hawaiian archipelago.

2.2 Historical Period

By the time of Western European contact with the Hawaiian Islands, little was collectively known about the NWHI by the majority of the population, as relatively few individuals traveled to these remote islands and had seen them with their own eyes, except families from Kaua'i and Ni'ihau who voyaged to these islands to perpetuate subsistence fishing practices (Maly 2003). Within the next century, a number of expeditions were initiated by Hawaiian ali'i to visit these islands and bring them under Hawaiian political control and ownership. The accounts of these historical expeditions were published in great detail in the Hawaiian newspapers from 1857 through 1894, as they related to each visit.

Contact between the main Hawaiian islands and the NWHI seems to have slowed for a period until the 19th century, when Hawaiian monarchs exhibited a strong interest in reuniting the entire Hawaiian Archipelago by consolidating the NWHI into the Kingdom of Hawai'i. Title to the islands and waters of the NWHI was vested in the Kingdom Hawai'i throughout the 1800s (Mackenzie and Kaiama 2003). In 1822, Queen Ka'ahumanu organized and participated in an expedition to locate and claim Nihoa Island under the Kamehameha Monarchy. In 1856, Nihoa was reaffirmed as part of the existing territory of Hawai'i by authority of Alexander Liholiho, Kamehameha IV (March 16, 1856 Circular of the Kingdom of Hawai'i). The following year, King Kamehameha IV voyaged to Nihoa and then returned to Honolulu. He instructed Captain John Paty on the vessel Manuokawai to explore the rest of the northwestern region to annex any lands discovered during the expedition. Paty traveled to Nihoa, Mokumanamana, Gardner, Laysan, Lisianski, and Pearl and Hermes. Later in 1857, the islands of Laysan and Lisianski were declared new lands to be included into the domain of the Kingdom (Kingdom of Hawai'i 1857).

In 1885, the most famous visit by Hawaiian royalty was made by then princess Lydia Lili'uokalani and her 200-person party who visited Nihoa on the ship Iwalani. In 1886, King David Kalakaua, through Special Commissioner Colonel James Harbottel annexed Kure Atoll (Ocean Island) and announced formal possession of the island (Harbottel-Boyd 1886). In 1893, Queen Lydia Lili'uokalani was overthrown by the self-proclaimed provisional government, with the assistance of U.S. Minister John L. Stevens. In 1898, the archipelago, inclusive of the certain lands in the NWHI, was collectively ceded to the United States through a domestic resolution, called the "New Lands Resolution".

The ea, (sovereignty, life), and kuleana (responsibility) for the entire Hawaiian Archipelago continues to exist in the hearts and minds of many Native Hawaiians. The "Apology Bill" (U.S. Public Law 103-150), a joint Resolution of Congress that was signed by the President in 1993, recognizes that "the health and well-being of the Native Hawaiian people is intrinsically tied to their deep feelings and attachment to the land." The Apology Bill "apologizes to Native Hawaiians on behalf of the people of the United States for the overthrow of the Kingdom of Hawaii on January 17, 1893 with the participation of agents and citizens of the United States, and the deprivation of the rights of Native Hawaiians to self-determination."

2.3 Contemporary Connections to the Northwestern Hawaiian Islands

Today, Native Hawaiians remain deeply connected to the NWHI on genealogical, cultural, and spiritual levels. Kaua'i and Ni'ihau families voyaged to these islands indicating that they played a role in a larger network for subsistence practices into the 20th century (Tava and Keale 1989; Maly 2003). The NWHI as a region qualifies as an important traditional place of Native Hawaiian culture worthy of global recognition. The Monument includes a collection of wahi pana (places of great cultural significance and practice) (OHA, wahi pana list) that are linked together throughout the expanse of the ten main atolls and islands. Wahi pana benefit all Hawaiian people - past, present and future-born, as well as inspiring generations of all cultures. The wahi pana and geography of this remote area includes storied names that give connotative value and meaning. Much of the cultural information about the NWHI has been passed down in oral and written histories, genealogies, songs, dance, and via archaeological sites. Through these sources, Native Hawaiians are able to recount the travels of seafaring ancestors between the NWHI and the main Hawaiian Islands in centuries past. Hawaiian language archival resources have played an important role in providing this documentation, through a large body of information published more than a hundred years ago in local newspapers. More recent ethnological studies have highlighted the continuity of Native Hawaiian traditional practices and histories in the NWHI. Only a fraction of these have been recorded, and many more exist in the memories and life histories of kūpuna (elders).

In recent years, Native Hawaiian cultural practitioners voyaged to the NWHI to honor their ancestors and perpetuate traditional practices. As discussed above, in 1997, Hui Mālama I Nā Kāpuna o Hawai'i Nei repatriated sets of human remains to Nihoa and Mokumanana that were collected by archaeologists in the 1924-25 Bishop Museum Tanager Expeditions (Ayau and Tengan 2002). In 2003, a cultural protocol group, Na Kupu'eu Paemoku, traveled to Nihoa on the voyaging canoe Hōkūle'a to conduct traditional ceremonies. In 2004, Hōkūle'a sailed over 1,200 miles to the most distant end of the island chain to visit Kure Atoll as part of a statewide educational initiative called "Navigating Change." In 2005, Na Kupu'eu Paemoku sailed to Mokumanamana to conduct protocol ceremonies on the longest day of the year, June 21, the summer solstice. Cultural practitioners (Kamakakūokalani Center for Hawaiian Studies and the Edith Kanaka'ole Foundation) continued this practice in 2006 and in 2007.

2.4 Cultural Access for Native Hawaiian Practices

Presidential Proclamation 8031 recognizes that the NWHI has great cultural significance to Native Hawaiians and provides a means to issue permits for Native Hawaiian practices. The Proclamation defines these practices as cultural activities conducted for the purposes of perpetuating traditional knowledge, caring for and protecting the environment, and strengthening cultural and spiritual connections to the Northwestern Hawaiian Islands that have demonstrable benefits to the Native Hawaiian community. This may include, but is not limited to, the non-commercial use of Monument resources for direct personal consumption while in the Monument. Monument goals and objectives reinforce this position and the MMP includes several activities that support access and use of the NWHI for Native Hawaiian practices.

3.0 MONUMENT MANAGEMENT PLAN

The Monument Management Plan (MMP) was developed cooperatively by the State of Hawai'i Department of Land and Natural Resources (DLNR), Office of Hawaiian Affairs (OHA), the U.S. Fish and Wildlife Service (FWS), and National Oceanic and Atmospheric Administration (NOAA), and was based on the earlier draft NOAA Sanctuary management plan. The MMP outlines current and future planning, administrative, and field activities to enhance the conservation and protection of the natural, cultural, and historic resources in the NWHI.

The draft MMP was available for public review and comment for 90 days from April-July, 2008. The MMP consists of 22 Action Plans that describe the wide-ranging and coordinated management process necessary to achieve the vision, mission, and guiding principles, and desired outcomes of the Monument. The mission of the Monument is to: "Carry out seamless integrated management to ensure ecological integrity and achieve strong, long-term protection and perpetuation of NWHI ecosystems, Native Hawaiian culture, and heritage resources for current and future generations."

The vision, mission, guiding principles, and goals outlined in the MMP honor and protect the significance of the NWHI for Native Hawaiians. Monument Goal no. 6 specifically is written to: "support Native Hawaiian practices consistent with long-term conservation and protection."

The MMP includes a Native Hawaiian Cultural and History Action Plan, and a Native Hawaiian Community Involvement Action Plan, with the goal to increase the understanding and appreciation of Native Hawaiian cultural values related to Papahānaumokuākea Marine National Monument.

The desired outcome for the Native Hawaiian Cultural and History Action Plan is to:

"**Increase the understanding and appreciation of Native Hawaiian histories and cultural practices related to Papahānaumokuākea Marine National Monument and effectively manage resources for their cultural, educational and scientific value**".

Five strategies have been identified to achieve this outcome:

1: Identify and prioritize scientific and Native Hawaiian cultural research needs.

1.1: Identify and research needs that can be accomplished through anthropological, archaeological, historical, and Hawaiian cultural methods.
1.2: Develop cultural research priorities alongside associated management challenges and opportunities.

2: Conduct, support, and facilitate Native Hawaiian cultural and historical research of the NWHI over the life of the plan.

2.1: Continue to compile information and conduct new cultural and historical research about the NWHI.
2.2: Support Native Hawaiian cultural access to ensure cultural research needs are met.
2.3: Facilitate cultural field research and cultural education opportunities annually.
2.4: Convene a Native Hawaiian nomenclature working group.
2.5: Incorporate cultural resources information into the Monument Information System.
2.6: Continue to facilitate Native Hawaiian cultural access.
2.7: Establish agreements with local universities and museums to address possible curation, research, use, return, and repatriation of collections.

3: Increase cultural resource management capacity across MMB agencies.

3.1: Assess Monument cultural resource capacity.
3.2: Engage Native Hawaiian practitioners and cultural experts and the Native Hawaiian Cultural Working Group in the development and implementation of the Monument's management activities.
3.3: Increase knowledge base of Native Hawaiian values and cultural information through "in-reach" programs for resources managers.
3.4: Identify and integrate Native Hawaiian traditional knowledge and management concepts into Monument management.

4: Plan, develop, and implement a Monument Cultural Resources Program.

4.1: Prepare a Cultural Resources Program Plan.
4.2: Develop and implement specific preservation plans, as appropriate, to protect cultural sites and collections on Nihoa and Mokumanamana.
4.3: Initiate implementation of the Monument Cultural Resources Program.

5: Provide cultural outreach and educational opportunities to serve the Native Hawaiian community.

5.1: Integrate Native Hawaiian values and cultural information into general outreach and education programs.
5.2: Develop a culturally based strategy for education and outreach to the Native Hawaiian community.

5.3: Integrate Native Hawaiian values and cultural information into the Monument permittee education and outreach program.

The desired outcome of the Native Hawaiian Community Involvement Action Plan is to:

“Engage the Native Hawaiian community in active and meaningful involvement in Papahānaumokuākea Marine National Monument management.

Three strategies have been identified to achieve this outcome.

1: Regularly involve the Native Hawaiian community.

1.1: Formalize, expand, and convene the Native Hawaiian Cultural Working Group.
1.2: Engage the Native Hawaiian Cultural Working Group in the development of a Monument Cultural Resource Program.
1.3: Establish an annual cultural resources exchange.

2: Develop and annually maintain partnerships with Native Hawaiian organizations and institutions.

2.1: Continue to expand and explore opportunities to partner with institutions serving Native Hawaiians.

3: Identify and integrate Native Hawaiian traditional knowledge and management concepts into Monument management annually.

3.1: Engage the Native Hawaiian community to identify how traditional knowledge will be integrated into Monument activities.
3.2: Use and integrate Native Hawaiian traditional knowledge in Monument management activities.

The development of the MMP included extensive consultation with the Native Hawaiian community and Native Hawaiian cultural practitioners. Initial consultations with the Native Hawaiian community occurred at the inception of the designation of the NWHI as a Coral Reef Ecosystem Reserve in 2000 and continued during the process to designate this area as a sanctuary through the National Marine Sanctuary Program. During this process a Native Hawaiian Cultural Working Group (CWG) was formed as a part of the Reserve Advisory Council. Over 200 individuals in the Native Hawaiian community were consulted in the development of the draft sanctuary management plan. The formation of the CWG increased Native Hawaiian involvement in the planning process for the Monument. The CWG and additional Native Hawaiian practitioners were consulted by DLNR during the development of the State’s NWHI Marine Refuge. The consultation resulted in a recommendation that cultural importance should be weighed equally with biological importance during the review of proposed activities within the NWHI. This recommendation was subsequently incorporated into the MMP and the Co-Trustees joint permitting process.

In summary, the implementation of the MMP will expand the current Monument efforts to incorporate Native Hawaiian traditional and customary cultural and religious practices and research needs into the day-to-day management of the Monument. Native Hawaiian cultural research needs will continue to be identified and prioritized through consultation with OHA and other Native Hawaiian institutions and organizations. The MMB will continue to assess capacity needs to support cultural resource management activities. Native Hawaiian traditional ecological knowledge and management concepts will continue to inform management decisions in the Monument.

4.0 ARCHAEOLOGICAL BACKGROUND

Physical remnants of wahi kūpuna (ancestral places), Hawaiian language archival and oral resources, and historical accounts provide evidence of the various past uses of the NWHI and the surrounding ocean by Native Hawaiians (Kaunamano 1862 in Hoku a ka Pakipika; Manu 1899 in Ka Loea Kalaiaina; Wise 1923 in Nupepa Kuokoa). Evidence indicates that the area served as a home and a place of worship for centuries. It is posited that the first Native Hawaiians to inhabit the archipelago and their descendants frequented Nihoa and Mokumanamana for at least a 500- to 700-year period (Emory 1928; Cleghorn 1988; Irwin 1992). They brought many of the skills necessary to survive with them from their voyaging journeys throughout Polynesia.

The impressions left by Hawaiian ancestors can be seen through the distinctive archaeology of Nihoa and Mokumanamana. The heiau (place of worship) and platform foundations with upright stones found on both Nihoa and Mokumanamana resemble other Hawaiian wahi pana on the islands of Maui at Haleakalā, Hawai‘i Island on top of Mauna Kea and the island of Kaua‘i Kea Ali‘i heiau in Waimea (Cleghorn 1988; Meech and Warther 1993). These sites all correspond to the important journey of the sun especially Mokumanamana. Mokumanamana is often referred to as the Tropic of Cancer Island because of its once unique location on the Tropic of Cancer (Meech & Warther 1993). Mokumanamana may reflect the hypothesis of the role of geography in the development of Polynesian Tropic astronomy (Meech and Warther 1993). These sites are not only amazing examples of unique traditional Hawaiian architectural forms of stone masonry work, but they also show similarities to samples from the inlands of Tahiti (Emory 1928). The structures are some of the best preserved early temple designs in Hawai‘i, and have played a critical role in understanding Hawai‘i’s strong cultural affiliation with the rest of Polynesia, and the significant role of Native Hawaiians in the migratory history and human colonization of the Pacific (Cleghorn 1988).

Archaeological surveys on Nihoa and Mokumanamana have documented numerous archaeological sites and cultural material (Emory 1928; Cleghorn 1988; Ziegler 1990; Graves and Kikiloi, 2006.). Nihoa Island (Site # 92-01-89) and Mokumanamana (Necker Island) (Site # 91-01-53) are both listed on the National Register of Historic Places, with over 140 archaeological sites documented thus far on these two islands (see Fig. 3 & 4). Though quite barren and seemingly inhospitable to humans, the number of cultural sites they support is testimony to their religious importance, occupation and use prior to European understanding.

Nihoa is unlike any of the other Northwestern Hawaiian Islands (NWHI) with its 900 foot cliffs, basalt rocky surface, and tiny beach. This small island is about 1 square km (171 acres) and is at the southeastern end of the NWHI chain. More than 90 cultural sites have been recorded, (66 by the Tanager Expedition (Emory 1928) and 22 in 1984 (Cleghorn 1984) and Graves and Kikiloi, 2006 in progress. The sites included; habitation sites such as massive platforms; rockshelters, terraces and enclosures; heiau that are small terraces with single linear arrangement of upright dike stones and numerous pieces of branch coral laying on surface; extensive agricultural terraces that cover over 10% of the island's land surface; and burial sites (Cleghorn 1984).

Various artifacts have been collected, including fishhooks, sinkers, cowry shell lures, hammerstones, grindstones, adzes, and coral rubbing stone (Emory 1928;38-50).Many of the mea makamae (cultural objects) and structures associated with these wahi pana (sacred places) are similar to many found throughout the Main Hawaiian Islands. This island also has sufficient soil development for extensive agriculture, along with stone terraces that suggest expenditure and investment in agricultural food production. Sweet potato would have been the predominant crop cultivated given its hardy nature with the ability to produce 64 tons annually (Cleghorn 1988). It is believed that the abundance of natural resources fish, shell fish, birds, and bird eggs and at least three freshwater seeps may have supported as many as 100 people between A.D. 1000 and A.D. 1700 on semipermanent or brief visits (Cleghorn 1988).

Mokumanamana is also known for its numerous wahi pana and mea makamae. Fifty-five cultural places are known, of which 33 are religious, 17 are shelter caves, and 2 sites are of unknown function, making it the highest concentration of such religious sites found anywhere in the Hawaiian Archipelago. All of these sites are strategically placed and act as physical reminders of the important spiritual role these sites play in Hawaiian culture.

Because the island is small, dry, and has little soil suitable for agriculture, Hawaiians probably traveled to Mokumanamana from Nihoa and other Hawaiian Islands primarily for religious purposes. It has also been theorized that the shrines, which line the spine of the island, may have been used for navigational purposes during the great trans-pacific voyages of the early Hawaiians and Polynesians. In addition to constructing shrines, Hawaiians made ki'i pohaku or stone human images while on Mokumanamana. More than 11 of these stone ki'i are known. Other activities that took place on the island are indicated by the production and use of stone adzes, grindstones, stone bowls, and fishing tools.

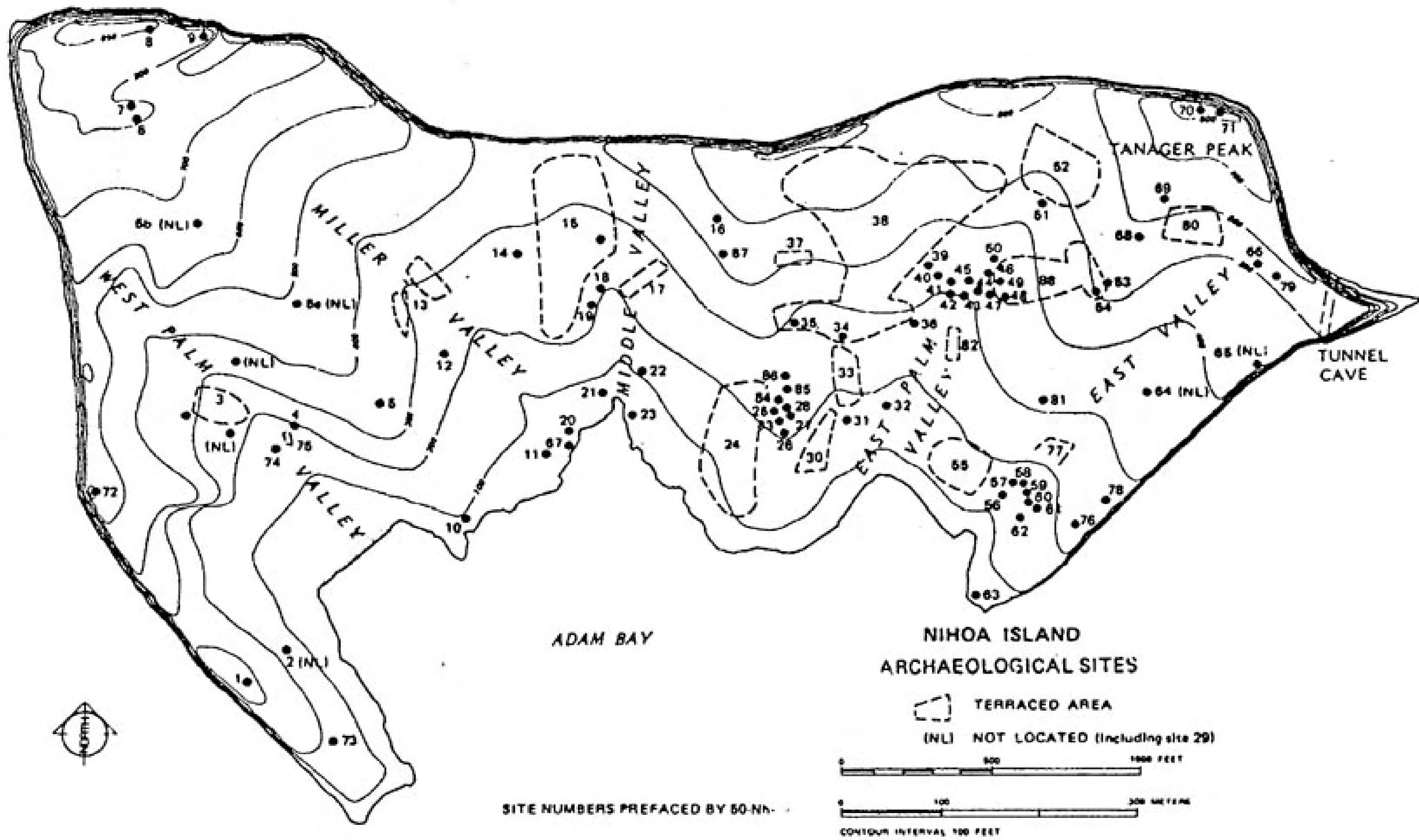

Figure 3. Map of Nihoa Island, showing archaeological sites (Emory 1928)

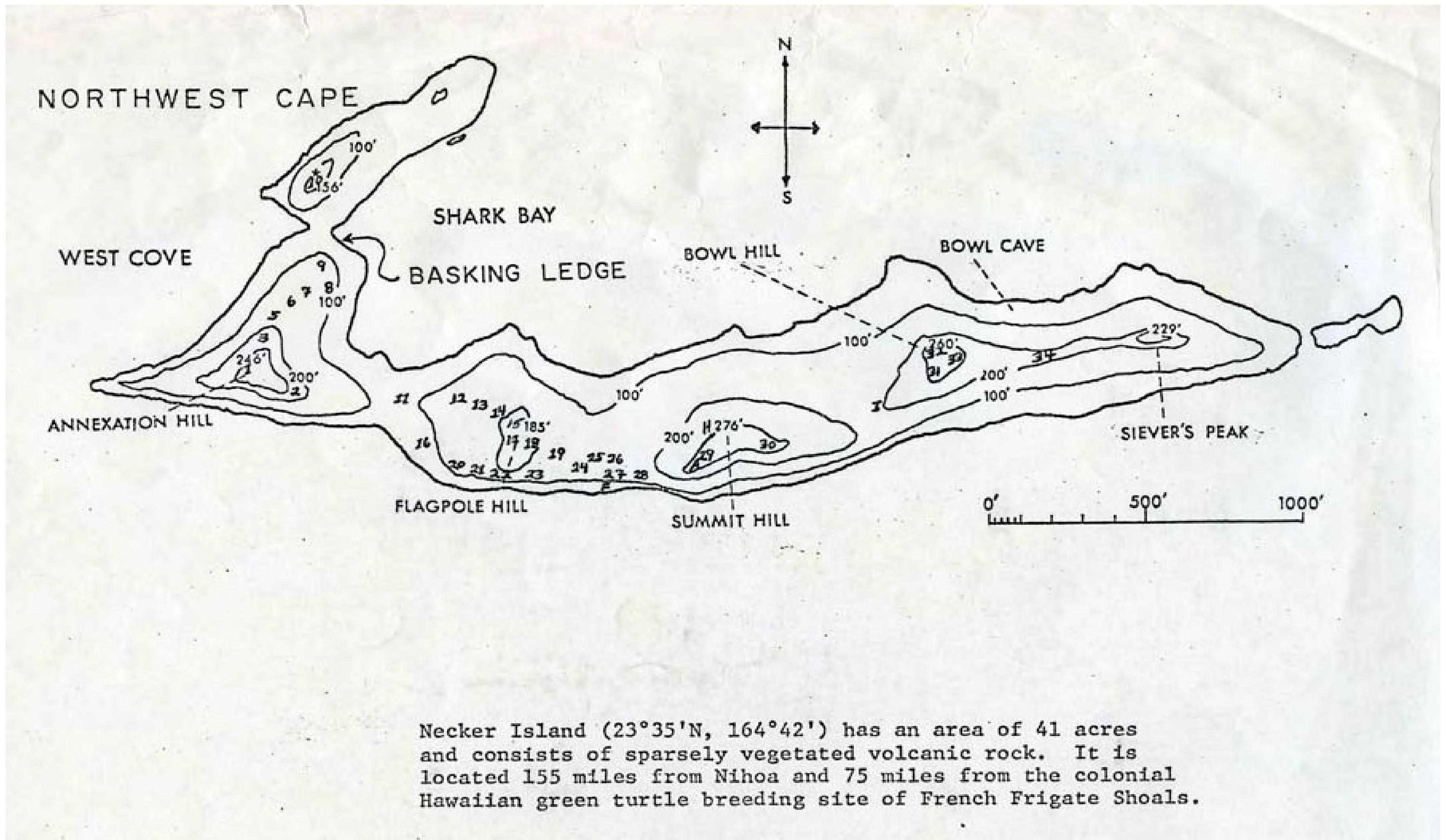

Figure 4. Map of Mokumanamana, Showing Archaeological sites (Emory 1928)

It is believed that Mokumanamana played a central role in Hawaiian ceremonial rites and practices a thousand years ago because it was directly in line (23° 34.5' N latitude) with the rising and setting of the equinoctial sun along the Tropic of Cancer (Liller 2000). Research shows that the Tropic of Cancer is slowly decreasing by about 1` every 128 years. In Hawaiian, this path is called Ke alanui polohiwa a Kāne or the black shining road of Kāne. Because Mokumanamana sits on the northernmost limit of the path the sun makes throughout the year, it sits centrally on an axis between two spatial and cultural dimensions: pō (darkness, creation, and afterlife) and ao (light, existence) (Fig.5).

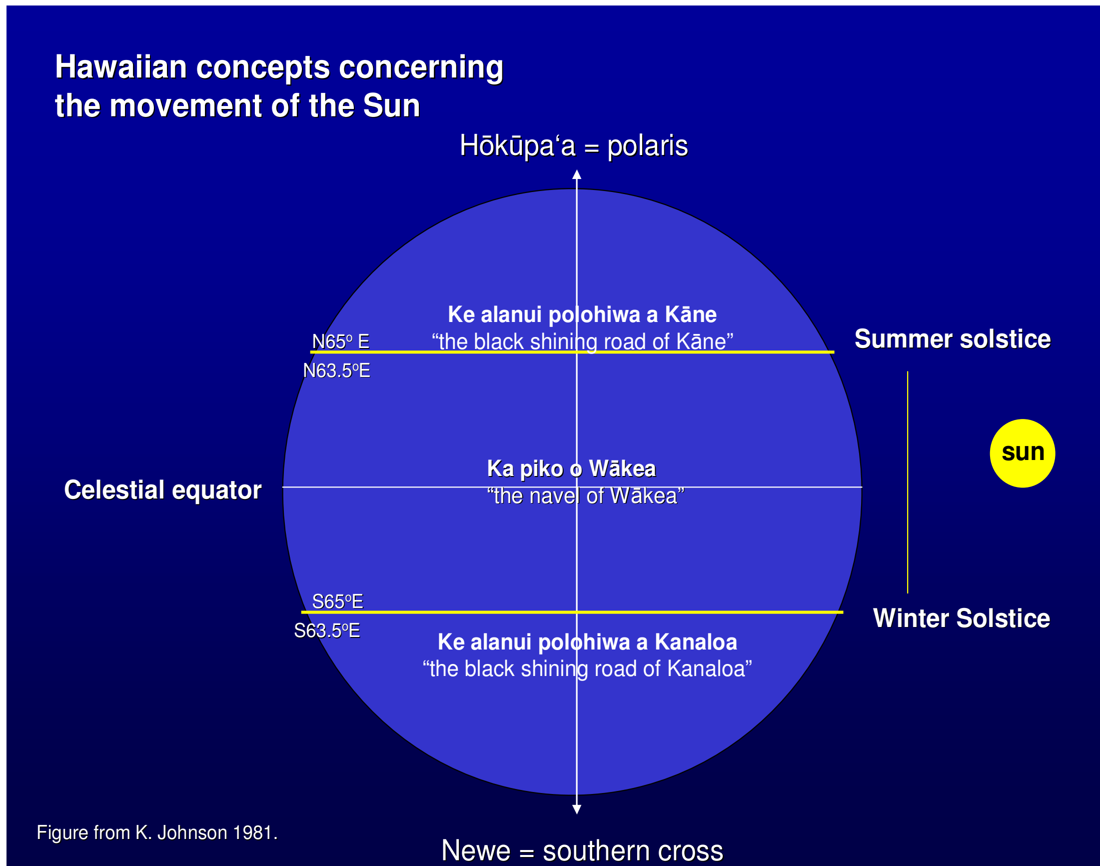

Figure 5. Hawaiian concepts concerning the movement of the sun (K. Johnson 1981)

During the summer solstice (the longest day of the year), the sun travels slowest across the sky on this northern passage, "standing still" directly over Mokumanamana. Liller also notes it is no accident that nine out of 34 heiau are aligned with the rising winter solstice and the setting summer solstice (Liller 2000). The early Hawaiians knew that the sun would make its way up north and pause directly overhead for only one day out of the year on the summer solstice June 21st. There is mythological and ritualistic reason for this important moment on Mokumanamana it is called "Kau ka lā i ka lolo, the sun rests on the brain [it is noon; … but formerly believed a time with great mana as a man's aka (shadow, image) was no longer visible and was thought to have entered his sacred head]" (Pukui 1986). In Hawaiian culture when there is no visible shadow caste from a human,

that person is in direct connection with his creator, source or God he is in the image of ke Akua. The strategic concentration of ceremonial sites on this island is a reminder of the important spiritual role it plays in Hawaiian culture in channeling the creation of new life and facilitating the return to source after death.

There are no other Polynesian islands that are situated on or close to the Tropic of Cancer but on the southern end there are similar cultural sites on or very near the Tropic of Capricorn. Verin in 1969 reported six marae, four of the marae were in alignment with the winter solstice sunset on the island of Tubuaʻi in the Austral Islands. On the Island of Raʻivavae 92 marae were recorded and of the 79 that were mapped 11 were astronomically oriented (Liller 2000). There are other evidence of "sun temple" sites situated near the mystical Tropic Latitudes such as Mexico, Egypt, Africa, India, and China.

In 1786, Compte de La Pérouse, a French explorer, visited Mokumanamana and named it "Necker Island" after Jacques Necker, the finance minister under Louis XVI. In 1857, Kamehameha IV sent Captain John Paty to claim Mokumanamana for the Kingdom of Hawaiʻi. His claim was contested until 1894, when the island was annexed by Hawaiʻi's Provisional Government.

The Tanager Expedition visited Mokumanamana in 1923-24 to conduct biological and cultural research, collecting cultural artifacts and ancestral human bones for further study. Members of the Native Hawaiian organization Hui Mālama I Nā Kūpuna O Hawaiʻi Nei visited Mokumanamana in 1997 to rebury ancestral human bones that were removed from the island in the 1920s.

The sites and structures on these islands are believed to be channels for the creation of new life, and facilitate Native Hawaiians' return to their spiritual source after death (Liller 2000). Several archaeological surveys have collected cultural artifacts from both of these islands which are now stored in the Bernice Pauahi Bishop Museum and the University of Hawaiʻi Archaeological Laboratory. The range in types of cultural artifacts stored in these collections is testimony to the various uses these islands and the surrounding oceans served for Native Hawaiians. These ancient sites on Nihoa and Mokumanamana provide important examples of how over time, they developed complex resource management systems and specialized skill sets to survive on these remote islands with limited resources (Cleghorn 1988). Given the number of religious structures definitely indicates the sacredness of these islands Emory noted, "there must have been strong religious reasons for making the dangerous journey to this isolated island" (Cleghorn 1984). As one can see that, a more comprehensive archaeological study is needed for both Nihoa and Mokumanamana. Liller suggest "I should think that since it has been 76 years since Emory visited Necker, a new more exhaustive archaeological study should be made of this fascinating little island that was once perched on the Tropic of Cancer (Liller 2000)

5.0 NATIVE HAWAIIAN COMMUNITY CONSULTATION

As indicated above, the development of the draft sanctuary management plan for the NWHI included extensive consultation with the Native Hawaiian community and Native Hawaiian cultural practitioners. The CWG was maintained after Presidential Proclamation 8031 established the Monument, and is now hosted by OHA. OHA worked with MMB members to convene four workshops on proposed Native Hawaiian practices in the NWHI as a part of the process to revise the draft sanctuary management plan. The outcome of these workshops provided the basis for the action plan strategies and activities outlined in the Native Hawaiian Cultural and History Action Plan of the MMP.

