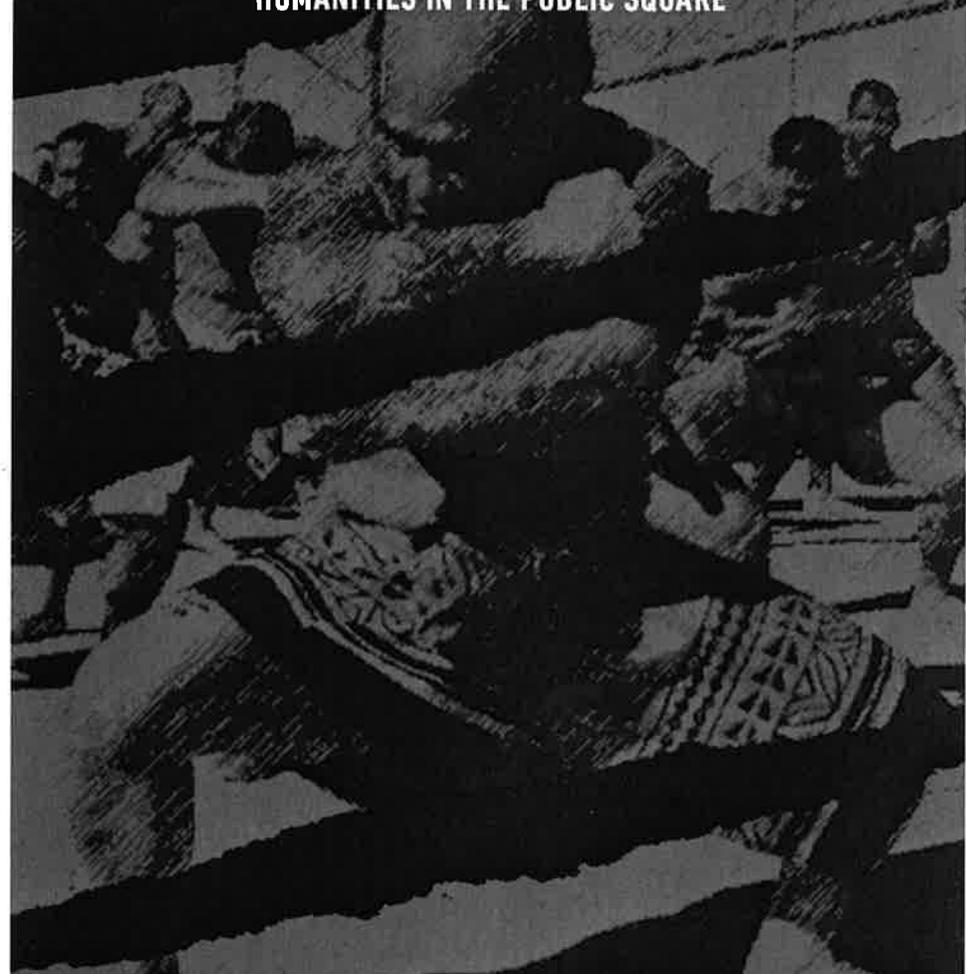


HAWAII COUNCIL FOR THE HUMANITIES & HAWAII INTERNATIONAL FILM FESTIVAL PRESENT

FILM FOR THOUGHT 2017

THE  
**COMMONGOOD**

HUMANITIES IN THE PUBLIC SQUARE



BECOMING WHO I WAS | ISLAND SOLDIER | KEEP TALKING | OUT OF STATE | POINT OF NO RETURN

## **TABLE OF CONTENTS**

<b>INTRO ESSAY BY BOB BUSS</b>	1
<b>BECOMING WHO I WAS</b>	2-5
<b>ISLAND SOLDIER</b>	6-9
<b>KEEP TALKING</b>	10-13
<b>OUT OF STATE</b>	14-19
<b>POINT OF NO RETURN</b>	20-23

## THE COMMON GOOD: HUMANITIES IN THE PUBLIC SQUARE

Philosopher and novelist Iris Murdoch, drawing inspiration from modern idealist Simone Weil and Plato, once said: "Anxiety most of all characterizes the human animal.... It is a kind of cupidity, a kind of fear, a kind of envy, a kind of hate. Fortunate are they who are even sufficiently aware of this problem to make the smallest efforts to check this dimming preoccupation."

Perhaps not the most positive place to begin. But it is hard to deny just how stressful, divisive, and disconcerting our world is today. The news seems designed to challenge our empathy, limit our openness and tolerance, and compromise our capacity for hope. And, as the five films in Film For Thought films this year show, seeking "The Common Good" can reflect a paradox. We begin by looking for shared values and come away finding how many "others" do not see the world as we do. For example, the clash between the modern world, and its sometimes nasty politics, on the one hand, and traditional cultural values, with their fragile ties to indigenous language and worldview, on the other, forms a backdrop for several of our films this year.

The humanities are all about telling stories. But this requires a common context and willingness to listen, what M. Puakea Nogelmeier calls "looking forward and listening back," neither of which comes naturally when counter forces close our eyes and ears. "Some (Hawaiian) stories have no voice now.... Modern audiences have not heard the stories, retold them, or made them part of what we know and believe today" (Mai Pa'a I Ka Leo, 2010, Nogelmeier). But the stories must be told.

As we find in the documentary KEEP TALKING, without a community of traditional language users and thinking, the old stories are lost and a core part of Native identity lost with it. In BECOMING WHAT I WAS, learning itself, the very institutions of teaching and knowledge, begin to fade away. Such diminishing can also come by way of exiled incarceration. In Slavery By Another Name, historian Douglas Blackmon writes about the forced labor by imprisoned American black men and women. The film OUT OF STATE tells us about the cultural isolation and loss by Native Hawaiians in prison on the U.S. mainland. Still, many of the stories in Film For Thought 2017 refuse to shut out hope and inspiration: Revealing an indomitable connection to the larger world. We see this dramatically illustrated by a journey into the unknown in POINT OF NO RETURN and sacrifices for family and community in ISLAND SOLDIER.

The idea of a practical and compassionate philosophy of life, a philosophy that exists for the sake of human beings, addressing their deepest needs, confronting their most urgent problems, to bring them to some greater measure of flourishing, lies at the heart of the humanities. It is found in Buddhist sutras, Christian psalms, Sufi poems, and the writings of Greek Stoics. It can lead us to see ourselves as "citizens of the world," as Patricia Halagao says in her essay. We cast our karmic net wider, and see our lives as a worldly art.

The Common Good: Humanities in the Public Square is about "talking story" with each other, taking the time to listen, being inspired, and looking beyond our immediate vicinity. It is an art that leaves "fake news" at the doorstep and commits us to seeking the truth -- starting with the assumption, widely enough shared in wisdom traditions around the world, that all human beings are equal bearers of human dignity, that they must be free to engage in what religious writer Paul Tillich called our "ultimate concerns." Film For Thought indeed!

**BOB BUSS**  
EXECUTIVE DIRECTOR  
Hawai'i Council for the Humanities

# BECOMING WHO I WAS



HAWAI'I PREMIERE  
SOUTH KOREA 2017 | LADHAKI, TIBETAN W/ENGLISH SUBTITLES | 95M

**7-NOV 7:30 PM DOL**

**8-NOV 3:00 PM DOL**

## SYNOPSIS

In northern India's sparsely populated and mountainous Ladakh region, an impoverished young boy is discovered to be the reincarnation of an esteemed, high-ranking Tibetan monk. Born displaced from his original monastery in Tibet, the boy is denied his rightful place. Amid growing doubts and mounting expectations in the community, the boy and his elderly godfather embark on a gruelling, improbable trek across India to return the young monk-to-be to his rightful monastery before it becomes too late.

Filmed over eight years, we witness an incredibly intimate bond of friendship between the future religious leader and his godfather, whose devotion and selflessness in care for the boy is truly touching. The film has a stirring and awe-inspiring air of serenity that befits its subject. Striking drone shots use the powerful magnitude of the natural landscape, particularly in the final touching moments in the snowy mountains. An evocative exploration of culture, tradition and identity, BECOMING WHO I WAS artfully captures the universal truths of unconditional love, family bonds and sacrifice.