Several additional Native Hawaiian organizations and individuals were contacted in 2008 by DLNR to provide supplementary information regarding Native Hawaiian cultural practices and resources in the Papahānaumokuākea Marine National Monument in relation to the implementation of the MMP. Individuals and organizations that received scoping letters were identified in consultation with OHA and using the Native Hawaiian Cultural Working Group (CWG) member lists. The following organizations and individuals were contacted via consultation request letters, and/or phone calls, as well as interviews as part of the consultation process (Table 1). The individuals interviewed for this project were William Aila, Buzzy Agard, Wilma Holi, and Nolan Holi. Many other kūpuna that held the knowledge of this sacred area have past on, thanks to Kepa Maly's interviews they have left their mana'o which are also incorporated into this report. Transcripts are also incorporated from a cultural video produced by OHA in regards to the Monument.

The consultation letters sent by DLNR requested *kōkua* and guidance regarding the following aspects of the assessment:

- General history, and current and past uses of the land and marine resources in the NWHI.
- Knowledge of cultural sites that may be impacted by activities taking place in the Monument, including natural resource research activities and cultural practices and research activities.
- Knowledge of traditional gathering practices and rights in the NWHI.
- Legends and traditional uses of the NWHI.
- Referrals of kūpuna and *kama'āina* who might be willing to share their cultural knowledge of the NWHI.
- Any other cultural concerns the community might have related to Hawaiian cultural practices within or in the vicinity of the NWHI.

The responses received as a result of DLNR's solicitation of the above members of the Native Hawaiian Community in regard to the implementation of the MMP were favorable. Responses received acknowledged that the MMB were actively striving to incorporate Native Hawaiian histories and cultural practices into Monument management strategies.

Additionally, the activities and programs (undertakings) implemented by the MMP will be subject to review under the National Historic Preservation Act of 1966 (NHPA).

Specifically, Section 106 of the NHPA requires the Monument Co-Trustees agencies to take into account potential effects of MMP undertakings on historic and cultural properties. The NHPA requires consultation with Native Hawaiian organizations regarding historic properties with religious or cultural significance to the Native Hawaiian community during the Section 106 review process.

Table 1. Community Contact Table

Name	Affiliation
Marilyn Leimomi Khan	Association of Hawaiian Civic Clubs
Buzzy Agard	CWG/Kahea
Professor Carlos Andrade	University of Hawaiʻi at Mānoa/CWG
Kēhaulani Souza	CWG/ Nākiʻi Ke Aho
Edward Halealoha Ayau	Hui Mālama I Nā Kūpuna O Hawaiʻi Nei
Vicky Takamine & Wayne Kaho’onei Panoke	ʻIlioʻulaokalani Coalition
State Historic Preservation Program - Burial Councils	Burial Councils for: • Hawaiʻi • Oʻahu • Kauaʻi/Niʻihau • Molokaʻi • Maui/Lanaʻi
Isaac & Tammy Harp	CWG
Dr. Emmett Aluli, Chair	Kahoʻolawe Island Reserve Commission
Sol Koho’ohalahala	Kaho’olawe Island Reserve Commission
Kainani Kahaunaele	Na Kupu’eu Paemoku
Kaliko Amona	CWG
Kamana’opono Crabbe	Na Kupu’eu Paemoku
Kekuewa Kikiloi	Kamehameha Schools/CWG/Nākiʻi Ke Aho
Nainoa Thompson	Kamehameha Schools/PVS
Kepa Maly	Kumupono Consultants
Laura Thompson	CWG
Manu Boyd	Kumu Hula
Mahealani Kama’u-Wendt	Native Hawaiian Legal Corporation
Clyde Namu’o	Office of Hawaiian Affairs
Oswald Stender	Office of Hawaiian Affairs
Kim Birnie	Papa Ola Lokahi
Professor Isabella Abbott	University of Hawaiʻi at Mānoa/CWG

Professor Lilikala Kame'eleihiwa	University of Hawai'i at Mānoa/CWG
Dr. Pua Kanaka'ole Kanahele	Edith Kanka'ole Foundation/CWG
Representative Mina Morita	Hawai'i State Legislature
State Historic Preservation Program	State Historic Preservation Office
William Aila	Lawai'a /Wai'anae Harbor Master/CWG
Wilma Holi	Hui Mālama I Nā Kūpuna O Hawai'i Nei
Nolan Holi	Lawai'a
Atwood "Maka" Makanani	Protect Kaho'olawe 'Ohana
Kai'ulani Murphy	Polynesian Voyaging Society
Kalei Tsuha	Na Kupu'eu Paemoku
Mehana Hind	Na Kupu'eu Paemoku
Keone Nunes	Cultural Practitioner

6.0 COMMUNITY CONSULTATION OF TRADITIONAL CULTURAL PRACTICES AND BELIEFS OF PAPAHĀNAUMOKUĀKEA A WAHI PANA (Sacred Place)

Hawaiian culture has embraced the very essence of man living in balance with nature with their holistic view of the world and all that it encompasses. Therefore, it is difficult to dissect and separate Hawaiian culture into western terms. Many topics overlap when trying to discuss them individually. However, the best effort was put forth during this process. Discussions of traditional Hawaiian culture during the community consultation process as well as prior community consultations with Kepa Maly and OHA are incorporated throughout this section as they relate to The Papahānaumokuākea Marine National Monument. Below Kepa Maly eloquently transforms the art of Hawaiian culture into words:

In a traditional Hawaiian context, nature and culture are one and the same; there is no division between the two. The wealth and limitations of the land and ocean resources gave birth to, and shaped the Hawaiian world view. The 'āina (land), wai (water), kai (ocean), and lewa (sky) were the foundation of life and the source of the spiritual relationship between people and their environs. Every aspect of life, whether in the sky, on land, or of the waters was believed to have been the physical body-forms assumed by the creative forces of nature, and the greater and lesser gods and goddesses of the Hawaiian people. Respect and care for nature, in turn meant that nature would care for the people. Thus, Hawaiian culture, for the most part, evolved in a healthy relationship with the nature around it, and until the arrival of foreigners on Hawaiian shores, the

health and well-being of the people was reflected in the health of nature around them (Maly 2005).

6.1 Wahi Pana (Storied/Sacred Place)

Papahānaumokuākea is a sacred place, the ancestral homelands of the Hawaiian people. The naming process in Hawaiian culture is a very intimate spiritual process. It is a deep connection to the past and, therefore, the ancestors. The name of a specific place reveals intimate details about the people and akua who live/lived there, the environment, cultural practices, and historical events that took place. Hawaiians believe that mana (spiritual power) is attached to a place, which increases its importance. This section will bring to life the stories of Papahānaumokuākea, in specific Nihoa and Mokumanamana. On the subject of wahi pana Edward Kanahele writes:

As a native Hawaiian, a place tells me who I am and who my extended family is. A place gives me my history, the history of my clan, and the history of my people. I am able to look at a place and tie in human events that affect me and my loved ones. A place gives me a feeling of stability and of belonging to my family, those living and dead. A place gives me a sense of well-being and of acceptance of all who have experienced that place. The concept of wahi pana merges the importance of place with that of the spiritual. My culture accepts the spiritual as a dominant factor in life; this value links me to my past and to my future, and is physically located at my wahi pana.

Where once the entire Native Hawaiian society paid homage to numerous wahi pana, now we may give wahi pana hardly a cursory glance. Only when a Native Hawaiian gains spiritual wisdom is the ancestral and spiritual sense of place reactivated. Spiritual knowledge and the wahi pana are ancestrally related, thus spiritual strength connects to the ancestral guardians, or ʻaumakua. My ʻaumakua knew that the great gods created the land and generated life. The gods infused the earth with their spiritual force or mana. The gravity of this concept was keenly grasped by my ancestors: they knew that the earth's spiritual essence was focused through the wahi pana. (Kanahele in James 1995:6)

William Aila was asked during a video interview to describe his imagery that relates to the name Papahānaumokuākea:

Uh, I think the imagery that you're referring to is the—the imagery that someone on a—on a canoe or boat gets; uh, this sort of—this mating of uh, Wakea and Papahanaumoku. As you're—as you're traveling, and you see the island emerge from … uh, and the emergence can be two ways. It can be an emergence from the sea, or it actually could be an emergence from the sky, yeah? But what you visualize, and the symbolism is the—the mating of the sky and the Earth, and then the … the demonstration of life; as you get closer, you see the seabirds. Um, then as you get closer, you see the fish, the emergence of life … the—the emergence of life from this mating, which is so clearly visible as you approach from the ocean. So it's the most appropriate name, um … with the correct symbolism that comes out. And anybody that sees it, immediately knows it.

Aila elaborates on wahi pana, the sanctity of Papahānaumokuākea often referred to as the Kūpuna Islands, a place where Hawaiian ancestors emerged and then make their westward journey back. These islands are the physical manifestation of the mythical world of the Hawaiian Ancestral Godly Realm:

… the area … is important, because it is our ancestral—it is … it is the physical manifestation of our ancestral connection to all of those islands, yeah, the various um … migrations that came through. For example, in some of the Pele … Pele oli, um … and moolelos, you have Pele coming down from the north … traveling through these—you know, it's all one island chain, yeah? We—we break it up, but it's all one island chain. That's one of the thi—uh, one—one of the things that's wrong with this Western thinking about, oh, we have to say northwest, and then main Hawaiian Islands. It's all one island chain. Um … but we have these connections to this place uh, genealogical connections, as well as sort of a geological connection in that these truly are the kupuna islands. They—they are the—the first ones to have risen from the hot spot uh, moving on their journey to the west northwest, um … being born, and then slowly dying.

…So these island are important for us, because number one … this is our ancestral connections. Number two, um, we're also connected to all of the birds, all of the fish, all the marine mammals, that inhabit those waters. Uh, who are our brothers, sisters, uncles, aunties, cousins, our aumakua.

Um, it's a place where kupuna had been left um, and interred. So it's our responsibility to make sure that they're protected, as well as the inhabitants on the land and in the water that's over there. It's our kuleana to make sure that they're protected. Um, that's why it's important for Hawaiians to be at the table, and … we're very fortunate that the Office of Hawaiian Affairs asserted itself, and then was given a place—a place at the daily management um … in the daily management on the management board, the monument management board. So Hawaiians have a place. It's important to understand that Hawaiians drove this process, and now have a place at the decision making table uh, and continue to—continue to review other things. Every permit that uh, that is applied for to—to go into Papahānaumokuākea is um, reviewed by native Hawaiians for its applicability, its impacts on uh, Hawaiian cultural and traditional—traditional practices, customary practices. Um, so it's—it's a Hawaiian-driven place and a Hawaiian-monitored place, as it should be…

…The area is sacred uh, and there's a s—there's a sanctity about it, because as … as the—the soul departs the body, and then travels to the various uh … uh … leaping grounds, uh, on each island, um, from the traditional and customary religion, these souls then … depart on a westward journey. And along that westward journey, are these—these kupuna islands which they travel on their journey. So while visitors are there, they have to be very respectful of—of the fact that Hawaiians believe, and rightfully so, that there are these uhane that are—that are there journeying along with them. And—and the need to—to recognize and respect that, just as I would respect anybody else's religion, uh, and their thoughts on angels, or their thoughts on um, their uhane, you know, uh, by giving them that respect. Um … it's also sacred from the standpoint of … um, the name.

We talk about Papahānaumokuākea; uh, the—the mating of Papahanaumoku and Wakea. Um … and these islands being present at the time where life was born, uh, honoring … that sort of ancestral … history. Um, they're pointed from—and they're—they're sacred from a modern … standpoint in that if … we as native Hawaiians, and as people of Hawaii … cannot manage this place that's remote that has minimal amount of impact on it already, um, what does that say about us? What does it say about our commitment? What does it say about our kuleana, um, our values as—as a people? Yeah. How … how our ancestors gonna … judge us when it becomes our turn to join them? So for all of those reasons, that's why these … these islands and this n—National Marine Monument that has the name Papahānaumokuākea uh, should be afforded the utmost respect. Um … and we should work the hardest for the continued protection.

Nihoa and Mokumanamana are the first two islands encontered as you enter from the south to Papahānaumokuākea. These two islands are the only two out of the 10 islands that have retained their Hawaiian names. They are also the only two islands with any evidence of physical human contact. This reason may be rooted in the Hawaiian belief that after one travels pass Mokumanamana, one enters Pō or darkness, the spirit world. Mokumanamana lies on Ke Alanui Polohiwa a Kāne or Tropic of Cancer, which is especially significant because the sun never travels past that point (see figure 5). A dualistic yet complimentary position exists within the archipelago; the islands to the north of Mokumanamana, the portal, the realm of the spirits, the divine, the afterlife, and to the south is the realm of the living, the kanaka (human), called Ao or light. Kekuewa Kikiloi expresses his insight in regards to the significance of Nihoa and Mokumanamana:

…the name Mokumanamana means, island of—of spiritual power. …mana—mana being spiritual power, and—and—and manamana being like the—the exponential power, really. …the next island, Nihoa, the first island, really; Nihoa has a variety of types of sites there which is testimony to the fact that I think people were trying to live there at one time in the past.

... to me, I mean, just looking at place names, yeah, like, Mokumanamana; that name itself shows that it was uh, one of the most important places to Hawaiian people in the past. ... the fact that there's so many heiau on one small area of land ... shows that it was valued by our kupuna. The island before, Nihoa in some of the chants, it's referred to Nihoa Kuhikuhipuuone. Nihoa, the seer of sacred sites, Kuhikuhipuuone, being a type of kahuna that would point out and mark the placement of where heiau should be. So that place name in itself kinda demonstrates that Nihoa was that directional marker to show where Mokumanana was. And I think a lot of the archaeology is even pointing to that too. You know, we've gotten some dates back, in the past year or so from Nihoa from coral dating, coral that was left as ritual offerings on the heiau over there, and all the—all the dates came back in the 1500s, which show that there was one big push of colonization of that island, really as a steppingstone to the construction of Mokumanamana, which might have been the ... arguably, the greatest engineering feat in native Hawaiian history, I would say. I know other scholars have pointed out that Piilani Hale in Maui has—is the largest heiau in the archipelago, but I would argue that

Mokumananmana is really the largest heiau. Even though it's made up of thirty-three somewhat features um, the island itself really functions as a heiau, yeah, in itself.

Mokumanamana lies on—on the Tropic of Cancer, or what is termed in Hawaiian Ke alanui polohiwa Kane, the dark shining path of Kane. …its significance, I guess, to our people in the past was that, it really is the northern limit of—of where the sun goes throughout the year. …on June 21st, which is the longest day of the year, the summer solstice, the sun will rise in the east and set in the west on the trajectory that mono—Mokumanamana is at, um, and it won't go any higher throughout the year, and it'll make its way back down um, throughout the year. ... but that's important because ... one, the sun is usually ... symbolic of the god Kane and life, yeah; the beginning of life and ending of life, the cycle of the sun. And Mokumanamana being on that western end of the archipelago really is the pathway that souls take in the afterlife. So a lot of times, you'll hear references to kealanuipolohiwa kane in chants that have to do with death and the journey that the soul takes into the afterlife.

… I think, you know, things like, the Tropic of Cancer, kealanuipolohiwa kane, give us clues as to how our kupuna saw the archipelago and the geography, and the Hawaiian cultural landscape. ... you know, really, anything past or north of Mokumanamana is places where the sun doesn't really shine overhead. And ... I think our kupuna conceptualized this as Po, or what is referred to as in like the kumu lipo or cosmogonic chants as—as places where we originated from, where creation began in the Hawaiian universe.

There are references of travel along with traditional names brought to life in many mele (songs), moʻolelo (stories) that have been past down for generations. Many of the original names of these Islands of Papahānaumokuākea have been replaced by foreign explorers with no research conducted. The names were always there waiting to be uncovered and restored, Kekuewa Kikiloi has taken on that kuleana. Kikiloi translated interviews conducted by Lahainaluna students in 1835. These interviews reveal specific names for cultural sites such as a heiau, a kahu, and the guardian of Nihoa:

Beginning with Nihoa

Ninioa was the heiau at Nihoa located on the western side on a precipice near the sea. The guardian of this heiau was Kahiupewa, a shark and younger sibling of Kamohoalii and Kuhaimoana. When men settled on Kauaʻi during the reign of Kapulaukī, he sent Kapu to be it's officiating priest for that heiau. He was the first human priest of that heiau (Keo 1835).

Other names associated with Nihoa are Waialoha, a name of a wind, and Waiakanohoaka, a name of a spring (Teva & Keale 1989). There are three known springs found on Nihoa. Another place name is Mauloku "continuous falling" a Leina a ke akua or Leina a ka ʻuhane, which is a place where spirits leap back into Pō lit., Leap of the soul (Pukui 1974 & 1986).

Traditionally, Nīhoa is often mentioned with two other smaller islands known as Ka'ula and Ni'ihau in many mele. They are often viewed as the triplet islands that were birthed last by Hanaloa in the origin chant, Mele a Paku'i. Both Hanaloa and her husband, Wanalia, were from Polapola. Other mele mention Nīhoa with Kaulanakalā or the West:

E ui aku ana au iā 'oe, aia i hea ka wai a Kāne?
Aia i Kaulanakalā, i ka pae 'ōpua i ke kai,
Ea mai ana ma Nīhoa, ma ka mole mai o Lehua (traditional).

Nīhoa is often mentioned in Kanikau to refer to the place where one's Kino Wailua (spirit) will travel towards to return back to the Pō (Tsuha 2007).

Kikiloi continues his quest for 'ike from his kūpuna as he travels to their ancestral homelands. Below is an insert from a journal entry from NWHI Education Project (NOWRAMP 2002) as he brings to light Holaniku a name mentioned in a chant to be the first Island:

Recorded in our oral histories is ka mele a Kamahu'alele, or the chant of Kamahu'alele, the famous priest of the navigating chief Mo'ikeha, who recited "Eia Hawai'i" in the year 1215 A. D. on their return voyage to Hawai'i. Within the lines of this old chant lie subtle clues to ancient place names and locations of traditional regions across Oceania. In verse twelve and thirteen of this mele, Kamahu'alele recites this, "Pae like ka moku i lalani, hui aku hui mai me Holani…," which means "The (Hawaiian) islands lay in sequence, adjoined to Holani…" (Ka mele a Kamahu'alele in Fornander, APR 2:10-11). Holani is a region that lies due west of the Hawaiian archipelago, and its boundaries are traditionally marked by Holaniku (Holani in the East) and Holanimoe (Holani in the West) (Ka Mo'olelo o Aukelenuiaiku in Fornander, Vol. 4: 32-111). These names are so ancient that many of them have been forgotten about, residing in obscurity for many years. Holaniku however, is an ancestral island name we should never forget. It is the island name for the oldest geological island in our homeland, known today as Kure Atoll (Bishop Museum Archives #HI. H.107, folder 2), and she is a reminder of how long our history spans back in time.
(www.hawaiianatolls.org/research/NOWRAMP2002/journals/kuaihelani.php)

Below is another excerpt from Kikiloi's journal as his path takes him to yet another kūpuna island. This island is poetically referenced in genealogical chants as a mythical place he feels that Kuaiheilani is the traditional name for Midway:

Hidden under layers of deteriorated concrete buildings, broken runways, and abandoned vehicles on Midway Atoll, as a traditional Hawaiian place, is an entity many believe as mythical. Its name is Kuaiheilani and it is real. The history of its name and location is a complicated one, as it stretches back to the beginning of Hawai'i's traditions and lore. Described in the legend of Aukelenuiaiku, the origin of this name can be traced to an ancient homeland of the Hawaiian people, located somewhere in central Polynesia (Ka Mo'olelo o Aukelenuiaiku in Fornander Vol IV: 33-111; Ke Aloha Aina 1893-1894). This name has also been recorded in ko'ihonua, or genealogical chant as an island name in

the Northwestern Hawaiian Islands (Bishop Museum Archives #HI. H.107, folder 2). It is not uncommon for ancestral place names to be appropriated affectionately to newly discovered lands, and this may be the case here. The Legend of Aukelenuiaiku may be an indirect link to how this place name was given to an island in our chain, as Aukelenuiaiku represents a voyaging tradition that makes its way through the Northwest region of our archipelago.

In more modern times, the name Kuaihelani has become labeled as mythical to many people who read Hawaiian literature. The immediate problem here is that traditional knowledge of a place like this often gets lost, as primary Hawaiian language sources and history become fabricated into secondary English literature and fables. This island however is not a myth. According to historical sources, this island was used by Native Hawaiians even in the late 1800's as a sailing point for seasonal trips to this area of the archipelago. Noted authority and ethnologist Theodore Kelsey writes, "Back in 1879 and 1880 these old men used navigation gourds for trips to Kuaihelani, which they told me included Nihoa, Necker, and the islets beyond…the old men might be gone on their trips for six months at a time through May to August was the special sailing season." (Johnson and Mahelona 1975).

…The story of Kuaihelani is no longer mythical… it is real, and it is one of hope for our people. (www.hawaiianatolls.org/research/NOWRAMP2002/journals/kuaihelani.php)

6.2 The Continuation of Religious Practices

In the past many Hawaiians would travel the distance to the kūpuna Islands for religious purposes. One account was shared by Wilma Holi, whose tūtū was the Kahu of Nihoa. Holi stated that her tutu would journey to Nihoa to conduct religious ceremonies. The cultural protocol group Na Kupuʻeu Paemoku is perpetuating this practice of reconnecting with their ancestors. They sailed to Papahānaumokuākea and conducted cultural protocol ceremonies on the Summer Solstice, the longest day of the year, June 21st. They conducted cultural research initiatives to better understand the relationship between the wahi kūpuna (ancestral places) and the northern pathway-of-the-sun. A member of the Na Kupuʻeu Paemoku chanted this mele as they came upon Nihoa:

…ʻO Nīhoa ka ʻāina a mākou i pae mua aku ai
Lele aʻe nei mākou kau i uka o Nīhoa
ʻO ka hana nō a koʻu pōkiʻi o Kāneapua
ʻO ka hoʻoli ka ihu o ka waʻ a nou i ke kai
Waiho anei ʻo Kamohoaliʻi iā Kāneapua i uka o Nihoa

Translation:
Nīhoa is the first land that we disembark upon
We land on the shore of Nīhoa
Then the charge that was given to my brother Kāneapua
Was to keep the stern of the canoe positioned towards the sea
Then Kamohoaliʻi left Kāneapua in the uplands of Nīhoa (Tsuha 2007).

It is recommended by the group that a proper name be given to the site known as "Needle Rock". It is thought that the name of the rock should be Kāneapua named after Pele's brother "*Perhaps the NW Hawaiian Island offices may consider renaming it after Pele's brother Kāneapua who in the migration chant was left i uka o Nĭhoa, or in the upland of Nĭhoa*" (Tsuha 2007). Inspired by the very essence of Nihoa a mele ho'ohanohano was composed by Kalei Tsuha on their 2007 voyage:

He Paha no Nĭhoa Kuhikuhipu'uone

Na Kalei Tsuha 6/22/07

E Nīhoa ē, aloha kāua
Aloha wale i ko pi'ina kahakaha
Kĭkaha nā manu i nā welelau pali
E ō mai e Lono Kahakuakea
E hō mai ka 'ike o nei moku
E Nīhoa ē, aloha kāua

He hea aku kēia i nā kūpuna
E Kahi'upewa ka manō kia'i o Honouli
E kuhikuhi mai i nā pu'u one
O ka heiau kapu o Ninioa.
E Nĭhoa ē, aloha kāua

E hō'ike aku iā mäkou nā kānaka o Ha'ae Wale nei
I nā ala 'ula o nā Hā'ena mai 'ō a 'ō ē
E Nīhoa ē, aloha kāua

6.3 Mo'oleo Associated with Fishing

Papahānaumokuākea National Marine Monument was commonly referred by local fishermen as The Northwestern Hawaiian Islands. This area was frequently visited by many Hawaiian fishermen either for subsistence fishing or commercial use. Over the years many fishermen were interviewed and many attest to the depletion of ocean resources. In this section, additional interviews will be incorporated that were previously recorded in regards to the NWHI over the years, by Kepa Maly (KM) in "Ka Hana Lawai'a a me Nā Ko'a o Nā Kai 'Ewalu Volume II: A History of Fishing Practices and Marine Fisheries of the Hawaiian Islands Compiled From Native Hawaiian Traditions (Maly & Maly 2003). The Kūpuna that are quoted include; the late Elia Ku'ualoha Kawika Kapahulehua (KK), Eddie Namakani Ka'anā'anā (EK) and Louis "Buzzy" Agard (LA). The full transcripts are incorporated in the Appendix of this report.

Kupuna Kapahulehua was raised on the Island of Ni'ihau. He was blessed to spend time with his kupuna who passed on the traditional seafaring ways of his ancestors. Below he

recalls stories that were traditionally passed on to him by his Kūpuna who sailed from Ni'ihau to Nihoa:

KK: If you need something, you go get. If you don't get it, you go without. So that is how they did their fishing and harvesting taro on Kaua'i. So you have two different groups and they waited till the last week of the month, that's when the south wind is going to change, come from the north, so they can go home. Following the rising stars, and they are back at Kawaihoa. But the people on Moku Manamana, they stay there for six months out of the year. This time of the year, they turn around and get ready, waiting for the wind shift from the north, and they go home.

And the fish they catch, there is an overhang reef. All the crabs underneath. What the fellas do is get wana, crack the wana and leave it out. All the crabs can smell the wana, they come out to eat. But they know that the birds are looking for them. But they failed to look in the ocean. The 'ulua is also waiting for them. But the 'ulua failed to see this post standing above, it's not a post, it's a man with a spear. He's posed, not making any move, So when the 'ulua comes out of the water and spits at the crab, to get 'um loose from the rocks. They fall off and the 'ulua comes to get the crab. But the man hits it right behind the eye, where the brain is. He puts the spear there, and the 'ulua stops moving. So all the other 'ulua kept swimming around. Nut the partner of that spears man, has a stick with a hook [gestures], and he hooks it under the chin and pulls it clear out of the water. The two guys pulling it out. They cut the head off, and then cut, just like your finger [gesturing width of cuts], and fill it up with salt. Put is aside with that coconut panel they made, cover it.

Early the next morning they swish it in the water. Their food, the 'ulua head, coconut, and they drink the water. That's how they lived over there for the whole week. And 'a'ā rocks. After eight o'clock, it gets warm. So that is how they dried the 'ulua meat, on the 'a'ā. Two guys catch two 'ulua, that's about 500 pounds total, just the meat (Maly 1210:2003).

In the1940's Kupuna Agard began his journey to the NWHI as a commercial fisherman. He was the captain and owner of a few large fishing boats that supplied the local markets. Below he shares one of his many fishing stories as he surrounds an akule schools at Nihoa (Adam's Bay):

LA: There is an account in Captain Cook's log book that he was at Kure Island, I think his second trip, 1779. When he encountered a Hawaiian canoe way up there at Kure, and asking the natives… There were ten natives on the double-hulled canoe. What they were doing there? And they said they had come to "collect turtles and bird eggs." It's in his log book. So they had sailed all the way up there. Coconuts for water and so forth.
So there is an account in the log book of a double-hulled canoe with ten men in it, catching turtles. And turtles of course, you don't have to do anything with, they survive on their own in the canoe, until you get them back home to Ni'ihau and Kaua'i.
In fact the fishing ground close to Kalalau and Nu'alolo. Nu'alolo, when you sail by there, you can see what you think are round rocks, but they are actually all turtles. It's

kind of a place where they go to rest. I don't think there is much sand, so they can't lay their eggs. And in some of the bays over there…I can describe Nihoa, Adam's Bay. It is anywhere from three fathoms and a half to about four fathoms, and these huge schools of akule come inside there. And we'd pass by there on our way, we would leave Kewalo at midnight, thirty three hours later, we would wake up in the morning, and there was Nihoa standing majestically in the distance, and the sun behind our heads.

We would go by the bay first and look in. And if we'd see that there was a lot of discoloration, a reddish-blackish kind of color, and you see undulating and moving, we knew that was a school of fish. And generally what happens is, because there are these huge 'ulua in that vicinity, when they charge into this mass of fish, the fish will part and you can see the discoloration in the color of the water. And they go through and the fish come back. And as these big fish go through, they hit several fish, chopping, and they usually injure a few. These fish kind of flutter down to the bottom. It's mostly sand, but there are rocks there too. But there's a lot of sand from over centuries of wave action creating this sand there.

The first time we went there (flying), some fisherman had mentioned to me, "You know, I saw fish there." I said, "You sure?" So I went, and "yes, that's a school of fish." So we came back home, got some nets and went back out. [chuckles] So I swam off first by myself, and I swam in and looked, looked at the bottom and set the purse net. You don't want to catch rocks because the net won't hold. Swimming in there, I looked about two or three times, [smiling] and the hair on my head stood up. I said, "Oh my God, what is this?" There is this huge school of fish, flat on the top, like a hanging bee-hive. Thousands of fish in this school, ball, mixing, this is the spawning process. The females casting out roe, and the males casting out the milk. This is how they propagate. And that is the way customarily, when they gather together, that's when you can net them, and that technique is still going on today.

But, underneath that [chuckling], was this pack of sharks and giant 'ulua, all intermixing, underneath this ball. When a big kāhala crashed in or a big 'ulua crashed in, the injured fish would fall down, swim down and land on the sand, and these large fish would just swim around and pick them up. And this goes on, this activity, days and days, even weeks. Because there is nobody there to disturb them. They just spawn all the time. Except for guys like me who went over there and disturbed them.

So I jumped in the water and signaled to the men, come. I watched and watched, and these top predators are on the bottom of the ocean, in a circle, like a pack of wolves, and the mass of fish over them. They are picking up the injured fish. It took about five minutes, and they would slowly come up from the bottom, and they would circle you and the fish. But, they include you in there, eyeball you. [smiling] It's kind of a harrowing experience. So I look in the back of the boat, and there is one of my fishermen. I picked him up from Kona, a pure Hawaiian boy. He went in the water, I looked in the back, I saw him lower himself, and all the sudden, I saw him leap out and come right inside the boat [chuckling], when he saw what was down there. It is frightening.

Then of course, we set the net and then all hell broke loose. The fish got frightened, and they explode to the surface, and they explode down. And they hit the net, and at the corner of their mouth is a little structure that sticks out. It allows them to open their mouth [gestures, wide]. When that catches the net, they struggle on the net. But there is a sound they make—trrrrrr, trrrrrr—as soon as that sound is made in the water, either you jump in the boat, or you jump inside the net. Because that is when the predators start going puni. Bite the net, with the fish and the webbing in their mouth as they swim away. They swallow the fish and the webbing. They go into a feeding frenzy when you surround. In those places, anyway. In town here, you don't have the top predators that circle the schools. But out there you have. And Shark Bay is like that, a huge school of sharks. We would have to stay inside the net, they thought that that was a fish and they bite. Your fin touches the net, they bite. You cannot touch the net. So we learned the hard way and got the nets all torn up, and we ended up with all those big 'ulua. But that was the reason that it was spooky, but it is also destructive, that kind of fishing out there.

And I think we still do it here, when you can. We have so many boats that cruise up and down the shoreline, they interrupt the tranquility of the spawning system. So you don't see that too much, at least around this island, you're not going to find that. But you go to the outside islands, where you don't have that many people or that many boats, they can still come in and spawn. But you go out there, the school stay there like perennially, it's always there. When I go by, I fly over, I look and I can see it in the bay, Adam's Bay. I've never gone by there without ever seeing it in there. It's just there permanent, spawning all the time. Same thing in Shark Bay at Necker Island. That's what you're calling Moku Manamana isn't it? Or are you calling French Frigate, Moku Manamana? (Maly & Maly 1211-1212:2003).

All of the fishermen interviewed saw the depletion, the devastation of this fragile environment. They describe the decline in abundance of the marine life in just a 10 to 20 year span. Below Kupuna Agard shares his revelation as he realizes that he fished himself out of a job:

I am an original member of the Western Pacific Fishery Management Council, appointed by the Secretary of Commerce, and we had some studies done, when I was working on the Council, 1976, we started. Which was the year after the lobsters were discovered up there. So we had a collapse of the sea-mount fishery, that we had a stop, don't open up the precious coral fishery. We had the black lipped pearl oyster fishery down the tubes. We had the lobster fishery actually collapse three times up there. This is all happening up there. So there is a reason why they cannot replace themselves. Of course the habitat is small, they are little atolls. They are not like these main island that you can go around 100 miles. They are tiny, they might be 100 feet across, and 150 feet long. Something like that. Very tiny, small habitat. That study made when I worked on the Western Pacific Fishery Management Council, showed the nutrients up there were very little. And they came to me, the biologist with DLNR, they said, "You know Buzzy, up there, not too much nutrients." I didn't want to believe them [chuckles]. But now I know. I was wrong plenty times up there in a pristine area. I don't say, "You ought to just shut this whole thing down, nobody can fish." But it has a value for us. There is very little fresh water up there.

We don't have what you find here, mountains that cause moisture to fall, that feeds the streams, that makes the estuaries where little nurseries can exist. There is nothing up there like that. There is no water. On many, many islands there is none. On Nihoa, you can go on an overhang ledge, there is a little drip. But you get a few drops in your mouth, you don't want to swallow because it is full of bird droppings. It's in there and it's bitter. We tried [gestures catching drip in mouth], we held our mouth and let it drop in, and wow! What a taste! I would say it doesn't have fresh water, except for the droppings. But those experiences that I'm just trying to hit quickly with you, are very important to learning something about that place.

When you first land, as I saw those fish rolling in the sand and surf. Shining bodies, I said, "Oh my God, I know what that is. Let's surround it" So we surrounded it, sent it to Honolulu. I went back the next week, I figured, if it's like here, the next week they'll move from the outside and move into the vacant area to take the food. There is always more scattered around. But you go down there, you take it, the next week you go… Like over here, you say, "next week, I'll go check the ko'a, if has the fish." But we went look, no more. We went the next month, no more. I went back on my boat to Shark Island, go look, no more. Ten years I worked there, I never caught one more fish in that ko'a. Nothing! So I looked to Honolulu, sailed about 90 degrees, didn't look back, and don't go back. And I never went back. If it were worth it, I would probably still be working there. But it is not worth it. So it is a lesson that I learned, and I just want to explain what happened out there. It looks great, but it is not sustainable. The fish are tame, you walk in the water on the reef, up to your hip, and you look behind you, all the fish are following you. They are all tame. But thank goodness for you having this meeting so that we can share. And I can congratulate my buddy over there, Isaac, for going with me and talking to President Clinton. And he said "Yes, if that is what happens in Hawai'i, we should protect it." We put the Executive Order [No. 13178 & 13196], and now we are struggling to keep it in there. I was looking at the map here, 1919. It says there, and it circles it, it's a "Bird Reserve." And that would be great, just keep it that way [chuckling] (Maly & Maly 1206-1207:2003).

6.4 Voyaging

Oral traditions of Hawaiian people sailing to the NWHI or Na Moku'Aha, such as Nihoa and Mokumanamana, have been passed down from generation to generation. Many speak of Nihoa being a training area for new navigators. Below Kawika Kapahulehua and Eddie Ka'anā'anā, express oral traditions passed down by their Kūpuna who journeyed by way of the stars and current.

KK: Growing up on the island of Ni'ihau, at about four years old, I heard two uncle telling stories. One said, "Mōla'ela'e kēia ahiahi. Hiki au ke 'ike i nā hōkū a pau. Nui nā hōkū o kēia ahiahi." This evening is so bright. I am seeing a lot more stars than I am used to. I could see much, much more stars. The other one said, "You see that group of stars overthree?" "Yes, I see that, a group of big stars." "That is called Nāhiku (the Big Dipper), and the Big Dipper is going home towards the west." There was a story about an uncle saying that six months out of the year, during the summer months, they get their

canoe ready, put a lot of coconut leaves on it. A double canoe. And they wait for that star to come out in the month of April. The third week of April, they have the south wind to take them north to Moku Manamana. That's where they will spend six months out of the year, live on the land. They sleep in and around the canoe, and they use the coconut leaves to keep them from sunburn, because there are no trees on Moku Manamana. They fish, they bring potatoes with them. Or sometimes they stop on Kaua'i, Kalalau. They go pick up taro, a couple of bags of taro and they takethat with them. They cook it. They have the water, they take a lot of coconuts. Water untouched by human hands in the coconuts. They catch fish on the way. They substitute the fish and coconut milk. So that's what they live on until they get on the island and then do a lot of fishing. It is cooler on Moku Manamana, being further north, than Ni'ihau. Ni'ihau is so hot. Hardly any rain, hardly any trees at the time, in those days. So they used to live there on Moku Manamana and do a lot of fishing.

Then the other story, the same two uncles saying that another group. That first group, they lived close, right across from the island of Lehua, a cove which is called Nanina. That's where they lived. But another group, started from Kawaihoa on the Kamalino side of the island, the west end of the island. But they picked the month of April also. The first two weeks of the month, the wind is blowing from the northeast. So they have their double hull canoe ready, from the first of the month. The crack the coconuts, let it dry out on the coral. Mainly because they want the coconut meat to turn into oil. Then you know the coconut leaves as they grow, they have the coconut webbing like a net? They gather all those and save it. And when the time comes, and they have enough oil in the coconuts, they wrap it into this coconut webbing. What they do with it is, they used the webbing as a sand paper to rub on the side of the canoe to knock off all the whatever.

…And they put the oil into the wood. So the barnacle and sea worms will not get into the wood. That's how they would prolong the life of the canoe. So that's how they would get the canoe ready. Then they would make coconut baskets to put coconuts into the basket. Then they would weave panels for the trip. They make it because on the island of Nihoa, There is no grass, no trees, no shrubs. But a lot of 'ōpihi, wana, hā'uke'uke, crabs. The 'a'ama crabs, and of course, Mr. Agard forgot to put the bigger 'ulua on that picture there [pointing to poster on wall]. And that's what those guys do, catch 'ulua.

There's eight guys on the canoe. On the way to Nihoa, the steersman keeps the North Star at two o'clock. [gesturing with hand] What they do, twelve o'clock, straight ahead, one o'clock, two o'clock, three o'clock, on the right hand side. But he followed the tail of the Big Dipper. As the Big Dipper is going, he follows that. That's how they navigate, to stay higher than Nihoa. Because the wind and the current is taking them towards Nihoa, so they steer higher. In the mean time, the other guy sitting across from him, looking across his head, to know what star is rising from the east. Because the following week, they are going to go home. So they can follow that rising star to go home. They only have one week to do the 'ulua fishing on Nihoa.

So every hour, the steersman is not only watching Nāhiku, but he also watches for another one, and he measures from the thumb on the horizon, and the index finger

straight up. That's one hour. So he is supposed to be steering only for one hour. Then the two exchange. Then the other guy is doing the same thing. When that second hour is almost up then they trade, the two guys watch, all night long until day break, and they see Nihoa right ahead. They never passed it. So that is how they go fishing. (Maly & Maly 1208-1209:03).

Kupuna Kaʻanāʻanā expressed that his ancestors traveled up north not just for fishing but to gain ʻike about navigating, as well as connecting to his ancestor by visiting and showing respect.

EK: Then here again, the story comes back. Hoʻi mai la ka noʻonoʻo i ka haʻi mai nā kūpuna o kākou i kēia ʻāina. Mana, manamana [holding up his hand], manamana lima, a ʻaha, Moku ʻaha. So you put that two in place, when you say manamana lima, we have our main islands over here, and these are their finger [indicating the NWHI]. And then we hear today, "we are going to the Line Islands." We forget the word ʻaha [line, cordage or rope]. Today we seem to forget what the ʻaha means. And there are a lot of stories behind the ʻaha. ʻAhahui, kēia, ʻahahui kēlā. Today we forget the ʻaha, we just hui this, hui that. That's our pilikia with what's going on today, we want to shorten things, we want to get there quick, and we forget about things in the back. That's why I think about that, we are here to talk about our Line Islands, and then we hear today, mana. And then, when we hear again, people of Niʻihau, they went up there, they went to Nihoa, they went to Kaʻula. And then here again, the story, lohe au i nā moʻolelo mai kuʻu kupuna mai, mai kuʻu anakala. Hele lākou i kēia ʻāina Manamana, hele lākou i Nihoa. And we figure, from the place I come from, Hawaiʻi, what, why do they have to go over there? For get this fish or whatever they do over there, when we have all the fish over here. But we don't ask questions. We were not supposed to ask questions. But you hear stories, the did go over there.

Well, mai Kapalilua, hele lākou a hui lākou me nā ʻohana o Niʻihau. A noho lākou i ka ʻāina o Niʻihau, a ma laila hele aku la lākou i laila. Ka poʻe holo moana. So the story that you hear of our people, they are seafaring people, our navigators. The sun, the stars, and they go over there, it's just like a training area for them. They join with the families. We have ʻohana all over the mokus. …Here we figure, fish was so plentiful, when I was growing up, they were so plentiful. Then you wonder, why are they going to go over there to those islands? Training, holo moana. …Passing on the knowledge, the navigation knowledge. So they go over there. …You have to eat, holo lawaiʻa. So that kind of thing, when I listen. Like I say, I am a young kupuna, I need to hear form somebody first, then this connection comes back, and that's why we say Nā Moku ʻAha.
…When we talk about puʻuhonua, we get into ʻaha. ʻAhahui, what kind of organization are we forming when we are bringing this ʻaha together? Why are we pulling them in? To form an ʻaha… The ʻaha is a big thing when you hear the stories of our kūpuna. …So much, and that's why I see the connection here. It comes back when I hear this story. And why are we hearing this story, they say they are going over there to get fish, when fish is so plentiful in our place?
…Part of your traveling, part of your life. It's just like when you want to train warriors, ʻ oia ka moʻolelo o nā kūpuna o kākou. Mākou ʻāina, hele ʻoe i Molokaithey can train you

in certain things over there. That's part of your training to become a warrior, protect your ʻāina, protect your aliʻi like that. Kēlā ka ʻano. That's what they said. Aʻole naʻu ke ninau, "No ke ʻaha kākou e hele aku i kēlā ʻāina ma laila, kiʻi aku ka iʻa?"… (Maly & Maly 1218-1219:2003).

The Polynesian Voyaging Society continues the path of their ancestors of using Nihoa as a training ground for new navigators. Kaʻiulani Murphy was trained on this very path as a new navigator "Nihoa is a—a challenging navigational … learning experience". Murphy stresses the importance of keeping this tradition alive for future generations:

And it is a living, you know, we have a living culture evolving, ..and … to continue those and make our own traditions, maybe,….of continuing that connection with that place. … so I would love to see the canoes going up there for uh, training purpose, for um, spiritual connections. … and I think it's important to keep that connection.
… So Nihoa is an—an incredible place to sail to, because it's far enough away from the main islands that it's that long voyage condensed into, you know, a one, two-day period, and um, it's so tiny that you have to be totally accurate. You can't be—I mean, thirty miles is half a degree. …one degree is sixty miles. If you're, you know, ten miles off, you could miss your island. … and then you know, I'm sure that nervousness would set in. You know, you don't see the island when you think you're going to, did we pass it, you know, are we east or west of it. …so that the beauty of that kind of a training trip is you have to be, like, dead-on accurate. (Video Interview Naʻalehu & Sterling 2008)

6.5 Cultural "Subsistence": A Way of Life

There is no word in the Hawaiian language for subsistence because it is a way of life; it is a kuleana (responsibility). The value of lōkahi to live in harmony and total balance with the surrounding environment is practiced in everyday life. It is the deep understanding of stewardship the responsibility of mālama ʻāina (take care of the land) the relationship Hawaiians have with the environment, the way they view, managed and balance the natural elements around them. This knowledge of oneness between kanaka and nature, the kuleana to care for it physically and spiritually, was perpetuated generation after generation by their kūpuna.

During the 2003 interviews conducted by Kepa Maly there were two important sections titled "Allow subsistence practices to continue as necessary in the NWHI" and "Cultural "subsistence" related not only to taking what is needed as food, when up in the NWHI, but also, perpetuation of the practices and knowledge associated with travel and visitation to Nā Moku ʻAha". What prompted this discussion was when William Aila asked all the kupuna what advice would they give their moʻopuna in regard to the Kūpuna Islands. Some of these kūpuna are no longer physically here, but their ka leo and manaʻo are still here with us. The Kūpuna and Kamaʻāina included in this insert are as follows William Aila (WA), Val Ako (VA), Kawika Kapahulehua (KK), Eddie Kaʻanāʻanā (EK), Isaac Harp (IH).:

WA: But it is important to get your mana'o down. As we are going around the table, what would you tell your mo'opuna, what to do, and what not to do?
VA: Okay, I have two mo'opuna who are fishermen. And the way I taught them, one is a deep sea fisherman. If they were to go to the Northwestern Hawaiian Islands, It is for resources, don't take more than what you can handle, and to respect the ocean. You can catch a hell of a lot of fish, but if you don't know how to preserve it and you don't know how to navigate in that particular area, it would be hazardous for them. And being a former seaman, and I respected the ocean. That's reason that uncle Walter, Eddie and I, came through a lot of large storms, and there were times that we thought we wouldn't return home. But luckily everybody held together…
And when I was in the Merchant Marines, there were times the ocean was so rough, and we were on an LST, you would think the LST would break in half. But we were able to survive. So my experience, and sharing with my mo'opuna, I always tell them that they must respect the ocean, and don't take more than what they can handle. So first of all, get the market. But fishing in the Northwestern Hawaiian Islands, I always told them "It would be better to stay in Hawai'i.
WA: Not go up there?
VA: No. Go up there to visit, but not to fish for commercial purposes. That's my mana'o.
KM: Mahalo. Uncle Leo Ohai said the exact same thing yesterday. He said he "wants it to benefit Hawaiian people." He wants "Our Hawaiian youth to be… Don't worry about up there, take care down here, work for that."
WA: What about your mana'o for your mo'opuna, if they should go traveling up north?
KK: Well, Ni'ihau, they stopped doing all that. But I think that all the families now should teach. Like he [Kupuna Ako] said, his mo'opuna going up there to do their fishing. Fine, it's our own people. And teach them not to rape the island, not to bring any kind of chemical that will destroy. Mālama ka 'āina, take care. Because their children of the future will need all of the supplies that we have to preserve it now, not wait until later until they say, "Oh I am sorry, I forgot."
KM: 'Ae.
WA: Uncle Eddie, what advise would you give your mo'opuna?
EK: First of all when we think of what our plan is to do with that 'āina up there, make it a sanctuary, make it a pu'uhonua. We know how people have been going over there and fishing that place out. We heard where they drag that net out. We heard that. We have to try and keep what we have over there now. Some way, we have to do it. Now, we have to find out how we are going to do that. Without having all this pilikia of what people are doing, wanting this and wanting that. Until we know what it's about, and that's where I need to educate my mo'opuna, what that 'āina is going to be for. If it is made for that purpose, you have to learn and understand that. And if you are going to make it the way like we've done it—there's time to go get this fish, and this time it's kapu, and there's that time to go get that one. Then that's where I'm going to have to teach them, you have to prepare yourself. You have to go over there, you have to know the seasons, and you have to prepare your fishing equipment to get that particular fish. What season and what season to go over there, and when this fish is open. Not just have just one type of fishing over there, and it's not season for, but "I'm going there anyway and I can catch it." They have to get that kind of understanding. So that's the conservation of the pu'uhonua, or what ever we plan to do. And then again, when you mentioned about that and what they

are trying to do, and what they will have to do to go get the akule and the ʻōpelu to begin to feed that ʻahi, we are just defeating the purpose. When we let them do that, get them started, let alone what ever it is polluting on the ocean side. Are going to solve that problem by going over to Miloliʻi or some place to get the ʻōpelu and start feeding the fish over here? Then when it goes to the market, we can't get it because it's so expensive. Unless like how they do in Kahuku, we can get the shrimps. Is that the same thing that is going to happen? And then we go back to this same thing here, there are many things that our tūtū tell us. They came and they took our stories and everything. Then sometimes the stories are not right, hū hewa ka moʻolelo i haʻi ʻia! Then we find that they tell us they read this story, and they wanted to make the story more exciting, and it came to the competition and wanting more money. Hū a hewa ka huaʻōlelo i kēia moʻolelo! So these are the things I see…this is all we have left. But there is something, there is hope. That's why sometimes our tūtū told us "Ka mea o loʻa ai ka ʻō mokumoku palaoa!" (What's left for us is the crumbs of the bread!) But what little we have, it's there.
KM: That's why your voices, your recollections we still have the opportunity to take care. So it's not just a memory.
EK: To me they are there. It's just like when I sat here this morning, the first thing I heard about, ka manamana.
KM: ʻAe, ka Moku Manamana.
EK: Moku Manamana, Nā Moku ʻAha. I heard that from my tūtū. But today, we hear LineIslands. Poina aʻela ka inoa o kākou.
KM: ʻAe.
Allow subsistence practices to continue as necessary in the NWHI:
EK: But when I sat here, my memory comes back, I heard of that from our tūtūs. I feel that sitting here. Yet, we have to way this balance. That's why, when we speak of ʻaumakua, like the honu, we respect them. Because I know it is ʻaumakua. Not our ʻaumakua, but that doesn't mean that I didn't go and help somebody, and catch that one and give them. If it's not theirs, that's what they are going to feed on. Well, maikaʻi! If it is to sustain life, hoʻōla kino, ikaika i ke kino, fine! Aʻole i pāpā ʻia kēlā.
KM: ʻAe.
KK: Pololei.
EK: Even if you know that is their ʻaumakua. But don't disrespect that ʻaumakua. Don't disrespect that ʻohana. That's why I say, when we went that first time, and that was what I saw, that kua, that honu back like that. My memory thought of, "whoever the ʻohana of that, the least they could have done…" But they were ignorant.
KM: So respect.
EK: Yes
KM: …A critical thing in that, is making sure that the people are taken care of, it's the resource first. Healthy resources, healthy land, healthy ocean, and healthy people.
PA: Yes.
KM: And I believe, that if the Hawaiians are healthy, everyone else will be healthy as well. Uncle Leo Ohai brought up this point about the lobster fishery. I think it was back in the mid 1980s. The first year they went out and laid out 100, 200 traps, there were 40, 50, 60 lobster in one trap, in one night. He said that within a year of fishing like that, it dropped down to lucky if they would get four or five lobsters in the trap. And now I understand from Randy and others, that it may be even less. Uncle said, the year after

that, he went to the state Division of Aquatics and told them, "You've got to put a cap on this, something is wrong, it's not coming back up." That state's research biologist—which would be in part the reason we are where we are today in the lobster fishery up there—said, "No, no, don't worry, it will balance off, it'll level off, and everything will be fine." Well, what it did, to quote a friend here, "It balances off at just about zero, or point-five lobsters per trap." It's unacceptable. So the need to ensure the health and well-being of the resources is critical, and that way, the people can be healthy too.
IH: I just want to share what I believe if the greatest benefit, not only to Hawaiians, but to everybody else here in the Main Hawaiian Islands. The stories and everything I hear from people is that there are a lot of mature, and highly productive fish stocks and species up there. I provided the scientific report to Randy, the science person in the reserve. It's a surface current report done in 2001. It shows that Hawai'i has a unique counter-current that flows from that direction to the Main Hawaiian Islands. A lot of the marine fish biologists understand that many of the species let go their larva into the ocean and it floats up into the surface current and drifts along. Some for a few days, and some for a few weeks, others for a few months. If that's the case, and the current is coming this way, and they release the eggs into the water up there, that stuff may be coming to the main islands and settling out here. So that would be the only real benefit that I see the majority of the Hawaiians getting.
PA: That's what uncle Buzzy was saying.
KM: Yes.
IH: Yes. Probably less that one percent of the Hawaiians will ever get up there. So I think the great benefit is protecting the area, not letting any exploitation go on up there.
EK: Uh-hmm.
IH: And like uncle Buzzy shared, the recovery is terrible. In ten years, the fish he took never came back…
WA: …I just wanted to ask uncle to share… For me, one thing that I will take away from this discussion is, uncle Eddie Ka'anā'anā and several other of the kūpuna made it a point, and reinforced it, that there is this kuleana to go up there, and to have each succeeding generation up there. To have them experience that very special place, and at the same time, to protect it.
KM: Yes.
WA: So, while being there, to only take what you need to survive, and to use what is there. Uncle, you had mentioned how your kūpuna had stories of how they would leave Miloli'I and go to Ni'ihau, and then join up with the Ni'ihau fishermen…
EK: That's right.
WA: …going up there. Could you share that again?
EK: Well, after hearing what was said about the Ni'ihau people going up there to Moku Mananama, and the way you [Kupuna Kapahulehua] put it in the beginning.
KK: 'Ae.
Cultural "subsistence" relates not only to taking what is needed as food, when up in the NWHI, but also, perpetuation of the practices and knowledge associated with travel and visitation to Nā Moku 'Aha:
EK: Seeing that clear night with the stars all out. Then the thought came within, that this is the time to go up. The way has been prepared. Not only just look at it, but understand it. And that's when they got on their canoes and went up there. Then when I hear that,

and that's why the story connects to me and our tūtūs, and I asked, "Why are we going up there and get all these kālai wa'a?" "We better go get it now, because the time will come when we won't be able to go get this lā'au, the koa." And yet at the same time my thoughts were, "We have all these large canoes in the back over here, and we weren't using them." They said, "We aren't using those wa'a now." But there again was that connection, all those big wa'a, when they wanted to go over to Punalu'u, past South Point, they would pick the time when it was right, and go over there to visit the 'ohana. And the people from the other side would come and visit their 'ohana. The same this, they went all the way back up to Niuli'i. But that was the mana'o, you don't ask questions. But we wonder why would they go way up there (the Northwestern Hawaiian Islands) to get fish, when we have a lot of fish over here? At one point tūtū them sat down, and they realized this was the thought on my mind. It was the question, but I dare not ask the question. But they told me, they knew this was the questions on my mind — "Ai no ka i'a imua o kākou, hele aku la, no ke 'aha?"
KM: 'Ae.
EK: Why are we going over there? Then they began to tell me the reason why.
KM: Holo moana.
EK: Holo moana. And from there, who was chosen to get on that wa'a, you prepare yourself. You prepare the moena and what ever, the moena to sail. You sail, and get to Ni'ihau. And it's from there that you go and take your training from them to go over there. And that was part of the story. And then again, maybe it was the same thing with Ni'ihau.
KK: Could be.
EK: The fish is plentiful, but yet, they had to go. They had to touch these islands. Because, o ka 'aha kēlā. These are the cords that connect. These manamana lima, they are all connected. And if we don't do anything about them, just leave them alone. Then nothing.
KM: Lilo ka mana'o, you lose the knowledge.
EK: Lilo. Kēlā ka 'ano o ka no'ono'o. With that kind of prospect that I have.
KM: So the idea is, you perpetuate the knowledge and the practice. Not just on paper, "Oh they used to."
EK: Yes, they used to.
KM: You are going to perpetuate it and keep it alive by practice.
KK: 'Ae, 'ae.
EK: That's why I am so intrigued with Hōkūle'a. That's what they are doing now.
KK: Yes.
EK: The students, they say, when they ride the Hōkūle'a, they feel the touch of that. And when they first started to build the Hōkūle'a, I heard among our people, "I don't know why they are spending this money for building this canoe, for what? We need the money for something else." But then I felt, we have other people building straw rafts and what, and others sailing from here to there, saying they were the ones who did this. But yet, we heard from our kūpuna that we were the ones who sailed the sea from here to here. So now we are going to build something and prove that we did it. And in my own mind, with my blessings, I hoped they would do it. And uncle Walter and I sailed, we did our part with that wa'a. So that is part of that thing.

And now, if we are going to send our people up there to touch the islands, how are they going to get up there? Are we going to ask OHA where we get a good yacht, where we can take our mo'opuna up there and see the islands, and put them ashore? To look and understand what it's about, tell the stories on the 'āina. Or do we have to make double hulled canoes and sail them. Like now, Hōkūle'a which is taking them…
KM: So you follow the path of the kūpuna.
EK: Follow the path of the kūpuna.
KM: And all these places, from Kuhaimoana, the traditions of Ke Ala i Kahiki, not just the Kaho'olawe one, but your mo'olelo are rich with stories of the kūpuna traveling to those islands up there, and then down to Kahiki. So we know that there is tradition, so you can follow that path. Ho'omau!
KK: Ho'omau!
EK: Then again, we will be dealing with people, "What is that all about? Ua hala, forget it!" Never! You don't say those things. Like when you say, "Ua moe a hala." Our kūpuna, a'ole i make.
KK: Ua hala lākou.
EK: Ua hala lohe ala kākou!
KM: 'Ae, a koe no nā pua!
EK: Koe no nā pua!
(Maly & Maly 1240-1245:2003).

Many Kūpuna mentioned as they traveled up north that the Island of Nihoa was so abundant in marine life there was no need to bring food. Below Kupuna Kapahulehua talks about gathering on the Island of Nihoa:

KK: Like Nihoa, has hā'uke'uke, wana, 'ōpihi. They have all of that. So that is why, when the crew goes to Nihoa fishing, they never took anything other than the coconut, because they had all the food there. So why load up the canoe with so many other things that you don't need. They had the panel of coconut leaves that they had slit in half, and wove into a panel. Because the only clothing they had was the malo. And they used the coconut husk to burn it, to get fire, to keep themselves warm. They put the panel of coconut leaves to block the wind away, so they can spend the night comfortably. There are a couple of high plateaus or mountains. One is just slightly over 900 feet and the other one is slightly over 800 feet, and they are on the mauka side of the island so the wind goes over. The guys built a small, little wall on once side so they would be protected. It was from the family that I heard, that they do travel to Nihoa a lot, because it was famous for 'ulua fishing. No other fish. But of course they do a lot of 'a'ama, pāpa'i 'a'ama fishing. So the 'a'ama comes out, when the wana is broken, they can smell it like [thinking – smiling] tuber roses (Maly & Maly 1229:2003).

Cultural practitioners such as Keone Nunes, a traditional Hawaiian tattoo artist stress their concern for gathering rights in order to perpetuating the path of his Hawaiian ancestors, and Keone feels it is vital to his art. William Aila expresses the importance of perpetuating the traditions of his ancestors in showing respect by conducting ceremonies as they once did. He elaborates on the kuleana to use everything that you gather from nature, and to give back what is not used:

WA: If I could mention, I like the manaʻo that is coming, because we in effect have been doing some of that already. Since 2001, when the first Makahiki was conducted in Mākua in about 180 years. In preparation for the Makahiki, we went and got from Fish and Wildlife Service, a kaʻupu, which is the albatross. Because it was new ground that we were breaking, we went to the Bishop Museum. Fish and Wildlife gave the bird to the museum, and the museum loaned it to us. It was prepared in a traditional Hawaiian manner where the naʻau and everything was hemo, and salted, and everything that wasn't used went to the ocean. Kanu in the ocean. So that bird has been used three times now, two time a year. One time to open, one time to close. But as a consequence of that, the wing bones from that bird have been taken out and have been given to Keone Nunes, who is a traditional Hawaiian tattoo practitioner. Who is tattooing right now with those bones (Maly & Maly 1234:2003).

Aila continues to elaborate in a video interview on the importance of the process of gathering to honor his ancestors and show respect. To honor the journey from the beginning of the process, the exchange of energy and mana that is involved:

Well, this idea of separating … natural resources from cultural resources is—is, again, something that's … Western imposed. …you know, Hawaiians—Hawaiians made use of … many … many kino lau of different creatures, yeah? So for example, the koaeula feathers, tail feathers; because there's not a lot of koaeula in the main Hawaiian Islands right now, and there probably … weren't large numbers, otherwise the—the evidence would have indicated that, that these birds, you know … called home … the Northwestern Hawaiian Islands more. So it's this … this relationship of traveling to places to obtain certain kinds of we'll call it resources, yeah, but certain time—certain types—filling certain types of needs um, of gathering the koaeula feathers for uh, the creation of thing like kahili. Well, why did you create the kahili? It's to honor somebody, yeah? So normally, you just don't make a kahili and say, Oh, I made a kahili. Normally, there's somebody that's in mind, and somebody of such stature that you would go out of your way, expend all that energy, to create this object of finery, of—a demonstration of knowledge, a demonstration of worksmanship, a demonstration of love for that person that you're creating this kahili for; and it's all of those things that add up to the creation of, you know, the collection of the feathers, the idea that you're honoring somebody, the worksmanship, the amount of mana that you put into this project, that … in the Western world, creates a cultural resource, but in the Hawaiian world, just—you're creating … you're capturing the love that you have for this important person, and symbolizing it in this … in this form. (Video Interview Naʻalehu & Sterling 2008)

6.6 Advice and Recommendations for Access to the Islands of Papahānaumokuākea

Many Hawaiians who have traveled to the sacred Kūpuna Islands of Papahānaumokuākea feel it is vital to the sanctity of the area that anyone who transverse this area needs to understand the cultural significance and have the utmost respect. They have voiced there heartfelt concerns and advice as one journey's to their ancestral homeland:

The islands and islets after Niʻihau are all considered the edges of the Hawaiian universe, but Mokumanamana especially is situated on the edge of Kāneʻs realm. In the Hawaiian epistemology, only death grants one entrance onto those lands. Therefore, anyone who is allowed to traverse there and back needed to embark on the voyage through intense ceremony throughout the duration of the expedition.
It is also the writerʻs recommendation that all individuals who plan to access this portal, its land or the sea surrounding; must participate in some kind of exclusive cultural/spiritual training that prepares them for the Mokumanamana experience. Ua holo a hele a lele wale ka pule. _ Āmama. Ua noa (Tsuha 2007).

Willliam Aila was asked the question "How can visitors be respectful to the Monument for the sanctity and spirituality? And what kind of mindset should they have as they enter the Monument?"

I think the visitors from the very beginning—what is—what is the intent of the trip, yeah? You always judge … something by what is its intent. So if someone is … desires to go to the—a place in Papahānaumokuākea National Marine Monument, I always question what is their intent. Is their intent to do research that … the research will lead to better management, better understanding of … the area up there, uh, including the spirits that still walk there, including um, the relationship between uh, aumakua which still reside there. … what is the intent? So if the intent is good, and you go with good intent, then you must have the respect that goes along with that intent. So for example, you're not gonna conduct any activities in the monument that is gonna be destructive, that is going to be disrespectful. For example, you're not … you're not gonna go and do cultural resource—research at Nihoa or Mokumanamana, and destroy some of the cultural sites that are there. Or, go shishi on some of the cultural sites that are there. I mean, that's … that's just—you know, if you go with good intent, that's not possible. But if you go with hidden intent or bad intent, then certainly not only is that possible, but it's also probable; but you better—you make sure if you go up there with intent that is not pono, that you brace yourself for the consequences, yeah? Because there are—there are going to be physical consequences and spiritual consequences for somebody that does that. Oftentimes, Haole researchers can show respect simply by asking to learn about the relationship that Hawaiians have with these islands, relationships that Hawaiians have with uh, the inhabitants. And when I talk about inhabitants, I'm talking about the sharks, I'm talking about the birds, I'm talking about the turtles, uh … you know, talking about the—the individual coral polyp; what is the relationship um, that they have in this desire to have an understanding, rather than come from a standpoint of, Eh, I get my PhD, I know everything about everything, and uh, you guys cannot tell me nothing, I know what's best for you guys, I know what's best for the area. Um, that's a … that's a demonstration of disrespect. It's actually a demonstration of ignorance. And so somebody with PhD might be very ignorant, because … you know, they don't have this concept of respect. They don't have this concept of … honoring how someone else thinks about the place. So when I talk about, you know, honoring the birds, honoring the sharks, we have people that are trained in—in Western thinking that go, What the hell is he talking about? You know. They cannot relate to that. But if they take the time to try to understand the relationship, that shows that they are—they're pono in their intent.