**DIRECTOR** Moon Chang-Yong  
**SCREENWRITERS** Moon Chang-Yong  
**PRODUCERS** Jin Jeon  
**CINEMATOGRAPHER** Jin Jeon  
**CAST** Angdu Padma, Rigzin Urgain

## THOUGHTS

In literature, philosophy, and social sciences, the modern era is defined largely by people's desire to know who we are, to discover or create ourselves first as individuals distinct from our communities—and also, later, as members of a community. This need arose as the collective communities of homelands, and village and family were being—and continue to be—redefined before our very eyes by nation states, identity politics, and other forces. Personal identity is no longer a “given,” no longer determined solely by the conditions of our birth and whom we are born to.

The Buddhist doctrine of no-self brings its own special twist to these debates: if the self is an illusion, who is it who becomes enlightened? Who is it who strives toward enlightenment?

Padma Angdu, the child hero of *BECOMING WHO I WAS*, straddles these neat dichotomies of modern individualization which have defined the search for self over the past two centuries: me versus others, self versus group, belonging versus not belonging, knowing who you are versus not-knowing.

Angdu, whom award-winning Korean documentary filmmakers Chang-Yong Moon and Jin Jeon followed from age four to twelve, is the son of peasants from the Kham region (now partially in Tibet). But from early childhood he showed knowledge of a previous life as a lama, one of a class of special Buddhist teachers regarded as enlightened, whose wisdom is passed down after death into a new incarnation. Buddhist experts confirmed it: he is the reincarnation of a famous former lama.

In spite of his previous achievements and his accumulation of good karma from a previous lifetime, Angdu must be educated anew in the beliefs, responsibilities, and especially the wisdom and compassion of Buddhism. But Tibet's conversion from an independent religious state based on its own form of Buddhism (a form of Vajrayana or “Esoteric” Buddhism), to an “independent autonomous region” under China's governing, has made this education nearly impossible.

A country doctor, Rigzin Urgain, nonetheless undertakes this task, raising him as his beloved child, while also doing everything possible to inculcate Angdu's awareness of his special identity and innate qualities. It is this eight-year-long undertaking that is the subject of the film. It culminates in the special “hero's journey,” full of trials and obstacles, that Angdu and his teacher must undergo as the child lama prepares for adulthood.

For by the time Angdu reaches age twelve, Urgain has come to an impasse—the student requires more specialized training, beyond the abilities of a country doctor, educated though he is. They walk to India, then to Tibet, to find an appropriate place for Angdu to continue his studies.

The documentary enables us to witness the spontaneity and joy, as well as the disappointments, fears—and the cold!—in the lives of the child and his teacher. We follow their ups and downs, so different from ours in so many ways—yet so similar in their emotional range. We see for ourselves the distant mountains—and begin to imagine the effect that landscape might have not only on their lives, but on their spirituality, their understanding. Would it be possible to view those distant vistas, almost unimaginably far for us, without recognizing the importance of the far-off? of our actions in this life on subsequent lives, of our actions on others?

The film shows little interest in the teachings of Buddhism or in distinguishing this form of Tibetan Buddhism from other sects, nor in the ideological differences with the Chinese, nor the Chinese government's criticisms and curtailments of religious freedom—although these define the little lama's life. The monks from what should be his home monastery do not come for him; he and his teacher are told they will be imprisoned if they continue their course to the monastery where he hopes to study. The removal from any social, political, or historical context is disturbing from a scholarly point of view. But from a religious point of view, a Buddhist point of view, it contributes to our understanding.

*BECOMING WHO I WAS*, directed, shot, and edited by Chang-Yong Moon and Jin Jeon, is the latest in an emerging tradition of Korean feature films on Buddhism that seek to exemplify in the filmmaking processes themselves the principles of Buddhism. The cinematography somehow manages to recapitulate their spirituality as well as their journey. It won the Grand Prix for Best Feature Film at the Berlin Film Festival 2017 and major awards from the Moscow, Seattle, Zurich, and London international film festivals, as well as half a dozen more specialized awards.

### MARA MILLER

Independent Scholar of  
Asian and Comparative Philosophy and Aesthetics

# ISLAND SOLDIER



HAWAI'I PREMIERE  
UNITED STATES 2017 | ENGLISH | 85M

3-NOV 8:15 PM DOL  
5-NOV 1:45 PM DOL

## SYNOPSIS

ISLAND SOLDIER is a feature documentary that interweaves the personal stories of Micronesian soldiers serving in the US military and the experience of their families back home in the islands.