So um, a classic—classic example which I still get heat for is, being one of the first guys to um … one of the first native Hawaiians to express objections to another native Hawaiian who wanted to … paddle the length of the Northwestern Hawaiian Islands in a—in a six-man canoe. Yeah? So I looked at the application, … my brain told me that this was an extreme sport, my naau told me that this wasn't cultural. So because Hawaiians are stepping up to take a uh, a more active role in the management of this place, and the integrity that comes along with that, yeah, … you have to honor that integrity, and even though it was another native Hawaiian that was asking to do something that … you know, paddling six-man canoe, yeah, is … sort of Hawaiian, it's sort of cultural, but the application in this instance was more of an extreme sport than … something that was … akin to a tradition or custom and practice in that area. So you know … I still get heat for that decision today, but tough; that's … that's the level of integrity that Hawaiians, because we're stepping forward and we're saying we … we are ready to manage, we are ready to be part of this team, we have to maintain that level of integrity…

…In the briefings that I've done for groups of scientists that have gone to the Northwestern Hawaiian Islands, I've suggested, yeah—because you know, they can take it, they can leave it; it's up to them. I've suggested that they not only use their consciousness, … and their intellect to try to gain information, but also use their naau, use that um, that portal to um … the spiritual resources that are—that are there. I mean, you can see it; you can see it—you can see the hoailona in the clouds, you can see it in the rain, you can see it in the bird flying by and looking at you eye-to-eye, and that connection is there, or underwater when you're snorkeling and a big ulua comes up and goes, Oh, who you think you are, brah, over here? I mean, you can see it if you open yourself up, if you open your naau o—open enough, and you allow that—what they call this ike papalua, this additional deeper ike to come in, um … you can take away knowledge … from the Northwestern Hawaiian Islands that you wouldn't … have been privy to simply by going up there with your—the intellect that's associated with your brain. You know. And you can go one step further; you can honor the spirits that still reside there, or the spirits that are transitioning along their path to po, uh, if you give them the respect. Um, again, there's an additional deeper level of ike that can become available to you. And … believe it or not, most … most scientists with PhDs can grasp that. There's only a few that can't; but the majority that I've spoken to, when they've come back from the Northwestern Hawaiian Islands, … expressed that they've had those experiences. That they've had these connections with the animals either on land, or in the ocean, or been given, you know, some of the hoailona. And it's made their research that much more successful….
…It—it turns it from uh, an experience where you're an outside observer, to an experience where you're a participant. And that's the difference between a Western way of looking at resources, where you're an outside observer, you're an outside observer, manipulating the resources, versus an indigenous view where you're a participant, and your participation is based upon what's best for the entire system. (Video Interview Na‘alehu & Sterling 2008)

7.0 ASSESSMENT OF CULTURAL IMPACTS

There are many similarities between the MMP ecosystem-based management approach for the NWHI and the traditional ecological knowledge and practices implemented by Native Hawaiians to manage their natural resources. Both approaches share the view of nature as a holistic and dynamic system of interrelated parts and emphasize the need for long-term sustainability and health of our natural resources.

The Native Hawaiian traditional ecological knowledge and worldview is valued for its rich base of empirical knowledge and practical methods of resource management, developed over hundreds of years of living and interacting with the lands and ocean waters of Hawaiʻi (Titcomb and Pukui 1952; Kikuchi 1976; Titcomb et. al. 1978; Poepoe et. al 2003; Kikiloi 2003). Traditional management practices take advantage of understanding seasonal patterns in weather, patterns of biological species, and the designation of ecological zones (Handy et al. 1972; Kelly 1989; Gon 2003).

The significance of the NWHI natural, cultural, and historical resources led to the establishment of the Papahānaumokuākea Marine National Monument to protect these resources. In developing a management framework for the Monument, consultation with the Native Hawaiian community was sought to address how to best conserve cultural sites and practices. Ongoing consultation and engagement with the Native Hawaiian community is an important aspect for the success of the Monument's management through the implementation of the MMP. Protection of cultural resources and access to the NWHI is of high importance to the Native Hawaiian community to maintain traditional practices. Proclamation 8031 recognizes the cultural significance of the NWHI and outlines specific procedures to grant access to the Monument to engage in Native Hawaiian practices. In addition, when prioritizing management objectives for the Monument Management Plan, the MMB developed two action plans within the MMP to specifically address Native Hawaiian cultural practices and involvement in the Monument.

The MMP action plan strategies and activities strengthen the relationship between the Monument Co-Trustees and the Native Hawaiian community, and increase Native Hawaiian participation in the management process. Potential impacts to cultural and historic resources are carefully considered with science and management when assessing the applicability of a project or action. Additionally, cultural assessments by members of the Native Hawaiian community are part of the permit application review process for allowing access to the Monument. All activities proposed in permit applications for cultural access are assessed to determine if the purpose and intent of the activity are appropriate and deemed necessary by traditional standards in the Native Hawaiian culture (pono) and demonstrate an understanding of, and background in, the traditional practice, and its associated values and protocols. All persons entering the Monument pursuant to a Monument permit are required to attend a cultural briefing on the significance of the NWHI resources to Native Hawaiians.

Monument goals as implemented through the MMP reinforce the area's great cultural significance to Native Hawaiians. The implementation of the MMP will have a beneficial cultural impact and will provide increased opportunities for Native Hawaiians to play a significant role in the management of the NWHI, an area of great natural, cultural, and historic importance.

8.0 OBSERVATIONS AND CONCERNS YIELDED FROM COMMUNITY CONSULTATION PROCESS AND RESPONSES TO ADDRESS THESE CONCERNS

Comment: The community commends the Office of Hawaiian Affairs (OHA) for facilitating the cultural working group meetings. The community feels it is vital that OHA has an equal seat within the managing board to represent the Hawaiian community in this joint venture. The idea of having mandatory cultural monitors to accompany the scientific expeditions was also expressed by a number of individuals including Aunty Wilma Holi who stated,"…the Office of Hawaiian Affairs needs to empower a body of people that will monitor and not leave it up to other entities…"(Kupuna Holi 2008)

Response: The MMB is committed to regular consultation and engagement with the Native Hawaiian community, including the Native Hawaiian Cultural Working Group. The Office of Hawaiian Affairs is a member of the Monument Management Board. Since July 2008, cultural monitors have been on accompanied each of the trips to Nihoa and Mokumanamana. These cultural monitors have been provide by the Office of Hawaiian Affairs, however, in order to provide these experts with adequate compensation for their activities, each agency should provide the funds to support the cultural monitor in the future.

Comment: When speaking about Papahānaumokuākea, individuals have referred to the islands as a Pu‘uhonua, a Wahi Pana, the Kūpuna Islands, the ancestral Godly realm, and the Stargate or Portal. Papahānaumokuākea is viewed with great respect by all participants, and the understanding that it is very sacred and unique to Kānaka Maoli (Native Hawaiians) was continually expressed throughout the interview process.

According to many of the participants, the islands within Papahāhaumokuākea are the physical manifestations of the Hawaiian ancestral Godly realm. "The islands and islets after Ni‘ihau are all considered the edges of the Hawaiian universe…" (Tsuha 2007). This is the place where the Hawaiian ancestors make their westward journey as their soul leaves the physical temple of the human body. "These Islands and waters are the pathway that the spirits of our ancestors take in their afterlife. After the spirit separates from the body after death, they travel in the ocean in a north-west direction past the islet of Lehua on rout to Pō (creation). These Islands, which are remembered as ancestral homelands.." (Kikiloi 2004) see appendices for full testimony to WESPAC.

Response: An acknowledgement of the importance of Papahāhaumokuākea to Native Hawaiians is found throughout the Monument Management Plan (MMP). In addition, a mandatory cultural briefing is required for all who access this special place. The MMP

includes a Native Hawaiian Cultural and History Action Plan, and a Native Hawaiian Community Involvement Action Plan, with the goal to increase the understanding and appreciation of Native Hawaiian cultural values related to Papahānaumokuākea Marine National Monument.

Comment: Many of the participants consider Pahahānaumokuākea as the "sacred ancestral homeland" which needs to be respected and revered. It is strongly suggested that anyone who ventures into this "sacred ancestral homeland" should intimately understand that "In the Hawaiian epistemology, only death grants one entrance onto those lands. Therefore, anyone who is allowed to traverse there and back needed to embark on the voyage through intense ceremony throughout the duration of the expedition" (Tsuha 2007).

Response: An acknowledgement of the importance of Papahānaumokuākea to Native Hawaiians is found throughout the Monument Management Plan (MMP). In addition, a mandatory cultural briefing is required for all who access this special place. The MMP includes a Native Hawaiian Cultural and History Action Plan, and a Native Hawaiian Community Involvement Action Plan, with the goal to increase the understanding and appreciation of Native Hawaiian cultural values related to Papahānaumokuākea Marine National Monument. A key component of the cultural briefing is to stress the how Papahānaumokuākea is considered a sacred place.

Comment: All the participants have a great desire to continually perpetuate their culture and reconnect with their seafaring ancestors by respecting this wahi pana. All of these individuals maintain strong cultural ties to the land and sea through hui such as the Polynesian Voyaging Society and Na Kupu'eu Paemoku. The participants are concerned that people may be ignorant, forgetting that the Hawaiian culture is still alive. Therefore, access is imperative to the continuation of Native Hawaiian cultural practices. Kikiloi confirms this belief by stating, ".in our customs and traditions…There's the saying, maka hana ka ike, knowledge is in doing…having Native Hawaiians continue to experience and reconnect, with the Northwestern Hawaiian Islands is vital" (Kikiloi 2008).

Research is another avenue some Native Hawaiians have utilized to reconnect and relearn about Panahānaumokuākea. Native Hawaiians, such as Kalie Tsuha, feel it is imperative to conduct their own research "….so that further rediscovery and revelation can transpire to assist with clearing the obscurity and provide understanding…" (Tsuha 2007).

Response: An acknowledgement of the importance of Papahānaumokuākea to Native Hawaiians is found throughout the Monument Management Plan (MMP). The MMP includes a Native Hawaiian Cultural and History Action Plan, and a Native Hawaiian Community Involvement Action Plan, with the goal to increase the understanding and appreciation of Native Hawaiian cultural values related to Papahānaumokuākea Marine National Monument. The plan has an entire strategy devoted to conducting, supporting, and facilitating Native Hawaiian practitioners access to the NWHI. During this past summer, six cultural practioners where provided access on research cruises to Papahānaumokuākea.

Comment: Many participants feel it's vital to restore original names and when necessary, give appropriate Hawaiian names to the islands that don't currently have one. "There are cultural reasons for that one is when you give a place a name, that adds to the mana of the place and adds to the understanding of the place as it reflex the whole. So every effort should be made to refer to the earliest known name possible to place the mana back" (Alia 2008). Many names are found in mo'olelo and oli so it is recommended that "a committee with various interested parties can be created for this purpose" (Tsuha 2007). Na Kupu'eu Paemoku has recently conducted their own research and implemented the work of Kikiloi in this naming process.

Response: The MMB will work with Native Hawaiian groups such as the OHA sponsored Cultural Working Group or Na Kupu'eu Paemoku seek the appropriate place names and to facilite the process to restore the integrity of places with their Hawaiian names and/or to work towards development of appropriate names for those places without a Hawaiian name. If a traditional Hawaiian name cannot be revealed through research then thees group may suggest a new name in relation to the wahi pana. In the MMP, there is a activity devoted to developing a process for Hawaiian naming of places, organisms and the like.

Comment: Nīhoa and Mokumanamana are both listed on the National Register of Historic Places for their cultural and historical significance. There is great concern for these Hawaiian sites, they should be constantly monitored and cared for. Therefore, it is vital that the recommendations listed in the MMP for a preservation plan be implemented and carried out in a timely manner.

Response: As noted, there is a strategy in the Monument Management Plan devoted to this activity.

Comment: Several participants are concerned about the military presence in the monument. These participants oppose any further impacts such as war games, bombing and missiles tactics especially near or over Nihoa and Mokumanamana.

Response: The military is exempt from the provisions of the Proclamation. Under the Proclamation the military is required to respond if any Monument resources are harmed, lost, are destroyed. The military must operate in a manner that avoids impacts on the Monument resources and qualities, if possible. This is actually a much stronger obligation than is required of the military for its activities in other areas. Furthermore, the military is not exempted from all other applicable laws and regulations including the Endangered Species Act, the Marine Mammal Protection Act, the Wildlife Refuges Act, cultural consultation under the Native American Graves Protection and Repatriation Act, and the Migratory Bird Treaty, to name a few. The Monument Management Board (MMB) is working with representatives of the military to develop a consultation process for military activities in the Monument, which will ensure that resources and qualities of the Monument are not harmed.

Comment: Cultural practitioners Keone Nunes and William Aila stress the importance and concern in regards to gathering rights for cultural practices, such as but not limited to, Koaʻe ʻula bird feathers for making of kāhili and Kaʻupu bird bones for the art of Kākau (tattoo).

Response: The Proclamation and State law allows for non-commercial subsistence gathering for perpetuation of cultural practices under the Native Hawaiian permit issued by the Monument Management Board.

Commennt: Several participants—including representatives of Kāhea—voiced concerns about commercial fishing in the waters off the monument. "Opening this area up to the general public and commercial fishing will disrupt the sanctity of this area" (Kikiloi 2004). Interviews conducted prior to this report also voiced similar concerns regarding fishing in Papahānaumokuākea. The following recommendations come from Kepa Maly's 2004 testimony to WESPAC see appendices for full testimony:

a) Subsistence fishing should be allowed, and will continue. Kūpuna felt strongly that the use of ocean resources in the Nā Moku ʻAha is not only a part of their cultural identity, but it is also their responsibility—their kuleana. In their view subsistence use includes the idea that you take only what you need, and that you also give back. In Nā Moku ʻAha, kuleana obliges you to use, but to also care for and protect the area. This is expressed in the Hawaiian concept "Hoʻohana aku, a hōʻola aku!" (Use it and let it live!) (Kupuna Kaʻanāʻanā, October 27, 2003).

b) Future commercial use of the waters and resources of Nā Moku ʻAha should not be allowed. It is not culturally appropriate, nor economically or ecologically. Kūpuna saw first-hand that fishing in Nā Moku ʻAha forces the fisher to overexploit resources in order to get some return for their investment. They have seen the over harvesting and exploitation of many species including the armorhead, giant ʻamaʻama, black ʻulua, black lipped pearl oyster, weke pueo, small mullet, and the collapse of the lobster fishery three times. The over fishing and collapse have occurred irregardless of the "best science" and determinations of "maximum sustainable yields."

Response: Under the Proclamation, commercial fishing for bottomfishing will be phased out by Dec. 2011. All other types of commercial fishing are no longer allowed.

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APPENDICES

Appendix A: Transcripts of Interviews

Transcripts for Wilma Holi and Nolan Holi will be provided at request only.

William Aila (WA), July 16th 2008
Wai`anae Small Boat Harbor
Interviewed by Kēhaulani Souza (KS) for the Department of Land and Natural Resoruces

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KS: Do you agree that I can use the interview that you did with Na`alehu and Sterling (OHA) and this is a supplement to that interview?

WA: Yes I do.

KS: So basically what I wanted to add to that interview is do you feel that the NWHI can replenish itself? Do you feel it is okay to fish up there?

WA: Let me answer the first question from a biological commercial fishing standpoint my recollection begins with the kupuna Kapahulehua, uncle Walter Paulo, uncle Buzzy Agard, Ka'anā'anā all those folks that have been there that have fished, tried to commercial fish there. All entertain it's not sustainable there. My feeling is that upon the knowledge of this kupuna that the commercial fishing is something that should not be allowed there. Another, the Western Pacific Fishers Management Council has made overtures and suggestions that commercial fishing is a culturally appropriate activity in the North Western Hawaiian Islands, because Hawaiian's commercial fish. To that I say, I agree Hawaiian's commercial fish in the main Hawaiian Islands and that commercial fishing is out growth of barter in the system and that began post connection with the outside world, by European explorers. Prior to that, our original barter system, the families up mauka, didn't say okay tomorrow were going makai and the going rate for kalo lehua, is five akule, they just never did that. They sat around and talked about okay, today we going makai and aunty so and so this is her favorite, uncle so and so this is his favorite. So we are going to gather those resources and were going makai and were going to pick them and at the same time the folks makai know they were coming. So they would know that aunty up mauka her favorite limu is this, and her favorite crab is this, her favorite fish is this, and they would go and gather so it wasn't a haole perspective of bartering. A Hawaiian perspective of ho`i, ho`i and taking care of the family. This bartering system that sort of the economy was switch on Hawaiians which in the main Hawaiian islands because of our ahupua`a system allowed for that sort of changing from a bartering system to a one on one cash payment. Yes I would say that Hawaiians that live in the main Hawaiian Islands certainly considered commercial fishing an extension of traditional practices because through no fault of their own those families that were fishing families had the economy to change all that. In Northwestern Hawaiian Island especially Nihoa and Mokumanamana there was no ahupua`a system. The distance from shore to mauka is so short that there were no families living up mauka and makai. So the

Western Pacific Fisheries Management theory of fishing commercial fishing should not be allowed in the NWHI it does not fit. The same people who live for several hundred years on Nihoa and Mokumanamana did so by utilizing the resource mostly makai and a little bit mauka. So no commercial fishing in the NWHI! Because the kupuna have said so and because tradition and history says according to traditional practices that there has been no commercial fishing out there prior to captain cook. I am not in favor of commercial fishing!

KS: So basically your main concern is?

WA: Well that was from a biological standpoint! Spiritually I still think that Hawaiians can Hawaiians have already resurrected that relationship with the `āina the kai. The more that we pay attention and pray to and pray with those the stronger the connections come. And for folks who seek `ike the stronger that connection becomes the deeper the `ike will be.

KS: Can you talk about the significance of the repatriation of `iwi kupuna.

WA: the one with Halealoha, Maka them. The idea was as part of the larger re-burial of kupuna reconnected their `uhane on their journey, there was `iwi found in the bishop museum that was from both Mokumanamana and Nihoa. So it is part of the larger process of taking hold of this type of burial and making sure they were re-interred. There maybe other `iwi that were taken from that area that are sitting in other museums outside of the united states so in that case it would be the kuleana of some Hawaiian. Some Hawaiian who would cherish that kuleana to certainly go back there you know given the fact that you have to worry about the birds and the plants freezing this and that. I think that are good protocols because we have a kuleana to both… those that have to take of the eco system the `āina that they area. So that's why we as Hawaiians agree to abide by the protocol. It is in the act of protecting of what is there now to keep it sustainable for future grandchildren.

KS: Are you concerned about the increased human impact on the environment?

WA: Well certainly be responsible for your access to the NWHI Papahānaumokuākea is always is introduced pest. So access has to be one that is good intent and is not going up there to maha`oi and trying to accomplish something that is positive to add to the body of knowledge to honor the `uhane that area there the kupuna that are there the stories that have been passed down honoring those kinds of things would be good reasons to go up there research that could help invasive species that can help the species that are in trouble that can help explain why thing are the way they are up there. To make things better in the main Hawaiians Islands all of that and any research that adds to the body of knowledge that helps. Cannot have too much research the research has to be spread out over a period of time over a large area so that it is not that detrimental to Papahānaumokuākea. Besides research if we had two thousands Hawaiians on the island going every where that would not be good too! First what would there intent be? In the future we are going to work with Fish and Wildlife Fisheries because there are cultural

sites on the island that are being impacted by the birds and that needs to be mitigated so how do we mitigate the action of the endangered species on a cultural site and where is the balance. That is something that native Hawaiians and Fish and Wildlife will have to work out and I am sure it can work out. In a way that it is not harmful to the birds but at the same time prevents the cultural sites. It is not just protecting the pile of rocks it's about honoring the pile of rocks it's about those who put their blood and their sweat who put their tiers into the pile of rocks. So it is going to be a rocky road but certainly one that needs to be traveled. I think Fish and Wildlife has a duty to consult under section 106 of the National Historic Preservations Act. The consultation cannot be like that of the army, they send you a letter to get you opinion and they employ. It has to be one of, we got you opinion and now how can we work things out with the physical, the biological, and the spiritual of Papahānaumokuākea. If we all work together we certainly can accomplish all of these three goals because it the sum of the whole of all of these goals its not ….you cannot have one without the other one.

There is one concern of mine of access by the folks of the pacific missile demar. Currently it looks like from the environmental impact statement that they are proposing--that there is a possibility of them proposing shooting missiles and missiles coming in that intercepts over both Mokumanamana and Nihoa. Which will then have the potential for either broken pieces of rockets or whole rockets or miss fired rockets landing on not only the cultural sites but the biological sites. Because the rocket fuel is there and it has been known to be hazardous and if it rains down it could have an impact. If broken pieces rained out it could have catastrophic impacts on the cultural sites as well as the biological so the recommendation that the RAC is going or that I will personally make is that the military take a look at changing what the fan of the surfaces dangers are, away from the two islands. So at least when they fire the chances of any impact on the two islands or the water surrounding, are further away. So mitigate the maximum extent possible to the point of not firing. I am not sure of the underground warfare because we didn't get a chance to talk about it a lot in the EIS. But then again if they run a ground if they spill oil that would be an huge impact.

KS: What about the marine archaeology?

WA: Yeah! Many of those ships area predated pre annexation subsequent territory of Hawaii and state of Hawaii from a Hawaiian perspective many of those ships belong to the Kingdom of Hawaii and the nationals of Hawaii. The monument managers and the national managers of the monument need to understand this claim and this affiliation towards those ships and there is should be certain consultation should be a type of recovery or curator ship of "artifacts" of these shipwrecks before they take action. There should be real consultation weather or not the artifact would be removed and if they are removed where are they going to be. So that needs to be done.
I think in the cultural working group- the Hawaiians that I have spoken to is that the desire to go back and recognize the earliest things for parts of, parts of the islands and atolls that comprise of Papahānaumokuākea. So if research determines that through oli or through chant or documentation of annexation place things within this moku the moku of

Nihoa the moku of Manamana that there be a conscious effort to utilize the earliest land claim.

There are cultural reasons for that one is when you give a place a name, that adds to the mana of the place and adds to the understanding of the place as it reflex the whole. So it leads to the deeper understanding of that particular `āina and the whole moku and the events that have accrued at the time of the naming. So it's not a matter of wanting to get rid of the haole names, it's a matter of returning the mana and the respect the first folks that were there who gave its original name and understanding why the original name was there. Often times the original name is there for a reason it is pointing to a resource, its pointing to a reference point in navigation, its pointing to a very special person who did something there or an ancestor from where they come from to honoring that ancestor when they land, thanking that ancestor for guiding them and protection. So every effort should be made to refer to the earliest known name possible to place the mana back.

KS: World Heritage Status?

WA: I am in support of World Heritage Status! For one it brings additional recognition to the special ness to this place not only biological we all know how special it is biologically how-40% of the species there are indigenous that's nice and it is important. But there is another layer to that and the other layer is its special for native Hawaiian history, native Hawaiian genealogy. World Heritage application should treat both sides of that application equally as a significant as a significant biological as well as a significant cultural place. To me there no down side because some people say oh well that would bring extra tourist, the average person cant get there. The only place that the tourism is going to be continued to be aloud is with an increase with a proposed increase from 30 people overnight to 50 people overnight is at Midway. That tourism at Midway helps to supplement the operating cost for the important field station up there as well as the run way open incase there is a mid-pacific flight that needs to land. The down side to World Heritage Status is so minimal compared to the up side. The recognition by other Polynesian as well as international societies of how special this place is for both its biological and cultural. So I am fully in support for the life of me I can't understand why any Hawaiian is not in support of this.

KS: Mahalo for your time!

Louis "Buzzy" Agard (BA)
July 10th 2008
On the Island of O`ahu
Interviewed by Kēhaulani Souza (KS) for Department of Land and Natural Resources

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KS: Ok so do I have your permission to tape record and use this interview.

BA: Yes.

KS: and your name is?

BA: My name is Louis Buzzy Agard.

KS: I have this interview that Kepa did and I don't want to ask the same questions again. But can you talk a little bit about yourself where you were born and your parents names so that we can acknowledge them and bring them here too?

BA: Ok I was born 1924 February 25, here in Honolulu at Kapi'olani Women Children Hospital. I am actually from the island of Kaua`i. I left there when I was 12 years old-a country boy to go to Kamehameha Schools. My mother's name was Aloie Mariah and Hawaiian name Kahaulo`iahiahiahi. When I ask my mother what that meant she said red hot lovers at sunset in the taro patch.

KS: Wow!

BA: And uh so I was curious! Hawaiians were named after something or in the event of the occurrence of the time of birth so. What does your name mean so that I can understand like kaha and bowl of poi and kaha make and lo`i taro patch meaning an event of some kind in the taro patch. Ahiahi meaning very hot so she explained that was my uncle and aunt making love in the taro patch and they gave me that name. I said but "that is your name it's not your aunty and uncle name, so what does that mean" So she did not explain very well so I had to interpret it. So yeah my mother was Aloie Mariah Kahaulo`iahiahi Prestidge. Her father was an English man.

KS: How many years did you fish up north and when did you realize that the area was fragile?

BA: 10 years because I kept going deeper and deeper. I started with in shore then off shore went into depths then into pelagic and I was catching then I ran out of reef fish first.

KS: What type of reef fish?

BA: Moi, mullet, `āholehole. You have to stop, they don't come back, You have to switch. It became apparent if there was a break down in one of the five things about fishing you have; sick men, bad weather you can't go fishing, broken down boat, wrong season that you fish. You have to have five conditions to make a successful trip. If any one of those five conditions- you cannot go with the limited resources at your disposal to fish your out. So this still happens today if you have a boat and no crew your out! If you are fishing in the wrong season your out!

KS: So 10 years later you realized that you needed to stop fishing?

BA: Yeah! I had to stop. I gave up! I told you I looked ninety degrees to Honolulu, set the compass and never looked back, never turned back. That was the end. After ten years I struggled, tried to make it unique most of the guys fished with me died out there. They lost there lives. It was an unsustainable fragile, you cannot manufacture the fish, I was not in the business of breeding fish.

KS: In another interview, you mentioned a biologist that said that there were no nutrients up north?

BA: Yeah his name was Okumoto. He worked for the DLNR he said "you know Buzzy you know the fish you catch down there we went down there for check the nutrient and you know not enough for sustain the size operation you run". I said, "what you mean there is plenty fish here." He said "no the nutrient to feed that supply which is not there what you are catching is the cream of the standing stock. When you fish you going have nothing" which is true! What he meant was you had to go out deeper and deeper hoping and praying checking every so often and that's what I told the university. I go back the next week and fish, no fish go back the next month no fish, go back the next year no more ball, go back the next ten years, no never saw it again.

KS: Did you see any cultural practices during the time you were up there?

BA: No. After all of this became open I suggested to Nainoa you have been sailing all over to Tahiti and all over why don't you guys sail up to the island.

KS: How important do you think it was for Hawaiians to do that?

BA: Well it gave us a strong cultural impetus too, it was a opportunity of what you know about our culture and to practice it and what you don't know you can implement and put something together that you know about. And say well you can do this type of voyage where it is risky. And you know that some Hawaiian some place, some time have seen those same things you are looking at and what was the wonderment and their idea at that time. You can make a composite of knowledge when you have all of that and you can make it fit.

KS: So do you think it is still important for native Hawaiians to go up there?

BA: I think that they would gather some connection out of it. They can identify to it if they know their history then they look at what other Polynesians have looked at. I think that the ora about that is self sustain you can look and you can see and not all of them ended up here. …

KS: So earlier, you mentioned you were concerned about the human impact on the monument?

BA: Yup Yup! Yes and Kāhea have adopted it and that means no human footprint! Never mind all the books that says do no harm meaning you are there already but they are telling you do no harm. I don't think that is right if you are letting too many people in. We don't need any body up there what we need is for the place to recover naturally! And then they migrate and get carried down here by the currents like they always have been. Because they area the same DNA because the fish they have tagged up there have been found tagged down here. There is this interchange and if there is only 100 miles across, the fish can swim 100 miles guarantee. But the current itself now we find the counter currents and everybody always thought that the trade winds always went in the direction and that the currents went in that direction but they find that the currents move in all kinds of directions. The Hawaiian 1500 mile chain is like a big strainer, straining everyday. Everyday the sunrises and the current follows the sun -its the closest and it pulls up this mass of water and causes the tide and the tide starts at sunrise close to the eastern region and follows the sun all day till it sets in the western region. But if the sun and the moon are aligned together then you have the double pull then you have the double tide. When the sun and moon are together or getting close together you have this going on every day and this is a massive of water for it to raise for one to two feet. For how many miles this massive thing moving every day with the sun.

KS: Do you feel it is important for Hawaiians to be involved in the management of the monument?

BA: Yeah in the old days that was the primary thing for existence. Everything they did was in tuned with nature to make it possible planting doing all this work they were used to hard work. That's all they ate so they had to know this and Hawaiian society it all revolved around the environment

KS: What is your main concern for Papahānaumokuākea?

BA: Well Kāhea adopted the idea. Mine is no human foot print. If we leave that natural place alone it can continue to reproduce and continue to feed us. Because food is important and I say no human footprint which means no carbon footprint if humans are up there's carbon up there. They are going to be burning oil and put carbon in the atmosphere. They do all kinds of things that you don't need up there you can bring your oil gear and let the fish propagate up there…so I say no human footprint.

KS: Are you talking on a large scale?

BA: Yeah?

KS: Can you define that?

BA: Well when I say no human footprint I mean like guys who want to go up there like tourist guys that want to go up there, who want to go fishing, like charter boats fishing, which they have been doing.

KS: Just to clarify, so you're saying no human footprint means no tourist, no fishing what about cultural practices?

BA: Yes, cultural practices are allowed because they are not going to do anything that is harmful. But when you start talking about new things everything they do is harmful that's why we have problems like warming. You name it that's a big problem burning phosphor fuel. Everything, if you leave it alone up there it can recover but at the same time if you spread that living organism you can enjoy. Cause you know already it travels down here cause it has been tagged. We know that the DNA is the same cause it has been tested. There is always people who are going to want to do research to get their Ph.D. That's the other side and they can always get money out of the government because the government is always looking as if this is a break through then we got more economic impetus. That's what this world is about. One cultural is natural is saying I just want to exist and the other one is I want to make more money. The two psychology is different. When you have enough there is no need for getting more. But the Americans if they got plenty they want more. They have a propensity to make more money. The whole idea is to make money everything they look at is to make money.

KS: Are you confident in the management plan?

BA: So far we have had some problems and the last thing here is wide open. When they dropped out all these revisions and excluded all the things that Kāhea was asking about. I asked that girl Susan White why did you guys drop all the insights into managing the place. I asked why was it all avoided. Her explanation was the proclamation is the strongest implied thing that we have to do that is in the document. Well, that means that we have to go get all the books and go read the proclamation so that we know. What I am saying is why don't you just put it into the permitting process already so nobody has to go find the book and go read it. They have all the money to do this and they want to continue to use this place for defense. It is a great big place out there. I mean God they shoot their missiles back and forth dropping in the water. They shoot their missiles on to Ka`ula Rock the whole thing is collapsing into the ocean. Now you look at it steep like that and you can not even climb up it to go look at the artifacts because that's where they practice. They lost Kaho`olawe now they go out there and they tell the pilot and say you find this target with so and so coordinates and when you get there you are going to fire a rack of rockets and you hit it and you know where you are supposed to be and you do it. That is what they do and no one is out there but I am out there and I see it! So I talk about it. I tell um eh they are out there and they are practicing now, they are practicing shooting

down the missiles. Some place shooting it down over Nihoa letting it fall on the island and killing all the birds. The birds are protected by federal law and here is the federal guys killing them. I have seen the sky filled with bird wing and bird feathers blown to bits, blown to bits! The island straight down like a cliff.

Based on what I know and what I have seen, don't do it. Don't go up there and go fishing! Leave it alone! There is nothing to be gained.

KS: Ok let's hit all of your cultural concerns again

BA: No fishing! No Bombing! No more war games up there anymore! Those islands 1200 miles 1500 miles long is farther apart-or the island that I am worried about is closer to us then that and that is Johnson Island. It is only 700 miles southwest. And they burn all of the poison gas there. You know, they brought it all back from Germany all the World War II stations. And they burned it there and they said that they weren't going to do it and they did…..

World Heritage Yes if you weigh the two sides the practicality of getting up there almost is zero! How can you get up there? You can charter a boat but it is going to cost you an arm and a leg! So you need a permit.

KS: West Pac still wants to fish up there NWHI?

BA: …..If you open the door sure they want the lobsters they are tied in to the big lobsters, the king crab in Alaska. When that season runs out ..in the past they been coming down here. They get thousands of traps and they rape the area. They take all the babies all the female's they don't care! So when you got that attitude the American attitude making money off of resources there is a big difference between indigenous people who take to stay alive and eat. Americans take all to sell and when they do that they take that standing stock that is waiting continually and put in the freezer. That works for the consumer because you can buy it later when that fish is in the freezer that fish does not reproduce, if you leave it there it is reproducing. So lets hope that we can educate them but not that system we have the capitalist system make all the money you can make take um all! Take um all! If you let them go they take everything the hell with the next guy.

KS: Do you remember any old timers talking about any traditional place names for any of the islands?

BA:You know in the last meeting they were asking what should we name these seamounts? Because out here there are more seamounts, the emperor seamounts that the Japanese named because they were fishing them. Because a seamount is `āina it is a place of food. Because at the base of the seamount it slopes that's where all the food gathers. So I suggested that we could name it according to age. I have not run across any Hawaiian that knew or even knew that they were there because an old Hawaiian did not have an dept recorder. It would have been very difficult for him to have found it. You

can do hand sound, I have done that before because I went fishing without an electronic device. I went with a hand sound. You throw the weight over and span it. When you bring it up at so many fathoms you set your hook …other wise you would be too high in the air and the fish would be too far below to bite the hook so you have to do it that way. So I suggested to name by the old age by the number and the age.

Transcripts from Video Interview Conducted by Sterling Wong and Na'alehu Anthony for the Office of Hawaiian Affairs

Interview
WILLIAM AILA

QUESTION: So basically, first, say your name and spell it out.

AILA: Oh, sure. Uh, name is William Johnson Aila, Jr. William, W-I-L-L-I-A-M; Johnson, J-O-H-N-S-O-N; Aila, A-I-L-A; and Junior.

QUESTION: And you're from …

AILA: From Waianae.

QUESTION: Born and raised?

AILA: Born and raised.

QUESTION: What do you do for a living?

AILA: To pay the bills, I manage the Waianae Boat Harbor for the State of Hawaii. Uh, this will be my twenty-third year working for the State at the Waianae Boat Harbor. Um … that's how—what I pay the bills from. My passion is uh … making things better for my community. So that's what I do for the psyche part. [CHUCKLE]

QUESTION: And how do you do that? What kind of things do you do?

AILA: Well, belong to many groups that um … sort of push the envelope, trying to—trying to … trying to bring justice to uh, certain groups of people. Um … Hui Malama O Makua, fighting for the return of Makua Valley. Um … um, board of directors of Mao Farms, um, bringing organic agriculture, as well as leadership programs within that—that uh, program that … produces, you know, off of the land. I mean, th—there's no better way to … to honor the land than by producing food for people. Um … belong to Hui Malama I Na Kupuna O Hawaii Nei; you can't find a more controversial group than that. Um … just trying to bring peace and … help our kupuna on their long journey um, after being ripped out of the ground, taken to many parts of the world, studied, abused … uh … treated disrespectfully. Um, so bringing them home, uh, showing them respect. I—as I said, putting them on their journey to po, so they can sleep the long sleep. That's just a few. [CHUCKLE]

QUESTION: Plenty. What cultural practices do you engage in?

AILA: Um … well … fishing is the one that comes to mind first. Uh, fishing was a very traditional and customary practice. Of course, today, we used modern materials, um, but the psychology of catching fish, the intent um, uh, by which uh, you wake up in the morning and decide you're gonna go jump into the—the ocean um, to—to obtain resources i—is really the same, yeah? I mean, for sustenance, you know, you're gonna catch fish for food, you're gonna catch for your family. Um, sometimes you catch fish for religious reasons, yeah? If you're going to um … for example, another practice—uh, this is gonna be our eighth year in Makua doing makahiki. Um, my job, of course, because I'm the fisherman in the group, is to go procure, um, the aweoweo. So … fishing can be done for many reasons; you know, sustenance. Um, today, fishermen are commercial fishermen because the economy was turned on them. Um, it can be for religious reasons, can be for recreation. You know, there are many reasons to go fishing. My favorite reason is to make my aunties happy, 'cause they like certain kind fish, yeah? Cannot go wrong by making your aunties happy. So that's uh—all you fishermen out there, remember that. Find out what their favorite fish is, and once in a while on the special occasions, their birthdays and stuff … show up with some of their favorite fish.

QUESTION: How'd you learn how to fish?

AILA: Interesting. Um, I learned how to fish from a few uncles, um, the basics. And then uh … a lot of it, just … on my own, being in the ocean … doing what kupuna would have done. Being very observant about how fish behave, how they react to certain things, uh, what they do when the seasons change, when the water becomes colder. You know, those kinds of things. And then I was fortunate; as I … as I grew into my teens and uh, my adult years … I was able to talk to many people who I feel are great fishermen, who took the time to share with me um, techniques, took the time to share with me their philosophies, yeah? Um … Carl Jellings, uh, not too much older than me, but a very astute, akamai fisherman, born and raised on the Waianae Coast … um, fishes commercially, but fishes with ethics. And it's hard to find a fisherman who fishes commercially … in combination with those ethics. Um … Leslie [INDISTINCT] a good offshore fish—one of the best offshore fishermen that I know of um, took the time to teach me how to catch uku, um, how to catch papio, um … and many others. I mean, talking to—talking to kupuna, asking them when they were young, what were some of the things that uh, they remember their kupuna doing. Uh, asking them about things like uh, giving hookupu, uh, things like um … if they ever saw their tutus keep kuul—uh, kuula stones. And you'd be surprised; many of these fishermen that are in their seventies and eighties now, they recall. When you—when you ask

them those questions, and they think backwards, and they go, Oh, yeah, my tutu used to do that. You know. Talking to some of the—the Leslie family on Hawaii Island going, Okay, sometimes the akule schools and the opelu schools, they no come in, they stay outside. What would you guys do? We would take … you know, Henry Leslie thinks back, and he goes … Uh, my tutu, they would go get on black pig, and they would kill the black pig, put 'em in the imu, and then take—as soon as they took it out of the imu, feed everybody down at the beach, whoever was there, everybody would eat. Whatever is left, take 'em out on the canoe, offer that as hookupu, and then within a matter of a day or two, the schools would come in. So … triggering those memories in those kupuna, uh, making them … sort of making them uh, go backward, looking at the lessons or the values that sort of were shared with them from a cultures—cultural perspective, but not something that is in their conscious today because of the need to—to live in a Western world, um … shows that … innately, they still have those—they still have the connection to their kupuna and those cultural practices uh, that those kupuna used to do. It's—it's still there; you just gotta trigger those memories, and then they will—they will share the things that they saw, that they continue to do today.

QUESTION: What do you think is the importance of the culture to you, and to the wellbeing of Hawaiians in general?

AILA: I think Hawaiians today, a lot of the problems that Hawaiians face today is because we're forced to live in a world that's schizophrenic. And what I mean schizophrenic is that we have to … we have basic Hawaiian values that are … based on what is best for … our families, then our … extended ohana, then our villages, uh, then our moku. And today's society, it's superimposed over that um, has the emphasis on the individual. So what is best for the individual. And it's—it's these two culture clashes that cause a lot of the problems, because many Hawaiians can't figure how to live with their feet in both worlds. And therefore, they get toppled over on one way or the other, often leading to, you know, um, drug abuse, leading to uh, domestic violence, leading to uh, some of the social ills that we have. It's because their foundation uh, in the Hawaiian world, which is based upon what's best for—what's best for me and you, not necessarily what's best for me, um … is not solid. If we could teach more of our kids that basic foundation, that it's really about—not about you the individual, but how … how you interact with the rest of your family, and how the health—health of the family is the most important thing, um, then the health of the community, and build upon that outward; uh, if they had that solid foundation, they could survive anywhere in the world. And that's what our kupuna had a hundred years ago. I mean, you … you think back um … I always go back to the aunties, yeah? You look at aunties; they're always making sure everybody get something to eat, they always making sure everybody get enough sleep. They always make sure that um … uh,

you have enough time for play. You know, always make sure the work is done too, but it's that balance that uh, that the aunties bring um, that really is the core of—of Hawaiian values, yeah? What's … what's best for everybody around the table, as opposed today what's—I'm the most important thing, yeah? I mean, I see too many Hawaiian kids running around, thinking they Popolo. And it bugs the hell out of me, because they're not Popolo. Popolo is someplace on the mainland in the ghettos. And we don't have ghettos, especially in Waianae. You know, so when you walking around with the hat sideways and your okole sticking out … it's a void, yeah? We—we're not doing enough as parents, we're not doing enough as makua, we're not doing enough as kupuna to instill those—the—those cultural values on the next generation. And as long as that void is there, it's gonna be filled by the media. And so we gotta make sure that uh, we offer these—this ability for our children to look at the media today, separate what is … what is fact, what is fiction, what is good. And if they had a good foundation, they'd be able to do that.

[GENERAL CONVERSATION]

QUESTION: [INDISTINCT] your background with the area. What's your experience with the region and …

AILA: Okay.

QUESTION: [INDISTINCT]

AILA: Well, I—I'm—I've been to Midway once. Um … and uh, it was a … it was a very uh … personal experience for me, because I had heard fishermen talk about three-pound akule, you know. And I, as a young, skeptical fisherman, having not seen any, I thought that they were—you know, the older folks were just pulling my leg, like oftentimes older folks will, yeah? They just like see how much uh … how much you really know. They'll—they'll feed you a little bit, and just check. So you know, they would talk about akule that were three pounds. So, okay, I—I listened. But I never saw anything bigger than about uh, a pound over here, as I grew up. So when I got to Midway, I jumped in the water and snorkeled. Like I wanted to see the place, I wanted to taste the waters; something that I do, yeah, every place I go. Jump in the water, taste the water. 'Cause the water is—you can actually taste the difference in salinity as you go around the islands, yeah? Um … was—was snorkeling, looking at the fish; lots of big fish. Um … but not a lot of … variety in terms of uh, species. But I was swimming, and I came across this big shadow, and I thought, Oh, no, here comes a big shark. I backed up; and as I backed up, the fish came closer to me, and I saw that it was a school of fish. And as it got closer and I could make out the individual fish, um, I saw akule that were indeed at least three pounds, and maybe even bigger.

And it got me to—into thinking about what they call a sliding um, a sliding base, yeah, a scale, uh, that w—the sizes of fish that we grew up with and we see, and we think is big today, um, really isn't as big as our grandfathers and great-grandfathers saw. So … kinda like that M&M—M&M commercial; you see the guys go, Hi, then—you know, he's look at Santa, and Santa's looking at them, and he's going, Aha, they do exist. Well, for—it was one of those moments for me, where, yeah, those three-pound akule do exist, and … why the heck aren't we having three-pound akule in the main Hawaiian Islands, and what can we do to make it happen again. So that's—that's my—my—you know, my … my take-home message from jumping in the water at Midway. That we have a long way to go in terms of matching the responsibility or the kuleana that our tutus had um, in returning those size fish, yeah? Um, if you read some of the old um … stories from uh, some of the old fishermen around the turn of the century, eight—1800, they would talk about mullet that were three feet long. You know, they would talk about fish of that kind of size. Uh … people would talk about lobsters that were twenty pounds. I mean, to—today, if somebody told you, Yeah, I saw a lobster twenty pounds, you would think, Well, what were you on? But the reality is, they do exist. Um … right now, they exist here, but they exist kinda far off shore, around at three hundred feet. People see 'em, they're there; but they're not up here, and that's the problem, yeah? They used to be up here. And so we need to … we need to search inward um, get away from the I, me, my, I going take everything that I see before somebody else takes, what am I gonna give up to make sure that my kids get to see something, or my grandkids get to see something better or closer to what … my tutu saw. Um, that's the lesson that I took back from the … my first visit to Midway. Um …

QUESTION: When was that?

AILA: M-m … was probably about five, six years ago. Yeah. Um … my experience with the Northwestern Hawaiian Islands began with uh … even prior to the creation of the … the nat—what's it called, the—the National Marine uh, the National Coral—Coral Reef Ecosystem Reserve Council. Um, about two years prior to that, I went uh, with a group of folks to the State of Hawaii to try to get them, the Land Board, to create uh, its own reserve in State waters. And while we were undergoing that process, um … met with other Hawaiians and non-Hawaiians who then began the process on the federal side too. So you had folks like um … the Harps, Isaac and Tammy, Uncle Buzzy Agard, um … Auntie Vicky Holt Takamine, you know, who—who went to Washington, DC to sort of promote this idea of creating, at time, in the year 2000, a monument. Um, unfortunately, President Clinton at that time was told by his legal staff that uh, a monument wasn't the best way to go about doing the protection. He also didn't have a favorable Congress at that time, um, to back him up. So

the next best thing that he … could do was a reserve. And then uh, the deal that he made with Congress was, it was a reserve supposed to transition into a marine sanctuary, yeah? Fast forward to two thousand and um, six, and … uh … the Bush administration begin thinking about uh … added protections for the Northwestern Hawaiian Islands. And it's not all, you know … it's not all … beneficial, yeah? It's because um … there are no mining interests there, there are no logging interests there, so it's kind of a … kind of a—a no-brainer decision to make; but then um, early in the year creating the Papahānaumokuākea National Marine Monument. This was the—the ultimate um … uh, evolution of—of this process that had been going on now for more than—for me, more than ten years, for the reserve process more than eight years. I've uh … was an initial member of the Reserve Advisory Council, continue uh, to sit uh, one uh—as one of three native Hawaiians on that reserve council. You know, advising more on … on—on management issues for the reserve.

QUESTION: Have you been on any other trips up there?

AILA: No; I missed out on uh … I missed out on the … on a trip of a lifetime, which Kekuewa took my place, uh … to—with Auntie Pua folks to do um, this cultural reconnection. Um … because I had other commitments, yeah? But I'm glad Kekuewa went, because he came back … enamored, connected, uh … you know, forever touched by … what he saw and what he felt, and what he breathed. So it was a good thing. It wasn't—wasn't my time to go, and it was his time to go. So maikai for him.

QUESTION: Can you talk a little bit about that, like the importance of being able to have Hawaiians to go up there, to make that sort of connection, and what they can bring back [INDISTINCT]?

AILA: Well, the—the area is … the area … is important, because it is our ancestral—it is … it is the physical manifestation of our ancestral connection to all of those islands, yeah, the various um … migrations that came through. For example, in some of the Pele … Pele oli, um … and moolelos, you have Pele coming down from the north … traveling through these—you know, it's all one island chain, yeah? We—we break it up, but it's all one island chain. That's one of the thi—uh, one—one of the things that's wrong with this Western thinking about, oh, we have to say northwest, and then main Hawaiian Islands. It's all one island chain. Um … but we have these connections to this place uh, genealogical connections, as well as sort of a geological connection in that these truly are the kupuna islands. They—they are the—the first ones to have risen from the hot spot uh, moving on their journey to the west northwest, um … being born, and then slowly dying. I mean, it's—it's this symbolism of—of who we are, and what we do, yeah? 'Cause when we—when we make, we go on this journey that is to the west northwest, very similar to

the path that these kupuna islands were taking, yeah, eventually um, ending up as sea mounts under the sea once again. Eventually, ending up as part of the crust that goes in—underneath the—the next shelf which returns to the—the—the mantle uh, of the Earth, yeah? Similar to what Hawaiians believe um, happens to—to them spiritually. So these island are important for us, because number one … this is our ancestral connections. Number two, um, we're also connected to all of the birds, all of the fish, all the marine mammals, that inhabit those waters. Uh, who are our brothers, sisters, uncles, aunties, cousins, our aumakua. Um, it's a place where kupuna had been left um, and interred. So it's our responsibility to make sure that they're protected, as well as the inhabitants on the land and in the water that's over there. It's our kuleana to make sure that they're protected. Um, that's why it's important for Hawaiians to be at the table, and … we're very fortunate that the Office of Hawaiian Affairs asserted itself, and then was given a place—a place at the daily management um … in the daily management on the management board, the monument management board. So Hawaiians have a place. It's important to understand that Hawaiians drove this process, and now have a place at the decision making table uh, and continue to—continue to review other things. Every permit that uh, that is applied for to—to go into Papahānaumokuākea is um, reviewed by native Hawaiians for its applicability, its impacts on uh, Hawaiian cultural and traditional—traditional practices, customary practices. Um, so it's—it's a Hawaiian-driven place and a Hawaiian-monitored place, as it should be.

QUESTION: I just want to talk to you a little bit about the differences between cultural resources and natural resources. What's the difference from a Hawaiian perspective? [INDISTINCT] when we talk to scientists, we see the area under—

[INTERRUPTION]

QUESTION: So back to natural resources and cultural resources, and the differences between them from a Hawaiian perspective, scientific perspective.

AILA: Let's—let's start with the Western view of nat—of—of those categories, the natural resources and cultural resources. Um, I don't understand the need to—to—

[INTERRUPTION/GENERAL CONVERSATION]

QUESTION: So Western perspective uh—

AILA: Oh.

QUESTION: [INDISTINCT]

AILA: I'll—I'll talk about the—the Western perspective first. Um … and I don't understand the need to categorize everything, because when you categorize it, what you do is you lose the connections, uh, you lose the bonds that are—that are—that exist between the different categories. I mean … but they do. So cultural, they—they separate the rocks, yeah? The rocks are cultural. Piles of rocks are—are cultural resources, and um … I think it has to do with Western thinking and archaeology. So piles of rocks are—are uh, archaeology, how people … interact uh, the societies and those things are sort of anthropology. And to me, it makes no make—it makes no sense, because in the archaeology, if they just look at the rocks … they don't know how the cupboard was set up. Yeah, so they assume that because one person set up a cupboard in this way, that therefore, all indigenous people set up the cupboard that way. Well, people … you know, you—your—your wife and my wife may set up the cupboards very differently. And so they lose out on stuff like that. Um … separating the—the—the fish and the birds, and those kinds of uh, resources from the … the pile of rocks is—is also something that you lose the connection on, yeah? The fish; well, maybe that pile of rocks was set up to worship a bird, or worship a fish in terms of shark. Um … and the connection wi—with families. So from an indigenous perspective, or from a Hawaiian perspective, it's all related. There's no such thing as cultural resources and natural resources. There just are … and you don't even call 'em resources. There are … there are … things that we interact with, some of 'em on a level of uh, providing food for us, some of 'em on a level of providing worship for us, some of 'em on a level of um … forcing us to have respect, and uh, this—this—this reciprocal relationship, yeah? What are we doing for—what are we doing to ensure that our food source remains there for the next generation, what are we doing to make sure—how are we behaving, how are we demonstrating our kuleana to make sure that our kupuna are proud of us, and approve of our behavior. You know, that's—that's the difference with—with breaking things up and classifying everything to the—to the umpth degree without looking at the relationships between the two, and then how it all fits together, and how those bonds sort of add this extra energy uh, to make … to make society work in harmony with the rest of the environment. Yeah, as well as the spirits that still reside here, uh, our—our ancestral relationship to the people that came before us, and to the people who come after us, yeah? 'Cause if you—if you base your decision on the impacts on the future generations, yeah, how is my decision gonna impact them, and then how is it gonna impact me when I have to answer to those guys that came before us. If you make decisions like that, you're not gonna make bad decisions. We gotta teach the Legislature and Congress how to make decisions like that. That'll help make better decisions.

QUESTION: [INDISTINCT]

AILA: Yeah.

QUESTION: Could you talk a little bit about … still on the same subject, the natural resources …

[GENERAL CONVERSATION]

QUESTION: Okay; so natural resources, cultural resources. Can you talk a little bit about the kumulipo and how Hawaiians see like … sort of the natural world as siblings, and you know, all from the same [INDISTINCT].

[GENERAL CONVERSATION]

QUESTION: So start with genealogy that connects, you know … Hawaiians to the world around them, the natural environment.

AILA: Well, you know, y—you begin the genealogy, really, with yourself and then your relationship to, again, those—those people that are gonna spring from you, and the responsibility that you have to them, as well as the responsibility and the connection that you have to the people that came before you. And in the Hawaiian sort of cosmology, um … there's this recognition that there were things, there were animals, there were plants, there were um … there were things that came before us; that you know, we're not … we're not so—we're not so humancentric that the rest of the world revolves around us. That you know, we have a natural place in the order of things, and a relationship with things, uh, that the first thing to—to come out of um … the sort of primor—primordial uh, chaos was, of course, light, yeah? Light came out of the darkness first. And then you had um … the various creatures including coral, which then were birth from this process, and then you know—I mean, uh, the kumulipo talks about wana, and it talks about the uh, the loli, the—the sea cucumbers, and it talks about uh, gradually more sophisticated organisms um, being borne out of—out of this chaos, out of this darkness, po. Um, and then later on, of course, people came along. Um, so i—it—the nice thing about the Hawaiian cosmology is it doesn't place the emphasis on us. In—in the Western world, because of ma—this manifest destiny, yeah, that the Earth was put here for humans, right, ak—God made it for humans to take advantage of. Versus the cosmology, we're part of it, and because we're part of it, um, we're not the most important thing. The harmony of all of—all of the elements, the harmony of putting kupuna back into the ground so they can continue their journey, the harmony of making good land use decisions, the harmony of making sure that the family is balanced, that uh, you know, we uh, evolved hooponopono to make sure to re-instill that balance … it's—it's this harmony that's the most important thing, and that's what's best for the humans. That's—that's what

separates Hawaiian culture, indigenous culture, from Western culture. Where uh, resources are put there as things that uh—today's world; you know, the fish are put there for you to go out and catch, turn them into cash, and this capital now is then used to create other capital. But … that capital comes at the expense of somebody else. It comes at the expense of taking advantage of either somebody else's working at a lower … wage scale, or taking their natural resources, and using it for your benefit, without … having the—the conscience to think about the impact of what you're having on those people uh, on those—those other creatures. Um, that's the big difference. And again, we go back to how we started the interview. The—the s—the schizophrenic nature of … where we are today and what's causing us all these problems.

QUESTION: I still want to stay on that a little bit more. Just … you talked about the fishing and you know, how [INDISTINCT] ahu for fishes and stuff like that, for gods. The Hawaiians see like natural resources as cultural resources too in the sense that we … like pick flowers for lei. I know you always talk—or I've heard you talk about [INDISTINCT] Northwestern Hawaiian Islands and using the [INDISTINCT]?

AILA: Koaeula [PHONETIC] feathers; yeah.

QUESTION: So can you talk a little bit about how … that different aspect of the natural resources and cultural resources. We see natural resources and use them in cultural practices.

AILA: Well, uh, this idea of separating … natural resources from cultural resources is—is, again, something that's … Western imposed. Um … you know, Hawaiians—Hawaiians made use of … many uh … many kino lau of different creatures, yeah? So for example, the—the—the koaeula feathers, tail feathers; because there's not a lot of koaeula in the main Hawaiian Islands right now, and there probably … weren't large numbers, otherwise the—the evidence would have indicated that, that these birds, you know … called home … the Northwestern Hawaiian Islands more. So it's this … this relationship of traveling to places to … to obtain certain kinds of uh … we'll call it resources, yeah, but certain time—certain types—filling certain types of needs um, of gathering the koaeula feathers for uh, the creation of thing like kahili. Well, why did you create the kahili? It's to honor somebody, yeah? So normally, you just don't make a kahili and say, Oh, I made a kahili. Normally, there's somebody that's in mind, and somebody of such stature that you would go out of your way, expend all that energy, to create this … this object of um … of finery, of—a demonstration of knowledge, a demonstration of worksmanship, a demonstration of love for that person that you're creating this kahili for; and it's all of those things that um … that add up to the creation of, you know, the collection of the feathers, the idea that you're honoring

somebody, the worksmanship, the amount of mana that you put into this project, that … in the Western world, creates a cultural resource, but in the uh … Hawaiian world, just—you're creating um … you're capturing the love that you have for this im—important person, and symbolizing it in this … in this form. Yeah? So oftentimes, we go, Oh, well, that's a—those—that artsmanship is really, really nice; but it's more than art. I mean, it's about the relationship with that person, the love for that person, the … uh … the idea that you're gonna create something that's gonna … last beyond that person's lifetime. Uh, and … the importance and the—the demonstration of the relationship, yeah, to go to that extreme in order to create this—this implement, this demonstration of … of love, really, for that person. Yeah? So in the archaeological world, you don't hear them talk about love, you don't hear them talk about um … honoring, you don't—you never hear—it—it's a pile of rocks. And they only talk about the pile of rocks, without … the … without all of the other intrinsic things that make the pile of rocks part of a process of honoring, of loving, that's important, yeah?

QUESTION: How can visitors be respectful to the monument for the sanctity and spirituality of [INDISTINCT]?

AILA: I—I—I think the visitors from the very beginning—what is—what is the intent of the trip, yeah? You always judge … something by what is its intent. So if someone is … desires to go to the—a place in Papahānaumokuākea National Marine Monument, I always question what is their intent. Is their intent to do research that … the research will lead to better management, better understanding of—of … the area up there, uh, including the—the—the spirits that still walk there, including um, the relationship between uh, aumakua which still reside there. Um … what is the intent? So if the intent is good, and you go with good intent, then you must have the respect that goes along with that intent. So exa—for example, you're not gonna conduct any activities in the monument that is gonna be destructive, that is going to be disrespectful. For example, you're not … you're not gonna go and do cultural resource—research at Nihoa or Mokumanamana, and destroy some of the cultural sites that are there. Or, go shishi on some of the cultural sites that are there. I mean, that's … that's just—you know, if you go with good intent, that's not possible. But if you go with hidden intent or bad intent, then certainly not only is that possible, but it's also probable; but you better—you make sure if you go up there with intent that is not pono, that you brace yourself for the consequences, yeah? Because there are—there are going to be physical consequences and spiritual consequences for somebody that does that. Um, oftentimes, Haole researchers can show respect simply by asking to learn about the relationship that Hawaiians have with these islands, relationships that Hawaiians have with uh, the inhabitants. And when I talk about inhabitants, I'm talking about the sharks, I'm talking

about the birds, I'm talking about the turtles, uh … you know, talking about the—the individual coral polyp; what is the relationship um, that they have in this desire to have an understanding, rather than come from a standpoint of, Eh, I get my PhD, I know everything about everything, and uh, you guys cannot tell me nothing, I know what's best for you guys, I know what's best for the area. Um, that's a … that's a demonstration of disrespect. It's actually a demonstration of ignorance. And so somebody with PhD might be very ignorant, because … you know, they don't have this concept of uh, respect. Uh, they don't have this concept of … honoring how someone else thinks about the place. So when I talk about, you know, honoring the birds, honoring the sharks, we have people that are trained in—in Western thinking that go, What the hell is he talking about? You know. They cannot relate to that. But if they take the time to try to understand the relationship, that shows that they are—they're pono in their intent. So um, a classic—classic example which I still get heat for is, being one of the first guys to um … one of the first native Hawaiians to express objections to another native Hawaiian who wanted to … paddle the length of the Northwestern Hawaiian Islands in a—in a six-man canoe. Yeah? So I looked at the application, um … my brain told me that this was an extreme sport, my naau told me that this wasn't cultural. So because Hawaiians are stepping up to take a uh, a more active role in the management of this place, and the integrity that comes along with that, yeah, um … you have to honor that integrity, and even though it was another native Hawaiian that was asking to do something that … you know, paddling six-man canoe, yeah, is … sort of Hawaiian, it's sort of cultural, but the application in this instance was more of an extreme sport than … something that was … akin to a tradition or custom and practice in that area. So you know … I still get heat for that decision today, but tough; that's … that's the level of integrity that Hawaiians, because we're stepping forward and we're saying we … we are ready to manage, we are ready to be part of this team, we have to maintain that level of integrity.

QUESTION: What sort of mindset should visitors take when they go there? I know [INDISTINCT] talk about how … scientists tend to think with their brain, and you know—but you were saying how when you looked at this application, your naau—

AILA: Yeah.

QUESTION: --was telling you something too. And—

AILA: Well—

QUESTION: [INDISTINCT]

AILA: In—

QUESTION: [INDISTINCT]

AILA: In the briefings that I've done for groups of scientists that have gone to the Northwestern Hawaiian Islands, I've suggested, yeah—because you know, they can take it, they can leave it; it's up to them. I've suggested that they not only use their consciousness, um … and their intellect to—to try to gain information, but also use their naau, use that um, that portal to um … the spiritual resources that are—that are there. I mean, you can see it; you can see it—you can see the hoailona in the—in the clouds, you can see it in the rain, you can see it in the bird flying by and looking at you eye-to-eye, and that connection is there, or underwater when you're—when you're snorkeling and a big ulua comes up and goes, Oh, who you—who you think you are, brah, over here? I mean, you can see it if you open yourself up, if you open your naau o—open enough, and you allow that—what they call this ike papalua, this additional deeper ike to come in, um … you can take away knowledge … from the Northwestern Hawaiian Islands that you wouldn't … have been privy to simply by going up there with your—the intellect that's associated with your brain. You know. And you can go one step further; you can honor the spirits that still reside there, or the spirits that are transitioning along their—their path to po, uh, if you give them the respect. Um, again, there's an additional deeper level of ike that can become available to you. And … believe it or not, most … most scientists with PhDs can grasp that. There's—there's only a few that can't; but the majority that I've spoken to, when they've come back from the Northwestern Hawaiian Islands, um … expressed that they've had those experiences. That they've had these connections with—with the animals either on land, or—or in the ocean, or—or been given, you know, some of the—the hoailona. And it's made their research that much more um … successful.

QUESTION: It adds additional meaning to the trips too. I mean, it's not just—

AILA: Uh, it—

QUESTION: [INDISTINCT] the scientific trip to a cultural trip too.

AILA: It—it turns it from uh, an experience where you're an outside observer, to an experience where you're a participant. And that's the difference between a Western way of—of looking at resources, where you're an outside observer, you don—you're an outside observer, manipulating the resources, versus an indigenous view where you're a participant, and your participation is—is uh … based upon what's best for the entire uh … system.

QUESTION: I guess [INDISTINCT] on the same idea, but you know, there's this Western sort of view that you talked about, about how people go there just to take. You know, people should start thinking about ways to give back. Could you talk about that a little bit?