We journey from one of the most remote islands in the world to the front lines of war in Afghanistan in 2013. These non-US citizens mostly serve in the infantry and have extremely high casualty rates, dying at a rate that is five times higher than that of fellow soldiers born in the 50 states. In following the odyssey of young men from the island of Kosrae, we glimpse an intimate perspective from parents grappling with the absence of their precious children, humanizing the repercussions of America's foreign wars, and the changing fabric of a small island nation on the brink of economic and environmental collapse.

Told through the intimate personal odyssey of the Nenas, a family strives for their piece of the "American Dream", and dealing with the consequences of military service against the backdrop of a pristine Pacific island on the brink of economic collapse.

<b>DIRECTOR</b>	Nathan Fitch
<b>PRODUCERS</b>	Bryan Chang, Fivel Rothberg, Nathan Fitch
<b>CINEMATOGRAPHERS</b>	Nathan Fitch
<b>CAST</b>	Mario Robles



## THOUGHTS

ISLAND SOLDIER is a documentary film that investigates why Pacific Islanders from the region of Micronesia enlist in the United States military. It explores both the economic and the political pressures that are motivating many young Islanders to emigrate and the intimate ways they remain connected to their families and island communities at home. Primarily told by Micronesian people, ISLAND SOLDIER gives voice to Pacific Islanders from Kosrae, one island nation in the Federated States of Micronesia (FSM), who have been dramatically impacted by colonization and militarism over the last century.

As the newest wave of Pacific Islanders to the United States, based on a treaty called the Compact of Free Association, the peoples from the FSM can travel, live, and work legally in the US and its territories and are eligible to serve in the US military. So far numbering about 50,000, Micronesians from the FSM can be found living in the Territory of Guam, the State of Hawai'i, and in growing numbers on military bases like Fort Hood in Texas and Fort Lewis in Washington. Together with the other groups in Micronesia—namely, Pacific Islanders from the Republic of the Marshall Islands, the Republic of Palau, the Commonwealth of the Northern Marianas, and the Territory of Guam—they make up the highest participation per capita among all ethnic groups in the US military. For this reason, the Pacific is often viewed as a "recruiter's paradise."

The film follows three young men who hail from the small island of Kosrae as they leave the slow pace of island living, enter basic training, and are eventually deployed in the battlefields of Afghanistan. As a visual storyteller, Director Nathan Fitch shot the film in an observational style, attempting to capture events as they unfolded as much as possible. To my knowledge, this is the first multisite film that brings together firsthand accounts of life in the islands of Micronesia, on US military bases, and in war-torn Afghanistan.

It is difficult to imagine why non-US citizens of a developing country chose to serve the foreign interests and military policies of another country. At their most straightforward, the motives for their enlistment can be linked directly with economic factors and their desire to support their young families. We learn of the incredible wage differences between the average yearly income in the FSM of \$2,000 versus a starting salary in the US military of \$18,000. For US Army Sergeant Kilfrank Sigrah, stationed at Fort Carson, Colorado, life appears comfortable and secure for him, his wife, and his young children, who seem to be living the American Dream. "Back in Kosrae," Kilfrank states, "I was an elementary teacher. I loved what I was doing. But the salary

is like chump money. A private here in the military would be better off. . . . Being here in the United States is an opportunity to raise my family, I want my kids to have a good education so they'll be able to have good jobs."

Back in Kosrae, we meet Madison, the father of the second featured soldier, Sergeant Arthur Nena, who is stationed in Fort Benning, Georgia. Madison provides a portrait not only of a loving father coping with the absence of his son but also of Kosrae Island and its people—peaceful, self-subsistent, and God loving. His knowledge of fishing and farming are displayed in images of him clearing the lush jungle with his swinging machete, harvesting bananas, preparing soft taro, and fishing hook-and-line in a small fiber boat beyond the reef. Madison's strength and assuredness, however, are intertwined with helplessness and worriedness because jobs on Kosrae are scarce and he cannot afford to send his children to school or even help them to finance and build a house. With Arthur away, life is difficult for Madison: Who will fish? Who will farm? Who will he pass on his skills and knowledge to? Nonetheless, Madison wants Arthur to succeed in the "real Army." Thus, the film reveals a very difficult balance between wanting a better life for your children amid the risk and turmoil of war, as well as a desire for children to return home amid a growing dependency on the US military and US funding for Kosrae's wellbeing and survival.