AILA: Question that uh, often ask—

[INTERRUPTION]

AILA: It—it's question that I often um, ask people. You know, I—I question their intent; Why are you going? Yeah? And if I—if I get an answer that—that makes sense, then I say, Well, what are you … the next question, the follow up question is, Well, what are you offering … in terms of a reciprocal relationship with this place that you're asking this information of? And it's not a bartering. It's not like I'm gonna—I'm gonna take one …uh, corm of kalo up there and expect to get, you know, um … my PhD thesis answered. It's not that. It's—it's very basic, yeah? It's an idea of being a participant, rather than observer. And a participant in this system is one that gives to the system, the energy that goes along in that system. Versus one that only takes. So you'd be surprised. I mean, I get some very good questions from Haole researchers that go, Well, what is the appropriate hookupu? And it's—it's a hard one to answer, because it depends on where you're going. And if you're going on—on the island, then you've gotta deal with the Fish and Wildlife Service, um, restrictions, and—and they're good restrictions, because they're trying to prevent the introduction of alien species, alien microbes, you know, which would wreak havoc with the … so it gets them to open up their mind beyond the structural thinking that they're used to. And so you have things that enter, like … Well, write a poem. You know. Do an oli; uh, sing a song, dance, um, recite your genealogy. Um … bring water from where you come from, from an important place, you know. 'Cause water—why is water important? Water is important because … I like see you go three days without drinking water. By the third day, I guarantee you praying for it. That's how you know how sacred it is. And so water from … where—where you live, water from where you come from is a very symbolic gift and a very universal gift um … to offer as hookupu. Then it puts the researcher in the mindset of … not being an observer, outside observer, but actually being a participant in the system. And when they do that, when they plug into the system, and it opens up, and the amount of knowledge that becomes available is much greater than had they been an observer. And believe it or not, most people take to this idea very, very easily, because we all have it. Innately, we all come from … an indigenous culture. You know. We ca—you—you go back in their history; they all come from indigenous cultures. So it's a matter of accessing um … their naau, and the genealogical connections that they

have to those ancestors which are often clouded by this thing that we have up here called the brain.

QUESTION: I just … okay; so it's more of a question sort of … geared towards the Hawaiians that go up there. I know you were [INDISTINCT] speaking for them too. What's the importance of like Hawaiians, importance of the area, the region to Hawaiians today?

AILA: Uh—

QUESTION: [INDISTINCT]

AILA: Well, I would answer that—that question in sort of the reciprocal way. What is the importance of … of … what is the importance of Hawaiians … visiting that place up there is really this connection that has been … severed for many, many years uh, being … reconnected. And our responsibility to malama those uhane, those spirits, to malama those cultural sites, to malama the—the birds, to malama the sharks, to malama the—the—I don't want to call it resources, 'cause that's uh—the system, yeah? The system, the system that's there. Um, this reconnection and this taking of responsibility by native Hawaiians to do it in a pono way. We have native Hawaiians out there that want to use this cultural access as a way to … put that uh, wedge in the door, so that … ooh, we can puka behind and do commercial fishing. Well … go back two hundred years, and commercial fishing was not a traditional and customary practice. Fishing for sustenance, fishing for those uh, religious purposes, fishing for your kupuna and your ohana that lived up mauka … was—was a way of life. Yeah? Um, uh, I—I … you know, it was never … fishermen never sat at Pokai Bay and go, Today, well, the going price for—for the kalo from uh, Pueo is uh, uh, five akule for one corm. They never sat around talking like that. They sat around going, Eh, tomorrow, our tutus and um, uncle them coming down from Pueo, and uh, what we going get for them take home? And if you're in tune with your family, then you know that auntie and that uncle, their special—their favorite fish is this, this, and this. So as a fisherman, your responsibility, your kuleana to the family is to go get, prepare, and having waiting for them when they come down. And the … the uncles that were up mauka, I'm sure they didn't sit around going, Well, you know, man, this is choice kalo; we gotta get at least five akule for this. It was never like that. It was like, Oh, the guys down there, I know they ono for this; I—I know they need some aho, so we go make some rope for them, because you know, they always using 'em down with their nets and stuff. So it was never uh … this term bartering that was brought in by Westerners, when they observed this practice going on. It was never bartering; it was more of a uh, what they call a hoihoi or a give-give, yeah? It wasn't like … we're gonna equate this much to that much. It was, I knew what they needed, we knew what their favorite was; that's

our family, we going provide for them. Yeah? Now, in the main Hawaiian Islands, we have fishermen who had the economy huli'd on them, yeah? So when that … when that traditional or customary practice of hoihoi sort of … evolved into uh, uh, a society or an economy where you had to pay money for stuff … then those fishermen along the shore, as well as the farmers up mauka, had no choice but to uh, survived, and then uh … evolve into commercial fishermen, commercial farmers. So in the main Hawaiian Islands, you could make the argument that commercial—Hawaiian commercial fishermen, who fished pono by the way, 'cause I wouldn't … I wouldn't attribute this to fishermen, Hawaiian or non-Hawaiian, who don't fish in a pono way … are doing a traditional and customary practice. 'Cause they had no choice. The economy was flipped on them, so they took the skills that they had and they continued to provide for their families. In the Northwestern Hawaiian Islands, there was no ahupuaa system. And that's the argument that I use for not allowing commercial fishing under traditional and customary practices. Because the guys that were living on Nihoa and Mokumanamana … didn't have a mauka-makai relationship with their ohana. The island is so small that there was mauka and makai … so therefore, commercial fishing was something that … the economy up there didn't huli them, force them to do. Therefore, it—it was—it's not a traditional and customary practice up there.

QUESTION: What do you think Hawaiians can learn about their culture from [INDISTINCT]?

AILA: I think they can learn how … how difficult it is to not go to uh, 7-Eleven late at night when you're hungry. That you gotta grow your food or you gotta catch your food. Uh, first of all, you gotta sail up there, um, and sail back successfully, otherwise you die. Um, it teaches … it teaches—it'll—can teach Hawaiians about uh … the—the—the mettle of their ancestors, and the pride that comes from um, being able to … not only survive, but actually to thrive in those kinds of … under those kinds of circumstances. I mean … no nails … no—no steel tools; but they created waa that could sail, you know, to … Rapa Nui, to Aotearoa, you know. Today, we have kids running around; they no more pride because they think they Popolo; the hat sideways, yeah? They get one culture, they know where they come from; it's a matter of reconnecting to that culture, understanding the—the strengths, the—the … the can-do attitude of kupuna, yeah? Then …when I was growing up, I never heard one kupuna say, Oh, we cannot do that. It was always, How we going do that? What do we need to do that? Whereas, you look at the youth today; Oh, no, I no can. Why? Uh, that's too hard work. Yeah? Or um … It's not worth it. So those—those lessons, those values … can be symbolized in … what it takes to survive there, what it takes to honor the resources that are there, what it takes to honor ourselves, yeah? And dem—then demonstrating. People talk about

kuleana, yeah? But what is kuleana? Oh, it's responsibility, it's privilege. But how did you get it? You got kuleana from people who held it; they held the privilege, the kupuna. They gave it to you when you demonstrated to them that you understood the responsibility, and then demonstrated the skills necessary to honor that responsibility. They said, Eh, fine, welcome to the club; here you go, here's the privilege. And then when they gave you that privilege, then it hit you; the level of responsibility that came along with that privilege. Yeah? The weight of now being the next person to sort of keep everything going, to sort of keep this uh, historical knowledge, to keep this um … to be this watchful eye over whatever area, whether it be hula, whether it be fishing, whether it be farming, to hold the secrets that separated uh … a fisherman from a master fisherman. It was only after you demonstrated that you understood the responsibility, and that you mastered the techniques, were you given the kuleana, the privilege. And then at the time that you were given this privilege, you sat there and you went, My god … what an honor it is, and how much work it is to maintain it. Because now you gotta go find someone to train, to replace you. Yeah? So today, we throw kuleana around so much without understanding the full implications of what it really stands for. Yeah? And … by visiting the Northwestern Hawaiian Islands on a very minimum scale, for a certain amount of … limited amount of people, is to understand that kuleana, both the responsibility and then the privilege. Yeah? 'Cause we want to bring the place to the people, and not necessarily the people to the place. Because it is such a fragile place, and such a special place. And we get plenty work to do in the main Hawaiian Islands, so before we think we can have—we all should have that privilege to going up there, we better go fix our own back yards. Yeah. We better … manage the akule fisher, so one day get three-pound akule.

QUESTION: You mentioned [INDISTINCT]. Could you talk a little bit about that, and then [INDISTINCT] the importance of—

AILA: Okay; okay. Well, the Bishop Museum um … had held some … native Hawaiian human remains um, that were removed from earlier expeditions. And many of the—the members of Hui Malama I Na Kupuna O Hawaii Nei believe that we, as modern Hawaiians, cannot … cannot come to agreement on things like sovereignty, on things like um, what's best for management, until all of our kupuna, our iwi kupuna, are placed back into … uh, back into the ground, uh, and—and put back on their journey. Because so many of them have been … ripped from that journey um, for whatever reason; um … development, um, scientists finding the need that they have to study bones, um … erosion, um, those kinds of things. So the—the inventory that was held at the Bishop Musem, Hui Malama instigated the repatriation um, went through that process, and then you know, found funding, members got on a—on a boat, Hale Aloha, I think

was Kunani. Um … uh, they brought in um, Uncle um … Les Kulololio from Maui, and they sailed back up there. And they sailed at the wrong time; they really—they sailed in November, which—and anybody that wants to go … to—to Nihoa and Mokumanamana, that's the worst time of the year that you can pick. But there was this—there was this need, there was this nagging, there was this urging—this sense of urgency on behalf uh, uh, on behalf of the kupuna that it needed to be done then. And so they sailed, and it was rough going up there, and when they got um, to the islands and actually got on the island and found secure places to—to do the reburials, um … they were … rewarded, if you will. You know, they were rewarded for the demonstration of their responsibility by having unseasonably calm weather all the way home. So much so that the captain couldn't believe that uh … the captain actually told them, Okay, get ready, we going turn the boat around ho—we going head home, and you know, if you guys get seasick, no worry, we understand, everybody gets seasick, this is some of the roughest water you going have, and … Hale Aloha just told him, No, it's gonna be fine. And when the boat turned around, brah, there was nothing but calm water from Mokumanamana all the way back to Kauai. And that was affirmation, yeah? That was kupuna affirming that what you did was pono, and a big mahalo to you folks. So there are … or there may be other … human remains out there in other collections … possibly in other countries that the—the need may arise to go back on one of these reburial, re-interment trips to some of these islands up there. And that's our kuleana. You know. They've been—maybe somebody else wants to step up besides Hui Malama, but that's the kuleana of every native Hawaiian, whether it be at Mokumanamana or Nihoa, or Nanakuli, or … at Ward, or any one of those other places, yeah? So we have responsibility to those folks who have been ripped from their journey, um, and are sitting in limbo right now. Yeah. And again, why? Because of this manifest destiny attitude, yeah? In the … mid-1500s, early 1600s, you had people who believed that skull size determined intelligence. So all of the—the European folks thought they had, you know … the reason that they had bigger skulls was because God gave them that … physical ability. But when they came into the Pacific and … met Polynesians, um, that theory sort of went out the door. And it created this whole demand from universities, uh, from museums all around the world for Polynesian skulls. And … the hewa that was created by people who went out and cut people's heads off to be sold to museums and universities, and the kaumaha that uh, resulted and still resides today in us, will remain until we bring those last kupuna home and … put them back on their journey. And most of the museums—about 99.9 percent of the museums in the United States have come to grips with their responsibility, and returned kupuna. But we have kupuna in Germany, in England, in many other places in the world that um … those museums don't want to give them up, because they're possessions, we paid for 'em. Never mind that that's somebody's uncle, grand-auntie, or somebody's family; we paid for that. So it's this—

this culture clash that's still going on today, trying to bring home these kupuna, finish off them on their journey, and uh … it's a long road, but it's—it's gotta be done. It has applications to the Papahaunaumokuakea, it has applications to your back door, your back yard. But we as native Hawaiians, we have no choice.

QUESTION: Just sort of—I know you touched on this earlier. Just want to make sure we get [INDISTINCT]. Can you talk a little bit more about the sanctity of the area, what makes it so sacred in the Hawaiian culture?

AILA: Well, there are me—there are many reasons why um … various places along Papahānaumokuākea National Marine Monument are—are sacred to Hawaiians. They could be sacred for … people who are related to Pele, and all of the—the moolelo of Pele uh, as she travels down. The area is sacred uh, and there's a s—there's a sanctity about it, because as … as the—the soul departs the body, and then travels to the various uh … uh … leaping grounds, uh, on each island, um, from the traditional and customary religion, these souls then … depart on a westward journey. And along that westward journey, are these—these kupuna islands which they travel on their journey. So while visitors are there, they have to be very respectful of—of the fact that Hawaiians believe, and rightfully so, that there are these uhane that are—that are there journeying along with them. And—and the need to—to recognize and respect that, just as I would respect anybody else's religion, uh, and their thoughts on angels, or their thoughts on um, their uhane, you know, uh, by giving them that respect. Um … it's also sacred from the standpoint of … um, the name. We talk about Papahānaumokuākea; uh, the—the mating of Papahanaumoku and Wakea. Um … and these islands being present at the time where life was born, uh, honoring … that sort of ancestral … history. Um, they're pointed from—and they're—they're sacred from a modern … standpoint in that if … we as native Hawaiians, and as people of Hawaii … cannot manage this place that's remote that has minimal amount of impact on it already, um, what does that say about us? What does it say about our commitment? What does it say about our kuleana, um, our values as—as a people? Yeah. How … how our ancestors gonna … judge us when it becomes our turn to join them? So for all of those reasons, that's why these … these islands and this n—National Marine Monument that has the name Papahānaumokuākea uh, should be afforded the utmost respect. Um … and we should work the hardest for the continued protection.

QUESTION: They're gonna ask Auntie Pua about the naming. But there is one aspect to the naming that I've heard you describe [INDISTINCT] the imagery that's in the Hawaiian Islands, Northwest Hawaiians, between Wakea, Papa, and the islands.

AILA: Okay. Uh, I think the imagery that you're referring to is the—the imagery that someone on a—on a canoe or boat gets; uh, this sort of—this mating of uh, Wakea and Papahanaumoku. As you're—as you're traveling, and you see the island emerge from … uh, and the emergence can be two ways. It can be an emergence from the sea, or it actually could be an emergence from the sky, yeah? But what you visualize, and the symbolism is the—the mating of the sky and the Earth, and then the … the demonstration of life; as you get closer, you see the seabirds. Um, then as you get closer, you see the fish, the emergence of life … the—the emergence of life from this mating, which is so clearly visible as you approach from the ocean. So it's the most appropriate name, um … with the correct symbolism that comes out. And anybody that sees it, immediately knows it.

QUESTION: Okay; so last question. If you could talk to all the visitors, and I guess you do on the briefings, but the visitors that go up there, what's the one thing that you want to know about the culture when they go [INDISTINCT]?

AILA: I want them to know that the culture is alive. That Hawaiians … it's not just Hawaiians used to do this, or Hawaiians used to do that; that Hawaiians continue to do it today. Um, we don't necessarily go up on canoes every time; sometimes it's big steel ships. But we still go up. Uh, we still go up for the same reasons; to demonstrate the knowledge on how to get there, to demonstrate uh, the reconnection between uh, our ancestors, and really, to demonstrate responsibility for the protection and management of the area. That Hawaiians … have a role, a major role to play in the management of this very special area.

[GENERAL CONVERSATION]

[END]

Interview
KEKUEWA KIKILOI

[GENERAL CONVERSATION]

KIKILOI: Um ... my name is Kekuewa Kikiloi; K-E-K-U-E-W-A, K-I-K-I-L-O-I. Um, I work at the Kamehameha Schools Land Assets Division uh, as the cultural assets manager. Um, I'm also a student at UH Manoa uh, in the Department of uh, Anthropology; um, PhD student.

QUESTION: So I guess I want to start off with something about the archaeology of the area, Nihoa and Mokumanamana, or if you could explain where most of the archaeology sites, cultural sites are—

KIKILOI: M-hm.

QUESTION: --in the Northwest Hawaiian Islands and what's there.

KIKILOI: Okay. Um, archaeology uh, as it relates to the study of the material past or the tangible things left on the landscape, uh ... most of the archaeology in the Northwest Hawaiian Islands uh, exists on the first two islands, uh, Nihoa and Mokumanamana. Uh, Nihoa uh, the first island, is a relatively small island uh, one hundred uh, seventy-one acres in size. Uh, there's about eighty-nine cultural sites on the island uh, that span kind of the variation of things that would be found in a place where people tried to reside for at least some period of time. Uh, you have um, residential sites, uh, temporary habitation sites, ceremonial features, uh, agricultural terraces, uh, and even burials are found on—on Nihoa. Uh, Mokumanamana, the—the next island, uh, is even smaller, uh, forty-six acres uh, in size, uh, fifty-two archaeological sites on the island, uh, thirty-three of which are ceremonial sites or heiau. Um ... and um, there's no other types of features other than temporary habitation and ceremonial features on the island.

QUESTION: So what does the archaeology on those two islands suggest life was, like what were they used for, those two islands, by Hawaiians? And uh ... yeah; what were those islands used for?

KIKILOI: Um ... well ... I guess the first, uh ... Mokumanamana, um, because there's only really two types of—of—of functions seen in—in the types of sites found there, uh ... other scholars have hypothesized that people didn't live there for any um, extended period of time, that it was just temporary, and that the main function of that—that um, island was uh, ceremonial. Um, the name Mokumanamana means um, island of—of spiritual power. Uh,

mana—mana being spiritual power, and—and—and manamana being like the—the exponential power, really. Uh, the next island, Nihoa—uh, the first island, really; um, Nihoa [CLEARS THROAT] has a variety of types of sites there um, which is testimony to the fact that uh, I think people were trying to live there at one time in the past.

QUESTION: How was--so they were live—

[GENERAL CONVERSATION]

QUESTION: So people lived on Nihoa for ... it was sort of a permanent site, at least for a period. How was life on that island different from what life was on the main Hawaiian Islands at around the same time?

KIKILOI: Um ... I think you know, for—for islands in—like the Northwest Hawaiian Islands, it really pushed uh ... native Hawaiians to their limits uh, where they could colonize an—and settle. Um, these islands being very remote um, and very small and isolated, uh, they had very uh, limited uh ... capacity to carry human life over an extended period of time. So it's difficult to have any large population on these islands for any extended period of time. Um ... this ... in comparison to the main Hawaiian Islands, there's a lot uh, less productivity in the soil, uh, a lot less arable land. Um, but in the case of Nihoa, at least, there's evidence of agricultural terraces being there, and uh, at least some demonstration of an effort to try and um, colonize that island for—for a period of time, at least.

QUESTION: What was the relationship between Nihoa and Mokumanamana? I mean, you've said--I heard you say in the past that Mokumanamana has one of the highest concentrations of ceremonial sites.

KIKILOI: Yeah. Um ... to me, uh, I mean, just looking at place names, yeah, like, Mokumanamana; that name itself shows that it was uh, one of the most important places to Hawaiian people in the past. Um ... the fact that there's so many heiau on one small area of—of land um ... shows that it was valued by our kupuna. Um, the—the island before, Nihoa um, in some of the chants, it's referred to Nihoa Kuhikuhipuuone. Uh, Nihoa, the seer of sacred sites, uh, Kuhikuhipuuone, being a type of kahuna that would um ... point out and mark the—the—the placement of where heiau should be. So that place name in itself kinda demonstrates that Nihoa was that uh, directional marker to uh, show where Mokumanana was. And I think a lot of the archaeology is even pointing to that too. You know, we've gotten some dates back uh, in the past year or so from Nihoa from uh, coral dating, uh, coral that was left as ritual offerings on the heiau over there, and all the—all the dates came back in the 1500s, uh, which show that there was one big push of colonization of that island, really as a steppingstone to the construction of Mokumanamana, which might have

been the ... arguably, the—the ... the greatest engineering feat in native Hawaiian history, I would say. Um, I know other scholars have pointed out that Piilani Hale in Maui has—is the largest heiau in the archipelago, but I would argue that Mokumananmana is really the largest heiau. Even though it's made up of thirty-three somewhat features um, the island itself really functions as a heiau, yeah, in itself.

QUESTION: Can you talk about—you were talking a little bit about ... how Nihoa and Mokumanamana present sort of the limits of what Hawaiians could do as far as them being so isolated [INDISTINCT]. Could you compare ... I mean, what it took to build these sites, and to live there, compared to building sites on the main Hawaiian Islands, and what—I mean, how that plays into the importance of Mokumanamana?

Um ... sure. I mean, for me, uh, it—it ... that issue is even more real, because when we're trying to do archaeological field work up there, uh ... it really makes an impression on you how much energy it takes to prepare for a voyage, then to go on that voyage, and then to stage from someplace on an island, you know, to get any kinda work done. Uh, for Nihoa and Mokumanamana, it's—it's—uh, it must have been really difficult in the past to—to—to voyage there, to try—attempt to live there for any um, period of time. Um ... in the main Hawaiian Islands, you have uh, a lot of land, a lot of uh, potential for productivity, of resources, water, uh, food; things you take for granted. The basic necessities of life that can be found readily available over here, uh is not so readily available in the Northwest Hawaiian Islands. So when you're out there, it really is about uh, mitigating risk and maximizing survival.

QUESTION: Talk a little bit about ... Mokumanamana's ... significance in that it's located on the Tropic of Cancer, and what you think its role was in ceremonial [INDISTINCT].

KIKILOI: Um ... Mokumanamana lies on—on the Tropic of Cancer, or what is uh, termed in Hawaiian uh, kealanuipolohiwa kane, the dark shining path of Kane. Um ... its significance, I guess, to our people in the past was that, um ... it really is the northern limit of—of where the sun goes throughout the year. Uh, on June 21st, which is the longest day of the year, the summer solstice, the sun will uh, rise in the east and set in the west on the trajectory that mono—Mokumanamana is at, um, and it won't go any higher throughout the year, and it'll make its way back down um, throughout the year. Um ... but that's important because ... um, one, the sun is als—uh, usually ... uh, symbolic of the god Kane and life, yeah; the beginning of life and ending of life, the cycle of the sun. And um ... uh, Mokumanamana being on that western end of the archipelago uh, really is the pathway that souls take in the afterlife. So a lot of times, you'll s—

you'll hear uh, references to kealanuipohiwa kane in chants that have to do with death and the journey that the soul takes into the afterlife.

QUESTION: So in that sense, what does the Northwestern Hawaiian Islands represent, if it's everything above Mokumanamana [INDISTINCT].

KIKILOI: Yeah. Um ... I think, you know, things like, um ... the—the Tropic of Cancer uh, kealanuipohiwa kane, give us clues as to how our—our kupuna saw the—the archipelago and the geography, and the Hawaiian cultural landscape. Um ... you know, really, anything past or north of Mokumanamana is places where the sun doesn't really shine overhead. And ... I think our kupuna conceptualized this as—as Po, or what is referred to as in like the kumu lipo or uh, cosmogonic chants as—as places where we originated from, where creation began in the Hawaiian universe. Um ... yeah. [CHUCKLE]

[GENERAL CONVERSATION]

QUESTION: So the settlements on Nihoa and Mokumanamana—well, [INDISTINCT] have been abandoned. Can you talk a little bit about when they were abandoned, and your theories or what the theories are out there on why they were abandoned?

KIKILOI: Um ... sure. Um ... I guess, you know, the—the anthropological theories of—of—of how the Northwest Hawaiian Islands, or Nihoa and Mokumanamana came to be settled uh, has evolved over the years. Uh, early on, um, you had researchers like Kenneth Emory who thought, um ... the people that colonized uh, Nihoa and Mokumanamana were really, um ... uh, this is—this is kinda hard. [CHUCKLE] I gotta think about this. [CHUCKLE] Um ...

[GENERAL CONVERSATION]

QUESTION: Talk a little bit about Pele and some of—

KIKILOI: Okay.

QUESTION: --the uh, the … moolelo about the area that we have preserved in chants and …

KIKILOI: Okay.

QUESTION: --mele.

KIKILOI: Okay. Um … I guess for a long time, I think a lot of scholars have thought that uh, you know, there's references in—in some of the more

well known Hawaiian uh, sources, like Malo, Kamakau, Fornander, of a place called Kahiki, yeah, um, or the cognate would be Tahiti. And uh, this place wa—was thought to be somewhere in the South Pacific, because Tahiti is in the South Pacific. But from a lot of the—the chants an—and the things that I've found in the research concerning the Northwest Hawaiian Islands, Kahiki is really uh, a place uh, conceptualized as the Northwest Hawaiian Islands, a place where—where—where we ... our kupuna perceived it as uh, ancestral homelands, yeah? And … um, in a lot of our stories, these are places where gods such as Pele uh, migrated from on their way to—the main Hawaiian Islands. So if you look at a lot of the stories, it's always coming down the chain, and the first island mentioned, really, is uh, Mokumanamana, usually. Sometimes Nihoa, uh, another island called uh, Mokupapapa, which is a small uh, coral atoll right next to Kaula Island, uh, Niihau, and going down the chain. Um, in a lot of the stories from the main Hawaiian Islands, um, mythical heroes often make their way back up the chain, yeah; so there's this uh, pattern in a lot of the stories of going up and down the chain uh, into the Northwest Hawaiian Islands, and back down uh, into the main Hawaiian Islands.

QUESTION: And what does that sort of—I mean, what message does that send to you, the stories about people going up and down the … and as far as [INDISTINCT]?

KIKILOI: Um, I think a lot of these stories point to the fact that the Northwest Hawaiian Islands were perceived as ancestral islands, or … uh, place—places where gods dwelled, yeah? And … Mokumanamana really being that—that kind of portal between two realms of—of Au and Po, or uh, the divine an—and the—the real—you know, the real day life of—of the main Hawaiian Islands. Um … you know, in—in a lot of our traditions, there really isn't uh, uh, a division between natural and supernatural. And um, our kupuna saw—saw the cultural landscape as natural and supernatural, being real rooted in what we see today, and—and uh, also having a supernatural element of um … being a place of deified gods as well.

QUESTION: And I guess the … [INDISTINCT] on the islands how people died [INDISTINCT].

KIKILOI: Yeah. I think, you know, in—in a real fundamental way, the Northwest Hawaiian Islands is one-half of—of the life cycle of—of—of what we knew in the past of how the sun rises and the sun sets, an—and people in the main Hawaiian Islands as—uh, when you pass away, uh, your spirit departs from the body and they go to these places where uh, you have leina, um … which are leaping-off points for the soul uh, to go into the water, to be received by their aumakua or ancestral uh, family gods, and to be taken into the journey into the afterlife up into the northwest.

[GENERAL CONVERSATION]

QUESTION: So the research that's going on now, cultural research … and a lot more into like [INDISTINCT].

KIKILOI: Into what?

QUESTION: Like your opinions. We're trying to get more—

KIKILOI: Oh. Uh …

QUESTION: [INDISTINCT]

KIKILOI: Cultural research?

QUESTION: Yeah. Can you talk a little about … were you the one that worked on the OHA study for that [INDISTINCT] that was contracted [INDISTINCT]?

KIKILOI: Um, behind the scenes, I did, but I wasn't one of the authors in the report. Yeah.

QUESTION: Can you talk a little about the sort of research that's going on right now in the area … about modern day Hawaiians and our trying to find out what those areas about?

KIKILOI: Sure.

QUESTION: What they were used for.

KIKILOI: Um … I think there's a lot of different aspects of research. Um … they can, you know, run the gamut from uh, sitting in the archives and doing uh … microfilm work, you know, one slide at a time, and looking at old documents, to uh, being on the—the decks of the Hokulea and uh, actually being out and experiencing an—and actually doing the practice. Uh, research covers uh, all those aspects. Yeah. So I think, you know, for researchers like me, uh … a lot of my work is in the archives, an—and I enjoy that work. Uh, but being able to uh, see that information then be taken and be put in—into action uh, seeing the Hokulea go up there, and the Hoku Alakai an—and uh, Hawaiians being given the opportunity to go up there and to experience these places for themselves is—is—is a real important aspect of research uh, as well. Um, you know, we have that saying, uh, in our—in our customs and traditions; uh, maka hana ka ike, yeah; uh, knowledge is in doing. And um …

[GENERAL CONVERSATION]

QUESTION: Maybe you could also … compare cultural resources to natural resources. [INDISTINCT] Or maybe you can talk about the research too, about … the differences between cultural resources and natural resources, and how scientists research—well, talk about first the differences between cultural resources and natural resources.

KIKILOI: Okay. Um … um, cultural resources is a term that's uh, broadly applied to—to uh … resources that … um … impact the wellbeing of living communities. Uh, in this case, it would be the native Hawaiian community. Um, cultural resources encompasses a number of things, uh, including archaeology, which is uh, the study of the material past or the tangible things left on the landscape by our ancestors. Uh, it also encompasses uh, natural resources, because … natural resources are resources that … have—uh, native Hawaiians have a relationship to that uh, impact their wellbeing, their identity. Um … so … uh, that wasn't a very good explanation. [CHUCKLE]

QUESTION: Do it again.

KIKILOI: Yeah.

QUESTION: Yeah.

KIKILOI: Okay. Um … cultural resources uh, is a broad term that applies to uh, a number of different things, uh, including archaeology, for one, which is the study of the material past um … the tangible things left on the landscape. Ev—everything from um, sites uh, artifacts, um, things of that sort. Uh, it also encompasses what is uh, called natural resources, which is the natural environment. Because the—the natural environment um, gives services to—to living communities, the native Hawaiian community uh, um, for sustenance, uh, for identity, for wellbeing. Um, so it's a broad term that applies to a number of different things. Um … I think uh, for a lot of researchers uh, that go up to the Northwest Hawaiian Islands, they have to remember that uh, natural resource—natural resources are cultural resources uh, because the—the species that they're studying, the biological species, uh … do have a connection to native Hawaiian people. Um … you know, in our—in our … creation stories, our cosmogonic chants uh, we have uh, like the kumulipo, for instance, which is uh, a v—one of the oldest, longest creation chants in our traditions, um … in that chant, it highlights the relationship we—we have uh, to—to the natural resources as older siblings, as things that were born before us, and things that are entrusted us—entrusted to us to care for uh, into the future. Um … yeah.

QUESTION: So talk about like … like an albatross, for instance.

KIKILOI: Uh-huh.

QUESTION: And researchers doing research, scientists is doing research on an albatross, like … or any bird in the area or something like that. Compare what they're doing to what like the albatross means for Hawaiians when these birds—not just something to use, right?

KIKILOI: [CLEARS THROAT] Sure. Um … the albatross, uh …you know, for—I think for a lot of researchers, is—is a bird or a biological species that they're trying to know more about; um … their life cycle, their patterns and behaviors, uh, the things they eat, uh, how they live. Um … for native Hawaiians, I think we're interested in the same types of information, but we don't just see it as—as a—as a biological species, but one that is intimately tied to uh, our cul—our culture and our customs. Um, for us, like the albatross is the body form of the god Lono. Um … it's a—it's a symbol of uh, reproductivity, uh, because the bird comes uh, and mates during the makahiki season, which is an uh, important time of year for us for uh, for peace, for festivities, for um … for regrowth and productivity. So the—the bird is really a symbol of all those things for us. And um … it's tied to an important part of our culture, really.

QUESTION: Can you compare the research that a scientist would do, and someone like yourself that would go up into the Northwest Hawaiian Islands?

KIKILOI: Um, I think I'm a little bit different, because uh … you know, there's … different dimensions to my research, yeah? So uh, on one hand, you have like … um, the things that I learned in anthropology and archaeology, and that being rooted in like a social study—uh, social sciences and humanities. Uh, and then you know, there's—I also have um … educational background in um, Hawaiian studies, which is a very different approach, um … one that is somewhat historical, but at the same time, based in um, experience. Um … so … for—I think for biological uh, researchers, uh, researchers of the natural environment, they're researching the same thing. They're researching, you know, all the different species and—and—and the environment, and the landscape. Um … I think for me, though, I'm always trying to look uh, to understand uh, how it ties to Hawaiian culture, how it relates to me as a—as a—as a Hawaiian, and our traditions and customs. Um … how can I renew those connections and commitments to the environment. And I think those are uh, really fundamental differences between um … scientists who try to objectify the natural environment and see it as something that they can study or gain knowledge from; where uh, Hawaiians are trying to gain knowledge too, but they're also trying to establish a relationship with that thing, and a commitment to that thing. Um, so those are some … fundamental differences.

QUESTION: I wondering if you could touch a little bit on … you know, the settlements, how they ended about the 18th century, or I guess before that. But there's always been a connection between the Hawaiians on the main Hawaiian Islands—

[GENERAL CONVERSATION]

QUESTION: Okay; so that link that was never really broken between the main Hawaiian Islands—

KIKILOI: Yeah.

QUESTION: Talk a little bit about that.

KIKILOI: Um … yeah; I think, you know … definitely, there was uh … uh … uh, what archeolo—what—what archeologists are studying, you know, is like the—the population of people that tried to colonize uh, Nihoa and Mokumanamana in the past—uh, in the remote past, yeah? We're talking about um … what they believed at one point was uh, 1200, you know, AD up until 700 AD. [CLEARS THROAT] Now some of the dates are pointing to maybe a later period of time, uh, in the 1500s. Um, that population uh, that tried to do that, that—that push, that voyaging push and settlement of those remote islands uh, [CLEARS THROAT] … has been the focus of what archeologists have been trying to uh, understand an—and—and research, yeah, about the past. But um … besides that one main push that shows up in the record itself—you know, the evidence that we see today, the sites, the artifacts, and so forth, um, there were native Hawaiians that were still going up there uh, throughout history. Uh, so in the 1800s, there's an account actually from um … David Kupihea Malo from Sand Island. Uh, and in that account, he talks about how fishermen from that area still go up into the Northwest Hawaiian Islands to fish. And this was in the 1880s. And um, more recently, you know, in the past uh … couple years or so, um … we went to interview um, the late uh, Kawika Kapahulehua, uh … Anakala Kawika Kapahulehua, who uh, talked about some of his family traditions of going up there in—in the 1900s, yeah? So um … native Hawaiians continued to go up there um, throughout history. Uh, whether it showed up in the archaeological record is a—is a que—is a different uh, question, yeah? Um … [CLEARS THROAT] but definitely, there was a ongoing uh … connection with that place uh, with the Niihau people.

QUESTION: A lot of the Marks and [INDISTINCT] from the 19th century began going up there and … trying to reestablish their connections there. Can you talk a little about that, and maybe why they did that?

KIKILOI: Yeah. Um … yeah; throughout the—the 1800s um … from the time of Kamehameha, with uh, starting with Kaahumanu, uh, up until uh, eighteen-ninety … four and five, uh, with the-the Provisional Government and the Republic of Hawaii, um, native Hawaiians w—uh, were interested in going up into the Northwest Hawaiian Islands, and so were uh, the native—the—the government itself, yeah, the Kingdom of Hawaii, and um, their predecessors, the uh, people that uh … took part in the illegal overthrow. [CLEARS THROAT] And I think people went up there for varying reasons. I think for the uh, the alii, they were interested, just like us today, to—to renew connections with another half of the archipelago that they weren't uh, familiar with uh, growing up. Uh … Kaahumanu being the first uh, to—alii to go up there, uh, contracted William Sumner, uh, who was a Western ship captain, to take three ships up there. And sh—I—I believe she went with Ka—Kaumualii, according to the um … Kamakau's text in uh, 1869. Uh, and she claimed uh, Nihoa, the first island, for um … as territory of—of … of the Hawaiian Nation, as—as uh, unified by the Kamehameha I. Um … other monarch uh, went up uh, including uh, Alexander Liholiho, uh, in 1857. On the ship, um … he contracted a ship called Manuokawai with um … uh, Captain John Paty. And uh, they went up there and they rendezvoused uh, at Nihoa. Uh, Paty went on to try and uh, relocate all the islands up into the Northwest, uh, but Kamehameha IV, uh, Alexander Liholiho, um, only went to Nihoa, and he came back. Um … other royalty that went up were uh, Queen Liliuokalani in 1885, uh, on a ship called the Iwalani. It's a steamer that uh, took a—a large party of uh, government officials up to Nihoa. And um … the purpose was scientific research, to try and map the island, to try and um, take notes on its uh … its natural resources, its uh, biological species, and so forth. Um, so she was able to uh, go up there and see those islands for herself. Um … and the last uh, expedition uh, related to, at least to Hawaiian royalty, was um … uh, the steamer called the Waialeale, who went up in 1886, one year later, uh, to rescue some uh, people that were stranded on Kiri Atoll. And at the time, uh, King Kalakaua contracted uh, the steamer to go up and uh, sent onboard um … uh, one of the special commissioners, um … Commissioner uh, Harbottle Boyd, to go up there and to claim uh, Kiri under the—the Kingdom of Hawaii. Um … so there were some really important historical events that took place in the 1800s that are—are tied to uh … not just our cultural relationship to the place, but our—our uh, political relationship to the Northwest Hawaiian Islands, as they were trying to incorporate these—these islands into the territory of the Kingdom.

QUESTION: What did the alii know about the islands in the 19th century? Did they know a lot?

KIKILOI: Um, I think they were tying to—the alii were trying to rediscover these places for themselves too, you know. I mean, uh, in Kamakau's text in

1869, he writes about how Kaahumanu was um … interested in—in finding this place, kind of like a storied place of her ancestors that was only mentioned in chants at the time. And um … Moke Manu in1899 relates back to that story of Kaahumanu, and talks about how, you know, she was so moved by the experience, she came back and she named the—the waterfront area by Aloha Tower uh, Nihoa. So it still has that name 'til this day, in commemoration of her voyage up there. Um … other types of information that I found was um … some reference to Kalakaua and his board of genealogists trying to understand how those islands were related uh, in terms of island name and genealogy, much like how we're doing today, uh, to the Hawaiian people at that time. Uh, they were trying to, you know, relocate the old names and trying to figure out which island name corresponded to which group. Um … I think … you know, in—in that timefra—in that time period in the 1800s, though, there—there's somewhat of a limitation. Even though they're closer to um, our kupuna, you know, that lived in a traditional manner and that there was um, generational uh, ties and—and … and passing of knowledge uh, from one person to another, um … I still think, you know, today we have a greater opportunity to research and to implement some of these things. Because we have technology now that can uh, digitalize all the oral traditions, all the newspapers, you know, and we can search and query them in a manner that um … people back then didn't have the opportunity to do so. So you know, they were trying to uh, use written documents and go one at a time, you know, to try and find these types of information; where today, we're having information come at a much higher rate um, and um … we're able to try and gather and synthesize those things a lot better than um … what they were uh—the opportunities they were provided with at that time.

QUESTION: I want to try to get … your opinion on broader things. What about [INDISTINCT] captured your attention? And … what made you want to get so involved with the area?

KIKILOI: Um … well, my relationship with that place actually started in the archives, you know. I had heard about the project, then I got hired as an intern at the Bishop Museum in um … I think it was 2001. And I did a lot of the legwork for that initial report that they did on the relationship um, native Hawaiians have uh, with the Northwest Hawaiian Islands. Um, so from that, like, my interest really uh, was stirred. And uh, in 2002, um … uh, Dr. Lilikala Kame—Kameeleihiwa gave me the opportunity to go up there. Um … uh, then working with uh, Center for Hawaiian Studies to go on the [INDISTINCT] 2002 expedition. And um … you know, that was actually—for me, it was a uh, eye-opening experience. I mean, I've been to a lot of places and a lot of cultural sites in the main Hawaiian Islands, but um … one, I really had to conquer my fear of water, you know. Like I—I thought—uh, you know, being on a ship for thirty days; I've never been on a ship even for one day. [CHUCKLE] So I was trying to go up

there, uh, a boat uh, on a large research vessel, um … was a little nerve wracking for me. And um … but once I conquered that fear, uh, and realized what an opportunity it was, uh, going up there was—was uh … was an incredible experience. I mean … um, I don't think, you know, even as a researcher, like we always look at the documents an—and y—y—you try to understand things from—from a paper perspective; you're reading about it, trying to envision it. But it's not until you really go up there that it really starts to make sense, yeah, that um … it gets really paa in your naau. Um, because the experience uh … kinda locks you to a memory of that place. So for me, um … it was really spiritual. I mean, it changed my life. It did. Because uh … I guess prior to—really, prior to going up there, I didn't have a lot of focus. You know, I was kind of all over the place in terms of school, uh, my personal life; and—and going up there really locked me in, and um … the element of spirituality, reconnecting with uh, a landscape that is uh, still in its most pristine condition, seeing things that our ancestors saw, and being in a place where it all began for us, uh, was really moving. Um … for me, I really think it's—it's important for native Hawaiians to have that experience too, yeah? Because um, it's something about that place that'll—that'll change you, forever, pretty much. And when you go up there, um … it re-centers you on what's important, makes you more grounded, uh, brings you closer to our ancestors. So um … it was one of the most important experiences, if not the most important experience of my life so far.

QUESTION: [INDISTINCT] Hawaiians … you know, some people may question why Hawaiians should be allowed to access the area for their practices or whatever. You kinda touched on it a little bit, but [INDISTINCT].

KIKILOI: Sure. Um … I think for, you know, our people, like … there's a uh, a high value put on experience, you know. There's the saying, uh, maka hana ka ike, knowledge is in doing. So it's only in doing something, actually doing it yourself uh … experiencing it yourself, uh, does true knowledge stem—stem from, you know. So … I think on a more uh … uh … important, you know, level … native Hawaiians need to be connected to the environment. Because there's a reciprocal—reciprocal relationship that goes on uh, between people and place, yeah? And um … it's tied to uh, identity, it's tied to wellbeing. And uh, to sever that connection impacts the people. So … the continuation of practices up in the Northwest Hawaiian Islands uh, having access for traditional cultural practices, and uh, having native Hawaiians continue to experience and reconnect uh, with the Northwest Hawaiian Islands is—is—is vital. Not just for the—the wellbeing of the people, but for the wellbeing of the place.

QUESTION: So the place benefits too?

KIKILOI: The place does benefit.

QUESTION: Why?

KIKILOI: Um … it goes back to that idea of, you know, natural resources or cultural resources, yeah? Like uh, what people see as biological species, we see as our ancestors. And … it's about a family history and a family connection, and … when you go up there, you're visiting family, and you're trying to reestablish ties which—with your family. And um … I think if you um … simplify it in those terms, uh … all people can understand that, yeah?

QUESTION: I was gonna ask a broad question; you kinda answered it. What do you think the Northwestern Hawaiian Islands mean to Hawaiians today? What's the significance of them?

KIKILOI: M-m—

QUESTION: Why should like, you know … [INDISTINCT].

KIKILOI: Um … I think for most Hawaiians, uh … you know, places like the Northwest Hawaiian Islands are really important to uh … to preserve and keep protected, because there isn't a lot of places in our homeland left that are in a pristine condition, yeah? So—as you know, cultural practitioners, people that are trying to um … connect with the environment, um … the integrity of the environment is really important. Uh, there's not too many places that you can go that uh … you have unobstructed views of—of the mountains and the ocean, uh, that it's not somehow impacted by buildings, noise, uh, and other types of visual effects. Uh, when you go up there, it … that landscape really is uh, how it was hundreds of years ago, if not thousands of years ago. So how you see it, is how your ancestors saw it. And … it's really about the quality of experience when you go up there. Um …

QUESTION: Talk a little bit about how people today see, you know … it's starting to change now, but the general perception is that, you know, there's the main Hawaiian Islands, the Northwestern Hawaiian Islands; they're kind of separate [INDISTINCT]. But if you could talk a little bit about how our ancestors maybe didn't see it that way, and that's not how it should be.

KIKILOI: Um … yeah; I think, you know, today, because of the way um … our lands are—and territories are divided up under different jurisdiction or agencies, and—and—and owners uh, we see these place as disconnected, yeah; the Northwest Hawaiian Islands being a separate place, and the main Hawaiian Islands being a separate place. And I mean, we even call it by that, right; Northwest Hawaiian Islands and main Hawaiian Islands. But in the past, uh, these were just islands, and they were all part of Hawaii.

And I think we need to kind of return to those uh, ideas of uh, interconnections and relationships. Um, I really like the—the idea of the canoe as the metaphor or the thing that links it all together, you know. Uh …

[GENERAL CONVERSATION]

KIKILOI: Um … yeah. I guess in the past, we were talking about um … how the main Hawaiian Islands and the Northwest Hawaiian Islands today are conceived as two very separate areas. Um … I think—wait. [CHUCKLE] I'm not in a flow, so it's kinda hard to just like jump into it, yeah? [CHUCKLE]

[GENERAL CONVERSATION]

QUESTION: So you don't think they should be separate; they should be connected?

KIKILOI: Right. I mean, they aren't separate. You know. [CHUCKLE] It's just uh, imaginary boundaries that we—we place upon uh … areas, geographic areas, you know. Uh, much like how the—the Pacific is—is broken up into all these different areas; Polynesia, Melanesia, Micronesia. In the past, uh, I don't think anyone in the Pacific conceived these as—as separates areas, but all interconnected through ocean and um … and canoes. Uh, the Hokulea really is uh, a powerful metaphor of uh, linking these islands up again. You know, some of the voyages up there uh … was about reconnection, about going uh, up the chain to uh … rediscovery these places, and trying to understand them from a perspective of—of ocean voyages. And I think that's really important, you know; like seeing it from … from that perspective. Because like for me, uh, it was a very different experience being in a research vessel, than being on Hokulea, yeah? Uh, being on the canoe is uh … you're totally immersed in—in the natural environment; the waves, the wind, the sun. Um … and you get a better idea of what … what—what it takes for uh, people to uh, have the perseverance of going up there, and trying to survive. Um … if you think about it, it's a pretty amazing feat that people can—can go all the way up to the Northwest Hawaiian Islands. I mean, these islands are little specks of land in the middle of a vast ocean. And um … you know, on the Nihoa trip, uh, Nainoa was saying that if you're off one degree, that you would miss the island. And um, there's no room for error in—in that kind of uh … that kinda calculations. So it took really uh … keen uh, observers and—and a whole system of knowledge that was developed over generations to uh, utilize the stars, the wind, the sun, the waves, to try and find uh … little specks of land in the middle of the ocean.

QUESTION: Do you want to talk about … abandonment questions?

KIKILOI: Um, what's the question again?

QUESTION: What are some of the theories about why native Hawaiians abandoned the settlement [INDISTINCT]. What's your theory?

KIKILOI: Okay. Um … I think early on, um … you know, a lot of uh, of the theories uh, on colonization and settlement of Nihoa and Mokumanamana was influenced by general anthropological theory about how the Pacific was uh, settled. Um …you know, early on in—in the history of—of the discipline, um … oftentimes Pacific Islanders and—and Hawaiians were discredited as not being uh, capable voyagers, yeah, uh, to find these—these remote island, and to navigate them purposefully. Um … but over the years, um, those ideas have evolved, yeah, with um, Ben Finney being a proponent uh, of um … Polynesians and other Pacific Islanders being very capable and very skilled in navigation, and very seaworthy people. Um, the creation of the Hokulea proved a lot of these—these theories, because uh, how can you discredit people actually going on the canoe and doing it in—in modern times, and—and actually uh, sailing two thousand miles and finding dots of land in the middle—middle of the ocean. Um, so for Nihoa and Mokumanamana, a lot of the early theories uh, were based on um … those preconceived notions that Pacific Islanders weren't capable navigators. Uh, oftentimes, uh … relegating … you know, the … the answer of, you know, who—who were the people that—that actually settled and discovered Nihoa and Mokumanamana, saying that it was either Tahitians or—or Marquesans, you know, drifting on a log or—or—and then shipwrecking on the island, and then kind of like living out their last days in kind of like a uh, castaway scenario. Um … I think today, we know—we know better. Um … we know that … uh … the—the likelihood of people voyaging from Marquesas an—and Tahiti in kind of a random kind of way, an—and landing on Nihoa and Mokumanamana and getting stuck there, and then dying their last days is—is probably not what happened. Um … a more uh, likely uh … answer to that question probably lies in—in the history of the Hawaiian Islands, because of its proximity um, because it—it—those islands are in a linear trajectory, you know, going in the same direction of—of how people could have voyaged from one island to the next. Um … other uh, scholars later on, like uh, Paul Cleghorn in the eighty—uh, 1980s; uh, he did some uh, fieldwork on Nihoa and Mokumanamana, and got it on the uh, National and State Register for Historic Places. Uh, he had a lot of … I think, better um … hypotheses and conclusions that, you know, it's likely that there was um … ongoing interaction with that area from the main Hawaiian Islands uh, for some period of time. Um, a lot of the research I'm doing is trying to really fine tune those ideas, and a lot of is linked to uh … our ability to get dates from the areas. So for archaeology, we—we use exact dating methods, like um … radio carbon dates, and more recently, the development of um, thorium 230 dating, which is coral dating. Um, those

are two ways that we're—we're hoping to kind of fine tune the … the chronology of settlement for those two islands. And also using um, other relative chronology methods, like uh, seriation, which is the stylistic comparison of um … different architectural features on ceremonial sites and residential sites, with the main Hawaiian Islands and other places in the Pacific.

QUESTION: So why were the islands abandoned?

KIKILOI: Um … well, the um, Northwest Hawaiian Islands um … are in a category of islands um … with other Pacific Isl—a score of other Pacific islands um, that have been labeled uh, in anthropological discussions as mystery islands. Because uh, in the past um, there's evidence of settlement of those areas, but at the time of European contact, um, nobody was found living on those islands. So the Northwest Hawaiian Islands are considered mystery islands, and it was mystery as to why those places were abandoned in the past. I think it's um … somewhat common sense, though, that … you know, as—as you move up into the north uh, northwest direction of the main Hawaiian Islands uh, into the Northwest Hawaiian Islands, the islands get smaller, um, there's less uh, land for uh, agriculture, there's less biodiversity found on the islands; so um, human survival is really pushed to its uh, to its limit. And um … you know, oftentimes … people say that uh, islands is a microsco—microcosm of the—the world, yeah, that we have to learn how to live sustainably within our island environment, and the lessons uh, taught here uh, are lessons for the planet. Well, if the lessons taught here are lessons for the planet, then the lessons on an atoll is lessons for uh, the universe. [CHUCKLE] You know, really. Because uh, the … atolls really are a microcosm of the microcosm, which is the island, and—and um … these atolls and—and low-lying islands are really susceptible to weather patterns, um, any diff—uh … any little [INDISTINCT] from—from the natural environment, species introductions, uh, little things that we take for granted that can be buffered by uh, geographical space here and in larger continents um … are magnified on a small, tiny, little island. So uh, resources are limited, and … um … the ability to support populations over time is—is severely limited uh, as you get smaller land area.

QUESTION: So I remember one time you were telling me that … there's a sort of theory that … as voyaging throughout the Pacific decreased or declined—

KIKILOI: Yeah.

QUESTION: --that [INDISTINCT] small islands [INDISTINCT].

KIKILOI: Yeah.

QUESTION: What's the correlation, or is there a correlation?

KIKILOI: Yeah; there was um … ideas like that put forth by a … a guy name Jeff Irwin, who wrote a book um … on—well, a—a chapter section on the Mystery Islands. And he … he showed how um … he thought that there was a correlation between the abandonment of islands and the decline in voyaging throughout the Pacific. And I think that makes sense, you know. I mean … um, definitely, there's a period in time when uh … voyaging declines because … a lot of the uh … islands throughout the Pacific are settled and colonized. And people are gonna go to the best islands first, yeah, so the larger, more productive islands with good soil, high mountains, a lot of water; those are places that people want to live. And as they become domesticated and invest more in agriculture and uh, domesticated activities, um, exploration uh … marginal islands uh … become less of importance to um, native people throughout the Pacific. And um … especially when you have, like, small islands like Nihoa and Mokumanamana; I mean, they're so susceptible to any little kind of effect from, you know, the changes in—in—in rainfall, wind, uh, and so forth, that um … there's so much risk in living in those places, that people probably didn't want to live there after a period of time. Or, they might have even died out.

QUESTION: [INDISTINCT]

KIKILOI: It's a possibility. Yeah. [CHUCKLE]

[GENERAL CONVERSATION]

KIKILOI: Um, I think that ties into the question of abandonment too, you know. [CHUCKLE] Like uh, talking about places of risk. Um … you know, I—I stayed on—well, let's see. I—I've been to Nihoa a number of times. Um … but in 2005 and 2006 was two of the—the field ses—seasons that we actually um … actually lived on the island for about two to three weeks at a time. And um … I think living there, and again, you know, relating back to maka hana ka ike, yeah, uh, knowledge is in—in actual—in the experience of doing things; uh, living on the island … and um, forming a more intimate relationship, and seeing every nook and cranny of the island, uh, really gave me a different perspective on what it took for our ancestors to try and colonize places like that. Um … it's—it's a very difficult place to live for an extended period of time. Um … so you kind of get an idea of some of the—the problems and constraints I think people had to deal with. Um, Nihoa Island is one hundred seventy-one acres in size; it's—it's somewhat small, but the real problem is that the entire island is on a—a slope from—anywhere from thirty to seventy degrees at any given point, you know. Uh, if not ninety degrees, uh, you know, the back—the back cliff. [CHUCKLE] So … um … trying to live on that

island um, there really is a premium on … uh, level, flat space. [CHUCKLE] 'Cause you know, half the time, your ankles are twisted in one way, trying to either climb up or climb down the thing. And um … it's very crumbly, the soil; so uh … you know, a lot of the archaeology kinda reflects their adaptation to the environment, yeah? So uh, one of the things I noticed is that uh—well, obviously, for one, um, everything has a uh, a front face, a retaining wall, you know, that's trying to, you know, hold uh … hold back the—the—the—the slope, and to uh, level out the—the surface, yeah? So you have um … retaining walls for terraces, for platform—living platforms, uh, enclosures, and so forth. Um, another thing they tried to do was, they—they—they strategically built sites on certain areas. So um, one of the things you'll notice is that when you go to the island, you can see these dike stones that run through the island, yeah? They're—um, I don't know what, exactly, they are in—in geologic terms, but they're—they're harder rock than the—the regular soil. So you have these, like, veins of uh, of um … dike stones that run uh, vertically through the island. And they'll try and build the retaining wall on top of that face, because that's one area that won't collapse, you know. Uh, if you try to build it on any other kind of surface or—or ground, there's—it's so rubbly and so crumbly that um, there's a good chance that the retaining face will collapse, yeah, over time. So they were very strategic in the way they um, they built things and—and how they—they planned out the—the settlement of that area. Um … being there for two to three weeks, uh, it's—it's just murder on your ankles and your feet. By the end, I felt like my—my feet has—had bruised all the way through, because they're constantly pounding on rocks and—and hard—hard pavement, you know, of—of uh, of rock, you know, over an extended period of time. Um … and—and it just requires a lot of energy. I think, you know, when you're on a vessel and you see that place, it looks—it looks kinda small, actually, you know, even on a map an—and when y—you're on the vessel looking—looking onto shore. But uh, when you're on the island, you know, it takes about two hours to get from one side to the other. And um … you're pretty exhausted by then, and you have no water, you know. [CHUCKLE] So you only take the water that you bring onto shore, an—and you realize that um, beside … you know, if—if you didn't have the water that we brought, uh, the only water available were those seeps that come out at the bottom, and um … it's rough. It's rough to live there. It's about survival. I mean, those kinds of things go into your mind. I mean, when I'm at home, I never think about, you know, like, do I have enough water to make it through the day. When I'm over there, I'm thinking about trying to live and trying to survive, and everything becomes more real to me. And um … it's really going back to the basics of—of—of living when you're—when you're on that island.

QUESTION: And I guess it speaks to like the commitment that it took to live on that island, and … you gotta want to live there for a reason; there has to be a reason.

KIKILOI: Yeah. I think it's uh … the commitment isn't just on living on the island; it's also … the recognition that there's so limited resources um … on the island, that … uh, no one island in the Northwest Hawaiian Islands might have enough resources for you to actually have all the things you need to survive. So again, that's where the canoe comes in, you know. Having um … canoe as the vehicle that interlocks the islands and creates um … systems or uh … uh … what do you call … shoot; my mind's going blank. Um … just having inter—interrelated networks, yeah, in between islands uh, in order to um, survive, yeah, to buffer the—the effects of—of uh, limited size and resources. Um, linking them up together gives you uh, a more variety of resources to live and subsist over a longer period of time.

[GENERAL CONVERSATION/AMBIENT]

[END]

Interview
KAIULANI MURPHY

QUESTION: Can you say your name, and spell it?

MURPHY: Kaiulani, K-A, okina, I-U-L-A-N-I, Murphy, M-U-R-P-H-Y.

QUESTION: And where do you work, and what do you do?

MURPHY: My position? Okay; I work with uh, Honolulu Community College, and I'm an instructor. Um, we're trying to develop a ocean studies voyaging program. Yeah. [CHUCKLE]

QUESTION: Um—

MURPHY: I never know what to call it.

QUESTION: Okay. So first question; just some general background about yourself. Well, talk a little about why or how you got into voyaging, and what pulled you in.

MURPHY: M-m—

QUESTION: [INDISTINCT]

MURPHY: Uh, the first … actually, the first time I got on the canoe, on Hokulea, was when I was in elementary school. And I was just in total awe of this beautiful canoe; it seemed so big. Um, but I hadn't really seen or touched her again si—until I got into um, UH Manoa. And [CLEARS THROAT] … I listened to Nainoa Thompson give a presentation at the Center for Hawaiian Studies, and I was just so inspired by his—by his talk, and—and what he was saying about how the canoes um … you know, symbolizes hope and—and—and pride, in—in our people. And so I enrolled in a voyaging course, thinking he was gonna teach it. Um … of course, he didn't teach the course, but I did get involved with the canoe by um … being part of that class. So since that time—that was about eleven years ago, um … I've been … fortunate enough to have been able to go on um … on some voyages with the canoe, and—and share what I've been able to learn um, through that.

QUESTION: So eleven years; what's kept you in it? What's kept your drive going [INDISTINCT]?

MURPHY: Um … I can't—I don't know; I can't see myself not sailing. It's just um … I think it's a lifestyle. It's something that um, those of us that have been sailing—you know, there's many people that have been sailing longer than I have, but you just—there's this draw from the canoe, and—and we just love the … connections, I think, with the canoe, with the ocean, uh, with nature, and especially with each other, with other people. Um, and those of us that um, have that love for—for voyaging, um … I think … can't really see the canoes not being in our lives. At least that's—that's kinda how I feel.

QUESTION: What role did like reconnecting with your culture play, or [INDISTINCT] or …

MURPHY: M-m … um, I definitely feel like I've been learning plenty. Um, and I've … you know, learned that I've a lot more to learn. But um, it's—[CLEARS THROAT]—I think I never really learned about, like, more depth of—of our culture, Hawaiian culture, um, until I was at UH. Which is um … kinda was old already. [CHUCKLE] But um, not to say I didn't have a good foundation when I was growing up, but I learned a lot more um, by taking classes about Hawaiian culture, Hawaiian history. And so realizing that there's kind of a … um … there's a disconnect in our education system of our—with our culture, uh, at least when I was, you know, like in elementary school and stuff. And I think the voyaging canoes are such an important um … an impors—an important aspect of our culture and uh, they're a great way to uh, reconnect with that um, educating of young people. Um, I think the canoes [CLEARS THROAT] have—have … inspired me to want to learn more about us, our place, um, the relationship that our kupuna had with nature, and the relationship that I'd like to develop, and I'm learning to develop. Um, and just, you know, being … being close with our surroundings, um, learning about, you know, the ocean, the—the land, and um, how the ocean connects all of us, you know, our larger ohana outside of Hawaii. Um … and how much more similar we are than we are different. But um, that … the more I learn about our culture and our kupuna, the more proud I am to be from here and—and—and from them, and the more I'd like to share that um …the values, I guess, or those experiences that I've had with young people, so they have—uh, for me, it's given me a good um, sense of direction too in life. You know, I mean, I don't know what I'd be doing if I wasn't voyaging. Um, fortunate that our um, university system is you know, embracing the fact that voyaging is such an important part of … of us and of this place that um, there's actually um, support for education programs, you know, to uh, use the canoes as classrooms. [CLEARS THROAT] So I know that wasn't really your question; I forget what your original question was. [CHUCKLE]

QUESTION: Um—

MURPHY: Sorry. [CHUCKLE]

QUESTION: No; that was great. So talk about your history with voyaging, like what kind of places have you been on—

MURPHY: M-m—

QUESTION: --or to with the canoe.

MURPHY: M-hm.

QUESTION: [INDISTINCT]

MURPHY: Yeah. Uh, I've mostly been—uh, been able to sail with Hokulea. Um, Hawaii Loa, a little bit, just coastal sails while she was um … uh, while she was still in the water. Now she's being um, repaired. But um … so from the time I started um … with Hokulea, you know, trained um, around Oahu and throughout the main Hawaiian Islands. And um, the first voyage I—I got to be a part of was um, coming home from Tahiti, back here. Uh, that was back in 2000, part of the Rapa Nui voyage. Um, and then [CLEARS THROAT[the next longer voyage I'd um, been a part of was to the Kupuna Islands, and that was back in 2004. Um, I was able to go up to Kiri and—and come back with the canoe. And then um, just last year, going through um—from—from here, from Hawaii through Micronesia, and Ja—and Japan.

QUESTION: Can you talk a little bit about that trip you guys made to the Northwest—well, to Nihoa, the one you navigated on?

MURPHY: M-m. Okay; that was actually part of that um … that full voyage to Kure. And um, I got that leg from Kauai to Nihoa. Uh, my kuleana was to um … to navigate the canoe there. Um, but I was very fortunate to have two great mentors and navigators onboard, Nainoa Thompson and Bruce Blankenfeld. Um … it's … it's kinda nerve wracking and—and uh … it's a big kuleana. [CHUCKLE] And you never—like I never really felt, even leading up to departing from Hanalei, I never thought that I was ready. You know, and it's—you know, it's—it's only an—like an overnight sail, really, but it really made me realize um … how much I didn't know, how much I wanted to learn, um … how lucky I was that two navigators were onboard. Um, but it's a—I guess a … a short [CLEARS THROAT] version of what a long voyage would be. I mean, you learn everything that um, you would need to learn for a long voyage, but it's condensed into, you know, a twenty-four-hour period or so. Um, but yeah; I was really … really nervous, um … just trying to study, study, study up until the day we left. And uh … once we saw Nihoa, um … I went to sleep.

[CHUCKLE] I was so exhausted. [CHUCKLE] Just from trying to study, and then trying to stay awake, and—I mean, I was really lucky, 'cause along the way, Nainoa would ask me questions and—and get me to look at things in, you know, the ocean and the—and the sky that I should be paying attention to. And so it was uh, a great learning process for me. And um … yeah; still learning. [CHUCKLE]

QUESTION: What kind of—how do you prepare for it? What goes into …

MURPHY: The preparations?

QUESTION: This was your first trip you navigated.

MURPHY: Yeah. The—the very first voyage I was part of, um, I was like learning the navigation, so we were kind of on a team an—and there were two of us that were supporting or assistants to the main navigator. Um, so this was the first time that, yeah, you know, I was supposed—that was kind of my kuleana. Um … and … to prep for that, um, it's [CLEARS THROAT]—there's the academic stuff, which is kinda the easier stuff. You know, just the memor—memorizing stars, um … looking at, I guess [CLEARS THROAT]—to me, the hard part is—is the—the—the changing things. You know, just having to um, have that experience of being out on the ocean for longer periods of time, an—and you know, learning how to um … how to read the surface of the ocean, the swells that are coming, read the wind, you know, how the clou—how you can read wind in the clouds. Um … you know, real—realizing … or reading signs, I guess, when … you know, just the colors in the sky when the sun rises or sets. Um, to me, that's … that's a bigger part of the preparation, is actually um, having that experience to um … to fall back on when you're—when you're actually out there an—and doing it. Um, the academic stuff, like I said, the memorizing stars and things like that, rising and setting points, that's a little easier, because the stars are … the stars are more constant. You know where you should see them. Uh, whereas the weather and—and the ocean is always changing. Um … so those are kind of the—some of the physical, maybe, um, learning preparations. And then there's just like, you know [CLEARS THROAT] … um, mentally and—and spiritually um, preparing yourself for a trip like that.