Finally, we meet Sergeant Sapuro Bright Nena, affectionately known as "Sapp," who died in Afghanistan in September 2012. Sapp's character—jovial, fun-loving, and giving—is revealed through two other characters, his best friend and his mother. His best friend, Sergeant Mario Robles, three years after Sapp's death, makes the journey to Kosrae to pay his respect to Sapp's family and to visit his "brother" at his gravesite. Through their friendship, we learn more about how ordinary people risk their lives to keep others safe. In some ways, ISLAND SOLDIER's most compelling character is Sapp's mother, Maryann, because it is through her pain and the loss of her son that an American audience is forced to think about the contributions and sacrifices that Micronesians as non-US citizens make to the US Armed Services. In her words, "We don't vote, but we can get killed. We can serve and get killed."

### LOLA QUAN BAUTISTA

Associate Professor  
Center for Pacific Island Studies  
University of Hawai'i at Mānoa

# KEEP TALKING



**NORTH AMERICAN PREMIERE**

**UNITED STATES 2017 | ENGLISH, ALUTIIQ W/ ENGLISH SUBTITLES | 79M**

**6-NOV 8:00 PM DOL**

**10-NOV 4:45 PM DOL**

## SYNOPSIS

KEEP TALKING follows four Alaska Native's fighting to save Kodiak Alutiiq, an endangered language spoken by less than 40 remaining Native Elders. Campers, teachers and Elders load up and journey by vans and boats to remote Afognak Island, once their homeland before they were displaced by a tsunami in 1964, to start teaching kids Alutiiq.

At the camp, Sadie, a troubled teen, is inspired to begin learning the language and dances of her ancestors. As the Elders speak, a history of shame, oppression and assimilation is revealed; U.S. run Indian boarding schools systematically beat the language out of indigenous people in the states for almost 100 years, starting in 1887 and continuing as recently as the 1980's. "Kill the Indian, save the man" was the rallying cry uttered by Captain Richard H. Pratt as he set up one of the first boarding schools with brutal methods to "civilize" the "savages." At this remote island camp we meet a few brave Elders defiantly speaking their language; a simple act which goes against these 100 years of systemic cruelty. The women fight to overcome historical and personal traumas to find joy and hope in the revitalization of their cultural heritage.

**DIRECTOR** Karen Lynn Weinberg

**PRODUCER** Kari Sherod

**CINEMATOGRAPHER** Nara Garber

**CAST** Candace Branson, Sadie Coyle, Marya Halvorsen

## THOUGHTS

KEEP TALKING introduces language and cultural revitalization taking place in Kodiak, a town of 6,000 on Kodiak Island, Alaska. Elderly native speakers of Alutiiq language living in and around Kodiak are mostly ex-residents and descendants of a rural village on the neighboring Afognak Island that was destroyed in 1964 by an earthquake and tidal waves. The tribe who had inhabited the village never moved back to the island, but 50 years later, a group of native-speaking elders who have been working with local scholars is drawn together to support the teaching and learning of Alutiiq language and culture. They work with the young people and their teachers, who are also students of the language, both in a language club in Kodiak and in a camp retreat on Afognak Island, not far from the deserted village site.

There is focus on a few individuals, each having different settings and motivations, but all sharing a passionate drive to save the language, lest it be lost. "I don't want to lose my heritage," says 13-year-old Sadie, noting that her grandmother had been in the first Alutiiq dance troupe. Sadie gives glimpses of how important it is for her to be a part of her own cultural lineage and how fragile that hope seems for her. The leaders and elders ceremonially bestow a strong name, Ugausqaq, or "Kind One" to empower her. Several young teachers and leaders explain how their identity struggles were settled by their commitment to learning and teaching their culture. Elders, too, found new purpose and pride in dynamic roles as experts, reconnecting with the best, and sometimes painful, parts of their personal and tribal pasts.

The title of the film, KEEP TALKING, is a line from a set of songs the Alutiiq people had gifted to the neighboring Klinket tribes as a gesture of peace two centuries ago. When Alutiiq revitalization began, Klinket performers brought back the songs, long-forgotten among the Alutiiqs, in a ceremonial return. That touching event, the serendipitous restoration of barely-remembered language and culture gems, exemplifies the myriad efforts, victories and challenges that chart the long individual and group commitment that is critical in restoring, perpetuating, and integrating an ancient and once-thriving

culture. Most of those involved in Alutiiq revitalization are of Alutiiq lineage, but all who commit themselves to the efforts, from the youngest to oldest, find the engagement life changing.