QUESTION: So you're studying the environment; things that you said were shifting a lot [INDISTINCT].

MURPHY: M-m.

QUESTION: How do you do that? Do you stay on land, or just kind of …

MURPHY: Um, ideally—ideally, um, you would be uh, get out there on the ocean. And ideally, on the canoe that you're gonna be sailing for the voyage, so on Hokulea. Um, but even if it's just, you know, on … uh … [CHUCKLE] good one, Naalehu.

[GENERAL CONVERSATION]

QUESTION: So you ideally want to be on the canoe.

MURPHY: You'd want to be on the canoe training out there in the elements. Um, but if you can't do that, because Hokulea does take a lot of resources to get out there, um, you know, whether you go on a one-man canoe or kayak, or six-man canoe; just being out there on the ocean, and just you know, feeling the wind and feeling the swells, um … even on a boat if you can get out, you know, ou—outside of the island, more in the channel, or away from um, away from land for a little bit, and just kind of develop that relationship with the ocean and … and the weather.

QUESTION: Did you spend a lot of time on Kauai, or in that area before?

MURPHY: Um, actually, leading up to that voyage, we … I think we were delayed for two or three weeks, yeah; so we got to spend a lot of time on Kauai. But um … [CLEARS THROAT] before then, um, I had—yeah; we had um, sailed Hokulea around throughout the main islands, and we spent some time over there. Um … but mostly the … the purpose, I guess, of getting the canoe there was for um, for education and sharing with—with—with people of—of that island. Um, so I never really went beyond Kauai, or just got out off—offshore to go sailing out there. So um, actually, when we did leave for Nihoa from Hanalei, um … we were a little—well, I was a little surprised that the—the … um, the weather conditions, I guess, the fact that we kind of ran out of wind when we were on the north side of—of Kauai. So we had to kinda change course. I mean, that--[CHUCKLE]--I was like, Oh, my god, I want to go there. [CHUCKLE] I have to get there before we turn. You know, it was like [GASP] kinda nerve wracking. Just gotta adjust again. [CHUCKLE]

QUESTION: So that was during the trip?

MURPHY: Yeah; during the trip.

QUESTION: To Nihoa?

MURPHY: Yeah. Yeah.

QUESTION: So what's it like trying to—I mean, trying to … I guess for me, it's kinda odd that you go to an area, you're supposed to get to an island that you've never been to and—

MURPHY: M-m.

QUESTION: --go on a route that you've never been on.

MURPHY: M-hm.

QUESTION: And then having to just sort of get the [INDISTINCT]. What—

MURPHY: Yeah.

QUESTION: What's that like? And then what's it like when you actually accomplish it?

MURPHY: Um [CLEARS THROAT], you know, another part of the preparations, I guess, is the—the actual sail planning, the physical sail plan. So you use uh, nautical charts. So you see the—this little speck of land on the chart, um … and you draw … you draw a course line. And so [CLEARS THROAT] … even though you'd never gone there before, you have this um, imaginary path over the ocean that you're trying to stay on, um, and constantly keeping track of … where you are relative to that—that course line. Um, and that's—that goes for, you know, from Kauai to Nihoa, or from Hawaii to Tahiti, all the voyages that—that we've done. Um [CLEARS THROAT] … so to … to actually see the island come up from the ocean is um … I don't really have words for it. But it's—it's—it's pretty awesome; it's—it's amazing. You … um … I didn't really know what to expect. I mean, you—you see pictures and everything, but uh, when you actually see it, you know, far off on the horizon and you have it grow and grow as you get up close to it, um … it's something that y—you gotta do to—to know that feeling, I guess. But I would hope that … everybody can do that, to get that feeling.

QUESTION: Can you talk a little bit about doing something that your ancestors did?

MURPHY: M-m.

QUESTION: That they probably felt that exact, same—had that exact, same experience when they went to Nihoa [INDISTINCT].

MURPHY: M-m.

QUESTION: I know I've talked to you before about this. You mentioned that, you know, [INDISTINCT] footsteps of your ancestors.

MURPHY: M-hm. Yeah.

QUESTION: [INDISTINCT]

MURPHY: Yeah. Um, definitely, I think we hear that a lot, sailing in the wake of our ancestors, and um … knowing that, you know, we come from incredible explorers. And um … and to know that they were there, I mean, lived in Nihoa, you know, for so many years, um, voyaged back and forth uh, between the main islands and there. Um … it seems—it's—it's like we're—we're crossing uh, a familiar path, but um, it hadn't been traveled, you know, for so many years. Um … so it was—it was al—it was like … kind of like going back in time, or reconnecting with that time. Um … you just really feel that—you feel the mana of—of those places. And when you're out on the ocean, just this um … can imagine, maybe, what … um … what it was like to sail back then, or how it was to sail. Uh, I mean, I have incredible admiration and respect for them. You know, we have a lot of modern amenities, I guess, even—even on the canoe now, that—that we have, that [CLEARS THROAT] you know, they wouldn't have. I mean, just for example um, the clothes that we have, you know. And it gets—it can get really cold at night, and to—to think that, you know, if they only had, you know, natural fiber kind clothing, and … and to um … to have that physical stamina of—of um, enduring harsh weather or—or what not, and uh … that they just—I mean, even beyond Nihoa, you know, traveling probably around the world, um … it just … makes—again, just kinda makes me feel more proud of—of who we come from. Yeah.

QUESTION: Do you have—I know you were just talking about how, you know, [INDISTINCT] how they sailed a lot between those—

MURPHY: M-m.

QUESTION: --islands. Do you have any idea of what … the role Nihoa played in voyaging—or the role Nihoa played in [INDISTINCT] voyaging traditions, whether—I know—and I'll talk about this [INDISTINCT]. But there's been talk about using the area as a training ground [INDISTINCT].

MURPHY: M-m.

QUESTION: Was that traditional, you think, from your experience or …

MURPHY: Um, I think … I—I'm not sh—uh, I'm not for sure, but I think it would serve a great um, uh, training ground for young navigators, or even um, testing navigators, maybe. Um … we did try uh, to sail to Nihoa again with some high school students. Um, that was two years ago in 2006.

Um, the weather … the weather didn't allow for us to—to get all the way there, but what we were trying to do is—was teach this group of young people um … again, you know, the basics, what you need to learn to be able to voyage far, to navigate far. And um, after all the learning and training that they had done, that was kind of like the—the test for them, you know, can they find Nihoa. Um … and uh … although we didn't get to Nihoa, we did sail uh, to—we had them find Kaula. And um … and they did really good. I mean, they were—we kept track of their estimates and the escort boat we had kept track of um, our actual positions. And the—the match ups were amazing, and it's um … I guess it just—it shows … that, you know, the—the training that we're doing, you know, is—is of value to young people, and um, it is teachable and learnable, I guess, an—and I would think that, you know, that's probably a—that would—would—would have been a good place too for … you know, our kupuna to have done their training. Because you can't see the—the island, so you're … you know, you have to sail overnight and um … yeah; I think that'd be a—that would be a great training ground. Yeah.

QUESTION: What are some of the other advantages to using Nihoa as a training ground? Is it just the distance or …

MURPHY: Um, the distance, the fact that it's tiny—tiny, little island. I mean, compared to these—these large ones that we live on. Um … and … I mean, for me, once we sailed up close to the island, you—you know, it's just—it's a beautiful island. You see um … at least for us in—in our times, you know, nobody um … no people living there, but just you know, the amount of birds, and—and animals, and the plant life that just, you know … dominate that—that place. It's just a—a place of beauty and mana, and um … awesome to pull it out and watch it grow from the sea.

QUESTION: So can you talk a little bit about … what your … hopes are for voyaging in the future to the Northwestern Hawaiian Islands?

MURPHY: Uh, I do hope that we can continue on um … you know, regular voyages out there, um, so that it's something that's happening either at least once a year or every other year. Um … because this whole idea of—especially now, I mean, we have—last year um, Mau Pialug recognized five navigators from Hawaii. This—earlier this year, he recognized another uh, group of men from the South Pacific. And um … you know, to think in thirty-something years, we have nine pwo navigators now, or at least recognized by the um … by their um … first teacher from Micronesia. And the idea that, you know, in the next thirty years how many more navigators uh, will we have. And their kuleana, part of their kuleana is to—to teach and um, keep that knowledge alive. And—and it is a living—uh, you know, we have a living culture evolving, an—and um … to continue those and make our own traditions, maybe, um, of—of

continuing that connection with that place. Um … so I would—I—I would love to see the canoes going up there for uh, training purpose, for um, spir—spiritual connections. Um … and I think it's important to keep that connection.

QUESTION: Is there discussions going on with any of the other—

[INTERRUPTION]

QUESTION: Okay; so same question. So have the other canoes been talking about going up there? Has there been discussions about regular trips up there?

MURPHY: Um, yeah; I think as uh, ohana waa throughout, you know, all the—the main islands, all the—the waa organizations that have been born since the time of Hokulea, um, I think everybody [CLEARS THROAT] you know, realizes the importance of—of teaching and um … and at least one canoe has—um, besides Hokulea, you know, Hokualakai, um, had gone up there in 2005. And um … I'm sure, you know, we're more and more trying to do things together with—with all the waa, as much as we can. Uh, so I—I mean, I'd love to see that as a trip, you know, just uh, a fleet of waa sailing up to our kupuna islands and—and honoring that place and uh, you know, so much can happen on—on … on those kinds of huakai. So I think that would be awesome.

QUESTION: So there's Hokulea and Hokualakai; those are the only two Hawaiian voyaging canoes that have been in the area [INDISTINCT]?

MURPHY: Uh, as far as I know, yeah. M-hm.

QUESTION: What was Hokualakai's—what was the reason for them going up there?

MURPHY: Um, in 2005, Hokulea and Hokuala—Hokualakai together sailed um, with the um … with that group—uh, what is it now, Kupueo Kaimoku, I think is their name. Um, and … they went up there—I think it was—was it around the solstice? Around now? They went up there to—to both Nihoa and Mokumanamana um, observed the solstice, um [CLEARS THROAT], so it was—I didn't um, I wasn't able to go on that particular trip. But um, it was part of—we did a—Hokulea was doing an island wide educational sail, voyaging program, and um … Hokualakai joined part of that. And in Kauai—from Kauai, they left together to go up to Nihoa. So I think it was not only—it was a continuation of that island wide, you know, connecting all the—all the mokupunis um, including Nihoa and Mokumanamana. And um … going up there to do some—some ceremonies and observing the uh, the longest day of the year.

[GENERAL CONVERSATION]

QUESTION: It's often said that canoes are sustainable floating islands. And the Northwest Islands are some of the most desolate and remote islands—

MURPHY: M-hm.

QUESTION: --around. What can conservationists and research scientists going to the Northwest Hawaiian Islands learn from canoe culture and from your ancestors who sailed there and lived up there?

MURPHY: Uh, I think [CLEARS THROAT] the waa have so much um … so much lessons can come from—from the waa. And uh, one thing we say is, He waa he moku, he moku he waa. So the canoe is an island, an island is a canoe. And um, when we go on these voyages where we're out of the sight of land for, you know, more than a day, um, you really … you really realize the—the importance of taking care of that waa that you're on. Um, you know, the—the food and water we bring on the waa will last us for the duration of that trip. Um, the people that we're on the waa with, you know, that's … that's ohana. You know, you—you have to get along; you don't really have a choice, there's no—uh, not a lot of privacy, you know, it's small. It can be small spaces if you um … think of it that way, uh, or it can be totally comfortable and—and just [CLEARS THROAT] needing to work together as that ohana, as that team to get to your destination. Um … listening—you know, having the leadership onboard, the—Mau says that the—the navigator is your father, and the canoe is your mother. And so again, that kinda reaffirms or um … has you look at it in terms of a family. You know, your—the crew members are the—the children, you listen to your parents and you'll get to where you need to go. Um, take care of the waa; before you go on these voyages, you know, making sure that—that she is seaworthy and safe. [CLEARS THROAT] And so when you're out on the ocean, you can, you know, you can um, rest easy, maybe, knowing that the canoe is in good shape. Um, and so all of those—an—and just the values of—especially of malama to me is the—the main one. They all translate back to the bigger waa that we live on. Um, and … you know, we do have um, limited resources. It's not as—um, you don't realize it as quickly, maybe, as you do on a waa, because you know, that's like survival. You know, if you run out of water … um … can't survive without water. But you know, having … having those kinds of lessons brought back to the—the bigger islands, and how do you take care of those uh, resources, the food and water, taking care of each other, um, of yourselves too, and um, and the islands so that you know that it will be healthy and it will um, take care of you throughout not just your life, um, but … for um, until forever, you know. And so … I think the—the waa is a really awesome … um … island uh, for us to learn from how to live better on the main islands, I guess. And I think that's something that maybe um … uh … maybe—I don't know about easier, but it's—it's

a good way to—to—to teach people, young people, older people. I mean, I learned plenty from being on the waa, you know, just—just realizing that. You know, how um … how sensitive our environment is, and—and especially you know, having that relationship with nature. Again, you know, being able to um, understand weather and the ocean, and how everything works, and the---cycle of life and how we're all connected. And um … um … yeah. I forget where I was going with that, but … [CHUCKLE].

QUESTION: Great.

MURPHY: It's just a good classroom.

[GENERAL CONVERSATION]

QUESTION: Scientists and visitors who go up to the Northwest Islands might not know too much about the culture, but they know—I mean, [INDISTINCT] reasons why they're going to the Northwest Islands is the environment.

MURPHY: M-m.

QUESTION: What would you want them to know about the Northwestern Hawaiian Islands and what it means to the Hawaiians and [INDISTINCT]. What would you want to tell them?

MURPHY: Um … h-m … I guess I would—I would hope that, you know, people going up there, anybody would um … would know that, you know, um … our kupuna had this awesome relationship with um, with their honua, with the ocean, with the land, um … and had an understanding of how everything … was connected, how everything worked. Um, and us living as people, living with you know, with the land, with the ocean, um … and as—as caretakers of—of this place. And I think um … you know, that … idea that, you know, everything in nature has—you know, has a spirit, has an essence, and um … you know, because it—everything has life, um, our kupuna and us, I think, have that respect for, you know, these places, an—and that um … I guess uh … part of us is to … or part of our kuleana being here is to take care of—of those islands. And um … although we who live on the main islands cannot always go up there—I mean, it's … awesome [INDISTINCT] protect the place, but it's still our kuleana to take care of. Um, so I think looking at the ways that our kupuna knew how to manage their resources um, is something that we should all look at uh, when we think about, you know, how should we malama the—those places. Uh, so just—I guess mostly that, just um … maybe learning from or knowing that—that point of view that our kupuna had when they—you know, when they go to these places or um … even on our main islands, you know, just that value of malama. And um, going to these places with

respect and aloha, and um … knowing that we do have plenty to learn about—about all of these places, the—those islands up there, um, the ocean surrounding them. Uh … yeah; and just I think we can learn a lot from … from the ike of our—of our kupuna.

QUESTION: What [INDISTINCT]. You know, you were talking [INDISTINCT]. Let's go to—you know, having voyaged a lot and you know, actually—

MURPHY: M-m.

QUESTION: --navigated to an island, and having those experiences and understanding [INDISTINCT] do that. After experiencing all that, how does that make you appreciate more, or what does that make you think about what your ancestors did when they first, you know—

MURPHY: M-m.

QUESTION: --launched off from the Eastern Pacific and Western Pacific and made their way across [INDISTINCT] the Pacific.

MURPHY: M-m.

QUESTION: Sometimes just kinda exploring, sometimes …

MURPHY: Yeah. It just—I guess um … I'm more and more, I guess um, realize how, you know, how brave they were, how courageous um, they were, um, to—to leave—especially leaving an island, maybe not knowing if you're gonna get to wherever you're trying to go, or not knowing what you're gonna find. Um … I think … it just, you know, reaffirms to me that they were the—the greatest explorers of—of their time, of that time. And um … again, just appreciating that relationship, I guess, they had with nature. And um, you know, I don't know exactly why they—you know. How did they know they would get to land? You know, a lot of people ask, you know, how—how did they know. Um, and I'm not sure, but I mean, again, because they had this relationship with nature, you know, they realized migratory patterns of birds or you know, certain um … sea life. So I think um … for me, it—it … it uh … it does make me very proud of—of coming from that kind of that legacy, having that seafaring heritage, and really wanting to um … keep that alive and—and growing, and—and I think for—for us as people to—to know how akamai our kupuna are, where um … and how akamai we are and can be in—in learning from them. Um … I think it's uh … it helps—it helps all of us, you know, our self esteem, health, um … it's … I guess um … gives hope, I think, not just to young people, but older people like me. [CHUCKLE] Um … but I don't know; it just—it just makes me really proud to be, you know, who I am and from here. And I think if—if every … everyone here

lives in Hawaii has—you know, has that um, ancestry um, could be proud of—of the people we come from and where we come from. Um, by knowing that, that they set off, you know, on these … uh, expeditions and um … had that … that relationship um, with the world, um, the understanding, I think um, it's something for all of us to be—to be proud of and that we can all learn from.

QUESTION: So now kinda looking forward. You're the first time, fulltime, the first fulltime voyaging instructor at a university?

MURPHY: Um … I guess; I don't know. I didn't think of it that way. Um … we're trying to … at—at Honolulu Community College, um, and then—and there have been other voyaging courses offered, um, still happening at UH Manoa and at Windward. Um, and just [CLEARS THROAT] uh, at HCC, what we're trying to do, at Honolulu Community College, is expand on that. So … already in place—I mean, I took that voyaging course at Manoa ten, eleven years ago, you know. And so um … now … at HCC, uh, I think the … the university system is uh, is realizing the importance of—of that kind of learning, of experiential learning, um, and the … the value of the—the waa as a classroom. Um, and it's not just learning voyaging, but through voyaging you learn about your world and—and everything. I mean, so this—this kind of Hawaii ocean studies uh, kind of a program is something that, you know, um … we're hoping uh, young kids—I mean, most people that live here love the ocean. Um, so why wouldn't you want to learn on the ocean. Uh, if school every day could be going on a waa and—or you know, just being on the water, um, I think more keiki would go to school [CHUCKLE] every day. But um, so I think anyway, the university sees that—that importance of—of—of um … an ocean … related program an—and the waa being a perfect uh, kind of a classroom. So we're just trying to expand on that now at—at the community college, and hoping that you know, it's something that can be um … translated to other you know, system wide um … programs and—and just build on the—the voyaging knowledge that has been learned and what we're continuing to learn.

[GENERAL CONVERSATION]

QUESTION: Explain just maybe a little bit about the usefulness of Nihoa. You kinda touched on it, but you kinda slid by it. The idea that you can get—because Nihoa is so small, that your accuracy has to be good enough. Even though it's only twenty-four hours—

MURPHY: M-m.

QUESTION: --you still have to be dead-on, and how that multiplier works for like a month-long voyage—

MURPHY: Ah.

QUESTION: --versus the twenty-four-hour voyage, because of the expanded land target being so much smaller.

MURPHY: Yeah.

QUESTION: You can answer to him.

MURPHY: [CHUCKLE]

QUESTION: Like how you would utilize Nihoa as a training base.

MURPHY: Okay.

QUESTION: Based on the expanded land target.

MURPHY: Okay. Okay. [CHUCKLE]

QUESTION: Okay.

MURPHY: Okay. Okay; so how do I start a question with that. Um, so mostly … I'm answering why Nihoa is so important for the training—

QUESTION: As a training—

MURPHY: Expand on that training.

QUESTION: Yeah.

MURPHY: Okay. Uh, how big is Nihoa, again?

QUESTION: [INDISTINCT]

MURPHY: Hundred seventy-one acres.

[GENERAL CONVERSATION]

MURPHY: Okay; so [CLEARS THROAT] … I guess the importance of Nihoa as an—an island to train navigators to—to navigate to, um, it is a tiny island. Um … it's only … it's only an—an overnight, twenty-four to thirty-hour voyage, maybe, from Kauai. Um, but … you see—when we saw Nihoa, we saw it from maybe thirty miles away. Um, the cliffs are about, I think, nine hundred feet tall. Um … so … in the preparation for, you know, navigating a trip like that, you—okay, you study the island, how big is it,

how tall is the island, how far away might you see it from. Um … and you take in all the—uh, you account for current drift, things like that uh, when you're making that course line. So for that thirty hours or you know, between twenty-four, thirty hours, um, you're trying to … maintain the canoe on that course. Um, if you … get off that course and you're maybe forty miles away from the island, you could sail right by it and not even know. Um, so it's … again, a really good testing grounds. Um … it kinda reminds me of uh, a story one of the aunties from—or kupuna from the Big Island told about um … when they train navigators, if the navigator didn't … you know, accomplish um, what he or she had set out to do, they would come home and be farmers. [CHUCKLE] So if you miss that island [CHUCKLE], it's um … back then, at least, I'm sure it was, you know, Okay, well, y—you're not gonna be a navigator, you know. Um, so that's uh … now—nowadays, I think we have a little bit more—you know, we're trying to expand that knowledge, we're trying to teach it. So Nihoa is an—an incredible place to sail to, because it's far enough away from the main islands that it's that long voyage condensed into, you know, a one, two-day period, and um, it's so tiny that you have to be totally accurate. You can't be—I mean, thirty miles is half a degree. Uh, one degree is sixty miles. If you're, you know, ten miles off, you could miss your island. Um, and then you know, I'm sure that nervousness would set in. You know, you don't see the island when you think you're going to, did we pass it, you know, are we east or west of it. Um, so that … um, the beauty of that kind of a training trip is you have to be, like, dead-on accurate. Um, versus if you were gonna sail a voyage to someplace like Tahiti from here, um, it may be thirty days away, but um, you have like a screen of islands. So you're not just aiming for a tiny rock in the middle of the ocean, but you're—you're—you're sailing south heading towards a screen of—you got Tuamotu Islands, and you've got the Society Islands. So you're bound to see something. [CHUCKLE] I mean, not to say that a navigator can't—doesn't have to be on it, but you're not just sailing for one pinpoint rock in the middle of the ocean, you're sailing for an expanded target or expanded landfall. Um, so you … as a navigator, you would sail um—you know, keep track of, again, like on the way to Tahiti, um, keep track of the—the waa on the course of that reference line, um, but you're—you're aiming for a big um—again, like a big back—big screen of islands. Um … so Nihoa is … uh, you have to be totally accurate in that short amount of time. And … um … that's a good training for being that accurate on the long voyages, but then you have to—you have that thirty days or so of—of kind of cushioning or buffering. If you're ten miles off, you know, you—you won't be—it won't be tragic. You know, it's um … it's a little more … uh … I don't know what's the word, but yeah. Nihoa is a—a challenging navigational … learning experience. [CHUCKLE]

[GENERAL CONVERSATION]

QUESTION: There's this idea that when we sail there, there's this reconnection—

MURPHY: M-m.

QUESTION: --because of the fact that Hawaiians lived there in hundreds of years, and canoes haven't gone there traditionally in a long time, except for maybe some of the oral traditions.

MURPHY: M-m.

QUESTION: Niihau; but what were your feelings seeing not only Nihoa, but the whole archipelago and how pristine it was, versus what's here, and what—

MURPHY: M-hm.

QUESTION: --is degraded here, and what—can you compare it and contrast it a little bit and talk about what your reaction was to the place [INDISTINCT]?

MURPHY: M-m.

QUESTION: As opposed to—

MURPHY: Okay.

QUESTION: --other vessels.

[GENERAL CONVERSATION]

MURPHY: But um, I guess—okay; so part of that—that um, voyage when Hokulea sailed throughout the kupuna islands all the up to Kure, um, it was to kind of um, allow … Hawaii and whoever else wanted to follow um, the voyage, but to see those islands, and to be able to learn from that kind of voyage and going up there. And um … and to see the … how healthy or unhealthy it is there, and comparing them to places um, that we have back here um [CLEARS THROAT], on the main islands that we live on. Um, comparing maybe the abundance of whether it's reef fish or the predators, you know, the ulua and the—and the mano, the sharks, um, to the abundance that we have in our main islands, and why is there that difference. So [CLEARS THROAT] the—the kinda theme of that—that particular voyage was navigating change, and changing people's maybe um … perspectives or um, attitudes and—and—and behaviors towards what we do in our main islands. Um, so you know, why is there—why are there so many more ulua an—and sharks there, maybe, than you know, some people go diving here and you don't see much. Uh, maybe one or two sharks or something, but [CLEARS THROAT] you know, is—is that

because the food chain there is—is a lot healthier than it is here, you know. Um, being protected, um, people can't just go and—and fish out everything until it's gone. You know, it's um … places here … um, how—how do people um, manage what they take, you know. Uh, I hear—I'm not—I'm not a lawaia myself, but I do hear some um … stories from friends who say, Oh, you know … you know, guys just—they'll take fish, even if they don't need it, because there's that mindset that, Oh, if I don't take it, somebody else will, the next guy will. Um, but again, going back to that—that ike of our kupuna that, um, you know, take what you need to feed yourself, your family, or you know, what you're gonna share uh, with the—with the community or what not, um … and … how can we … kind of um, look at those kinda management values um, and apply them here, even if they're not you know, maybe law or regulated, but just within the lawaia community, you know. Um [CLEARS THROAT] … you know what; I think I'm going off from what the original question was. But um, I think going to those places, I was—it really opened my eyes and I was happy to see um, the amount of honu or—or um … birds that lived on those islands, and um … although they did go through—those islands did go through a lot of change with um, people being on those islands, there was uh, some devastating human impact. But seeing how um, things can come back. Um, for example, at Laysan, we were able to go on land um, on the island and help with some things. So you see one, um [CLEARS THROAT]--I mean, one thing is, it's—it's awesome that you see this abundance of life and um, you see the—the turtles at French Frigate Shoals, um, that we know continue to—to come to the main islands and go back there. But [CLEARS THROAT] you also see the—the devastation of—of plastics and nets, and you know, this marine debris that pile up on those islands, because they are a screen across the Pacific. Um, so even though we can't go up there [CLEARS THROAT]--you know, people can't go up there all the time now, we still affect it by um, what we do in our oceans and coastlines, and um … so it was … uh … see, my question's going longer than your—your—I mean, my answer's going longer than your question. [CHUCKLE] Um …

QUESTION: I guess for you, like, what did you see? Describe to us what it felt like to be there in the context of the pristineness [INDISTINCT].

MURPHY: M-m. [CLEARS THROAT] The pristineness on the canoe?

QUESTION: Well, from the platform of [INDISTINCT].

MURPHY: Uh, yeah, yeah; okay, okay. Um [CLEARS THROAT] …

[GENERAL CONVERSATION]

MURPHY: Okay; so that reconnection. Being um, being up there in the kupuna islands and voyaging there from the uh … from a waa, um, and feeling that, you know, this is the way that our kupuna traveled, this is um, probably the way they saw the islands for the first time was from the platform of a—of a voyaging canoe, of a waa, um … it's just … I don't know. There's—it just invokes so much feeling than just um … you know, something that in your naau, you just feel connected again, maybe. Uh … um … I don't know how to describe it. But … um … it's—maybe it's that feeling in the naau that makes me keep wanting to voyage; you know, to keep feeling that, to um, feel that reconnection with our kupuna, um … and that desire to see through their eyes, maybe, um … and understanding the world, and—and … and the importance of taking care of it. Um … I guess that's …. [CHUCKLE] I don't know. [CHUCKLE]

QUESTION: I have one more question.

MURPHY: Yeah.

QUESTION: Sorry; it's one that I skipped over. It's sort of a broad look at, you know … voyaging was a big part of the peopling and the entire culture of Polynesia and the Pacific for a long time, but there was a demise—

MURPHY: M-m.

QUESTION: Now there's a resurgence. I was wondering if you could talk a little bit about like what's the state of voyaging today in your mind, across the Pacific—

MURPHY: M-m.

QUESTION: --and what can the other—I mean, you said there's Mau, just …

MURPHY: Oh, rec—recognize the other—

QUESTION: --five navigators in Hawaii and—

MURPHY: Yeah.

QUESTION: --five …

MURPHY: I think—was it four of them?

[GENERAL CONVERSATION]

MURPHY: Yeah; well, they're um … see, back in—I wasn't around yet, but in ninety … before the ninety—before … the 1995 voyage, when Hokulea, Makalii,

Hawaii Loa, sailed from here to Tahiti, um … they trained a bunch of um … Polynesians. So there was a big training here in Hawaii. Um, since the time the Hokulea had, for example, gone to Aotearoa, they built a voyaging canoe there, Te Aurere. And so they had this big training here in Hawaii with Mau an—and … his students, um, so that … these—these um, extensions or—our ohana in the South Pacific could learn how to navigate their canoes. So before that '95 trip, there was a big um, navigation training. And so canoes from Tahiti, from Rarotonga, from Aotearoa, joined the canoes from Hawaii in Raiatea at Taputapuata. So that um … that was ki—I think there hasn't been one big one like that since then, but so there was that um … need to train navigators from the South Pacific. And the—the reason, really, they got pwo this past year was so that, you know, they're all … were all equal, so the Hawaii and the—the polyne—the rest of the Polynesians, you know, that ohana stays um … you know, keeps that kuleana of needing to continue to teach and recognizing the—the accomplishments of everybody.

QUESTION: Keeping that in mind, like—

MURPHY: M-m.

QUESTION: What do these [INDISTINCT] cultures that are now experiencing a resurgence; what can they or what are they offering each other, and how is their relationship with each other helping voyaging tradition to stay alive—

MURPHY: M-m.

QUESTION: --and prosper?

MURPHY: Uh, I think more and more um … all the ohana waa are realizing the importance of—of um, doing things together and supporting each other, because um, you know, thirty-three years ago, there was one voyaging canoe. Um, over that … thirty years um … canoes have come up in other islands in Polynesian, um, other of our main Hawaiian Islands; so … you know, that nee—that—that realization that these waa are um … are great tools to—to relearn an—and kind of reawaken that—that ike, that knowledge that may have been sleeping for a while, um, but there's … [CLEARS THROAT] um … there's a big—I guess one of the big things is—is funding with all the canoes. I mean, once you build a canoe, the hard part is maintaining it, and—and having the leadership to sail them. So there's that need to um, continue to train leadership, but also to continue to support each other so that the canoes can continue to voyage. And that's, you know, having the support—financial support and—and community and people support to keep them sailing. So rather than um … uh … you know, going after the same … um, or—I should say, rather than

competing for those kinds of resources, the ohana waa you know, not just Hawaii but you know, the—the Pacific ohana waa um … realizes that need to stick together to um … help each other get those kinds of resources, so that the waa can continue.

[GENERAL CONVERSATION]

QUESTION: How are they working together [INDISTINCT]. I mean …

MURPHY: M-m.

QUESTION: Is it like … I guess …

MURPHY: Well, I mean, like with this—the next voyages coming up, there's uh … talk about—like Aotearoa is building another canoe. And so their waa—their waka will be launched in August. And um, with Hokulea's upcoming voyaging plans, whether it's to Aotearoa, to Pacific wide, or um, to wherever, um—I don't know if I can say that. [CHUCKLE] Uh, the canoe from Aotearoa, for example, wants to join Hokulea at, say, Rapa Nui. So this idea of the voyaging canoes, you know, coming together at another … at an island um, somewhere in Polynesia, just to reconnect um … uh … yeah; just—yeah, realize the good work that everybody's been doing. I think that's … there's an importance for the canoes to—to maintain the connections with each other, and um … and continue to voyage throughout Polynesia.

[END]