While cultural renewal in a tiny, distant town could be touching but disconnected, KEEP TALKING resonates powerfully with revitalization struggles here in Hawai'i, across North America and in places around the world where centuries of imposition and change have made peoples and cultures disappear or abide in tatters. Those familiar with the still-fragile success at keeping Hawaiian a living language will be anguished by the small numbers of native-speakers and willing learners that make up the entire Alutiiq movement. Hawai'i's four-decade struggle, with far greater resources at hand, still leaves the future of Hawaiian language and culture uncertain. Alutiiq revitalization highlights some of the ways that the setting in Hawai'i has, indeed, been fortunate.

Aside from those who can appreciate the trials of cultural recovery, what is documented in this story of the Alutiiq people touches on issues that affect us all. Individual identity and sense of belonging emerge repeatedly, reframed by changing attitudes and values that shift relations on personal, generational and community levels. Such forces construct and reshape identities in every society. Personal commitment to ventures larger than one's own and the negotiation of passion and drive with the needs of everyday life are elements that will connect with any viewer, anywhere. As such, KEEP TALKING becomes a useful and affirming motto.

### M. PUAKEA NOGELMEIER

Professor of Hawaiian Language  
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University of Hawai'i at Mānoa

# OUT OF STATE



HAWAI'I PREMIERE

UNITED STATES 2017 | ENGLISH, HAWAIIAN W/ ENGLISH SUBTITLES | 79M

**4-NOV 8:15 PM DOL**

**6-NOV 6:15 PM DOL**

**17-NOV 6:00PM PAL**

**18-NOV 5:30PM WAI**

## SYNOPSIS

Shipped thousands of miles away from the tropical islands of Hawai'i to a private prison in the Arizona desert, two native Hawaiians discover their indigenous traditions from a fellow inmate serving a life sentence,

It's from this unlikely setting that David and Hale finish their terms and return to Hawai'i, hoping for a fresh start. Eager to prove to themselves and to their families that this experience has changed them forever, David and Hale struggle with the hurdles of life as formerly incarcerated men, asking the question: can you really go home again?

**DIRECTORS** Ciara Lacy  
**PRODUCERS** Ciara Lacy, Beau Bassett  
**CINEMATOGRAPHER** Chapin Hall



**FilmHawai'i**

[hawaiiifilmoffice.com](http://hawaiiifilmoffice.com)

## THOUGHTS

In 2010 the Office of Hawaiian Affairs published a report entitled *The Disparate Treatment of Native Hawaiians in the Criminal Justice System*. Using statistics from the 2010 census the findings are disturbing. The Native Hawaiian population makes up less than 24% of the general population in Hawai'i, yet they represent 27% of all arrests, 29% of people sentenced to probation, 36% of those admitted to prison in 2009, 39% of the incarcerated population, 44% of the female inmate population, and 41% of parole revocations. Unfortunately these findings are not shocking. The Native Hawaiian community has ranked at the top of all the wrong statistics from life expectancy to incarceration rates for well over a century.

Due to rapid overcrowding within the prison system in the islands, since 1980 the number of people incarcerated in Hawai'i has increased more than 900%, starting in 1995 the State of Hawai'i began exporting prisoners to private for profit incarceration facilities located on the continent. Today about 1,300 prisoners from the islands are incarcerated at the Saguaro Correctional Center in Eloy, Arizona. This practice has received tremendous criticism, especially by Native Hawaiian advocates. Removing any inmates from their support networks and families dramatically increases the trauma of imprisonment and makes transitioning back into the community that much more difficult. This practice is doubly damaging. Native Hawaiian advocates argue, due to the strong connections to family, the land, and community that defines the Hawaiian people and their culture,

OUT OF STATE is the debut feature-length documentary produced and directed by Ciara Lacy. The thought provoking film premiered at the Los Angeles Film Festival in June 2017, and won Best Documentary Feature Film two weeks later at the Cayman International Film Festival. This powerful film examines the impact of removing Native Hawaiian inmates from their indigenous birth lands to be incarcerated 3,000 miles away in the desert of Arizona. Following the journeys of three men at the facility, Lacy examines the impact of being removed from the islands, the influence of Hawaiian culture in these men's lives, and for two their struggles to reintegrate into society after their time is served.

Artfully directed, OUT OF STATE asks a powerful question, who are you? Can you know where you are going, how to make the difficult decisions in life, if you do not know who you are, and what defines you? What is it to be Hawaiian in America in the 21st century? As a Native Hawaiian, can a solid understanding of Hawaiian culture and how it defines you help, or hinder, a former inmate as they try to transition back into the community after being locked up for years? In addition to this powerful question, OUT OF STATE also

hints at and brushes up against many other important issues. What impact do programs designed to ease inmates back into society play?

In a broader context it is important to note that Native Hawaiians share with Native Americans and African Americans many of the same issues including incarceration rates. The African American population accounts for only 13% of the total U.S. population and yet they comprise over 34% of the overall prison population. Native Americans comprise less than 1% of the overall population in the United States and yet across 18 states with reservations they comprise over 28% of those prison populations. Is the fact that the Native Hawaiian people, like Native Americans and African Americans, who never willingly came to America seeking a better life, never came seeking to embrace America's western socioeconomic culture, like every immigrant population who came to America, important? How do these three communities maintain their cultural identities and prosper? Or is that not possible? How should a Native Hawaiian inmate answer that essential question, who are you? These are just some of the powerful issues raised in this important examination into Native Hawaiian inmates being locked up out of state.

### FRANK BAILEY

Assistant Professor of Historical and Political Studies  
Chaminade University of Honolulu

## OUT OF STATE EXPOSES LIFE BEHIND BARS IN ARIZONA

For the past two decades, Hawai'i has been shipping inmates to private prisons on the continent. Today, about 1,300 prisoners from Hawai'i are incarcerated at the Saguaro Correctional Center in Eloy, Arizona, 3,000 miles from home. Moved by the plight of Hawaiian inmates practicing their culture behind bars in a desert prison, Ciara Lacy produced and directed her debut feature-length film OUT OF STATE. Ka Wai Ola asked Lacy about her experiences making the film and why it's so important to shine a light on Hawaiian prisoners serving their terms in the Arizona desert.

### Why did you choose to highlight Hawaiians incarcerated in Arizona?

When I first learned of our Native Hawaiian men engaging in cultural practices at a private prison in Arizona, something struck at my core. The idea of our people, thousands of miles from our island home, chanting amongst desert sand, and cactus didn't make sense to me. I was immediately drawn to learn more, to understand the value that our culture not only brings to those far away from home but to those seeking rehabilitation.

### What were your expectations at the beginning of the project? Did they change over time?

The first time I walked into the Saguaro Correctional Center in Eloy, Arizona I cried. There, in the middle of a dusty prison recreation yard, were almost 100 men chanting my entrance into the facility. Prior to arriving, I had reasonable concerns about filming in prison and had been advised by mentors to love my subjects but to also be cautious given their histories. Every expectation I had was immediately thrown out the door when I saw these men chanting in varying shades of traditional Hawaiian dress and prison uniforms. Caught off guard, I did the only thing I knew how to do; I chanted back. As a Native Hawaiian, the metaphor of our cultural practices behind bars was immediately overwhelming, evoking profound resentment for the ramifications of the colonization of our people. To date, we struggle at the bottom rung of so many socio-economic factors in our own lands, including a striking overabundance of our people populating local and distant prisons. Sadly, this is not new information about our community. However, what captured me in this prison space was the humanity and connection between men. If, in this most unlikely setting, thousands upon thousands of miles away from home, our people could discover their native culture from each other and create a bond, so much more was possible. And it still is. From the outset of this project and persisting to today, I believe in our people and in our potential to heal.

### Were the inmates receptive to participating in the film? What did you learn from their experiences in Arizona?

Our men at Saguaro were generous in sharing their stories and cultural practice, an ethos that not only extended to our filmmaking team but also a general sentiment that they shared with each other. I couldn't help but be swayed by the value placed on our culture in this setting. Truly, all knowledge is not learned in just one school.

### What do you want viewers to take away from this film? Is there a particular audience you'd really like to see it?

Day to day survival in our modern world, especially given the economic challenges of living in Hawai'i, isn't easy. Compound this with the struggle of applying for a job with a criminal record on your resume after years of separation from society, and the high rate of recidivism our community is, unfortunately, not shocking. My hope is that audiences will leave viewings of OUT OF STATE emotionally impacted by the experiences of our subjects, gaining first-hand insight into the humanity behind their struggle.

### What was the most rewarding part of making this film?

I'm hopeful that the most rewarding part of this process is on the horizon: engaging in vital conversations about the state of our fellow Native Hawaiians in the U.S. criminal justice system and fostering innovation to improve this situation.

*This interview is reprinted in part with permission from Ka Wai Ola, newsletter of the Office of Hawaiian Affairs, 'Okakopa (October) 2017, page 11.*

### KA WAI OLA STAFF

This interview is reprinted

## THOUGHTS

I did not sail on Hōkūle'a during her Worldwide Voyage, but I was a member of her crew. I very much felt I was a part of this global movement. I used my background as a professor of education to be "land support." My role was to help link teachers and students to the journey. My colleagues and I created curriculum to infuse issues of culture, sustainability, and social action. It was about helping teachers, students and community learn from Hōkūle'a and to create a more sustainable environment that cares for the one planet that we share.

While watching the documentary POINT OF NO RETURN, I was amazed by how Solar Impulse's journey to be the first to fly around the world in a solar airplane closely paralleled Hōkūle'a's Worldwide voyage. While Hōkūle'a used the wind, waves, and stars to navigate, Solar Impulse used the power of the sun to energize its historic journey.

I was struck by their common purpose to raise awareness about protecting our environment and combatting climate change. Solar Impulse's innovative and creative design was more than a piece of photovoltaic panels and metal. It transported the message of creating a more sustainable future for our earth, children, and all of humankind.

POINT OF NO RETURN chronicled the experiences of the two pilots Bertrand Piccard and André Borschberg as they made aviation history. As much as their journeys were about looking to the future, they were also about honoring their pasts. It highlighted initiator Piccard's connection to his father, the first to travel to the bottom of the ocean, and to his grandfather, the first to reach the heights of the stratosphere. While Piccard shared how he got his "explorer" trait from his father and grandfather, it was his mother who gave his adventure "meaning" on the quest to understand why we are on this earth. Similarly, Hōkūle'a's Master Navigator Nainoa Thompson honors his Native Hawaiian heritage and family and gives tribute to the voyaging traditions of the Pacific.

I watched POINT OF NO RETURN with trepidation as the Solar Impulse crew made life or death decisions. So tense were the moments when they had to decide whether to turn back or not to go at all across the Pacific Ocean to Hawai'i because of inclement weather. Safety was always at the forefront, but never to the point of fear and paralysis. Though delayed for months, eventually they pushed forward when they felt the time was right. It was riveting to watch the tug-of-war between the meteorologists, safety review board, cautionary engineers and the two

passionate pilots. At times driven by logic and other times by faith and risky gut wrenching choices, they managed to come together after many moments of "elation and disappointments" to subsequently circumvent the world.

Solar Impulse was completing her journey near the timing of the historic signing of the Paris Climate Agreement. Nearly every country in the world made the decision to fight climate change. Unfortunately, since then our highest leaders in the United States have decided not to support the agreement. Fortunately, many governors, mayors, business leaders, and other leaders have decided to honor the Agreement.

We, as citizens of the world, need to make our own decisions on what we can do to save the planet. Ultimately, none of the issues at the end of the day matter if we don't have a planet to live on. I am driven to protect my children's future. Piccard and Borschberg's commitment to Solar Impulse's journey inspires small and big changes. We can each do our part to take care of our planet whether it's planting a tree, recycling, donating clothing, beach clean ups, or bringing re-usable plates and cutlery to school events and to potlucks. Or we can make a difference through our professions by spreading awareness, educating, and integrating sustainable practices into our work.

We must return to the point of why Solar Impulse flew and Hōkūle'a sailed. And if we do not change the direction of where we are currently heading, we will reach the point of no return. Piccard challenged: "It is not enough to complain; we all need to create solutions." So while we can all be inspired by the journeys of Hōkūle'a and Solar Impulse, we should know that we do not need the travel around the world to save the planet.

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