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PICK UP				DELIVERY			
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DECLARED VALUE \$				CONSIGNEE PHONE NO.			
NO. PIECES	DESCRIPTION OF CONTENTS			WEIGHT	COMMERCIAL VALUE		
1	DOCUMENTS OF NO COMMERCIAL VALUE			2			
TOTAL PIECES 1				TOTAL WEIGHT 2		TOTAL VALUE	
THE SHIPPER CERTIFIES THAT THE NATURE OF GOODS AND CONTENTS IS TRUE AND CORRECT AND BEARS FULL RESPONSIBILITY FOR THIS DECLARATION.							
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FLIGHT NO. #6	DATE 8-15-84	
AIR WAYBILL NO. 1185-5200		
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AIRLINE 2 2	A.A.	E.T.D.
FLIGHT NO. 272	DATE	
AIR WAYBILL NO. 1185-5200		
FROM DFW	TO DCA	
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THROUGH BILL OF LADING

SHIPPER

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1. Air Couriers International will provide pickup and delivery services as requested and will arrange for air/surface transportation by a direct carrier or carriers as required. Such services will be furnished as agent of the shipper.
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7. Any claim by the shipper for loss or damage in accordance with paragraph 2 hereof shall be noticed in writing to Air Couriers International, Inc., 2150 E. Thomas Road, Phoenix, Arizona 85016 not later than 10 days after delivery of the shipment to the consignee. Any action or proceeding brought by the shipper against Air Couriers International concerning this shipment shall be commenced within 180 days after delivery of the shipment to the consignee.
8. No agent, employee or representative of Air Couriers International has authority to modify any provisions of this Notice to Shippers.

This is to inform you that your proposal/cassette entitled
64 REDISCOVERY
has been received in the offices of the Program Fund. For
your records, your proposal number is 25449.

You will be notified if any additional material is needed. Final
funding announcement will be made on NOV 21 1984.

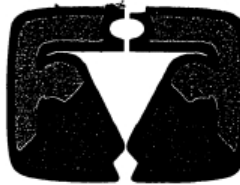
Corporation for Public Broadcasting
1111 Sixteenth Street N.W.
Washington, D.C. 20036

CHRIS CONYBEARE

[REDACTED]
Honolulu, Hawaii 96822

**HAWAII
PUBLIC
TELEVISION**

KHET Channel 11 Oahu
KMEB Channel 10 Maui



2350 Dole Street
Honolulu, Hawaii 96822
Telephone (808) 955-7878
Telex 723-8553

R E D I S C O V E R Y

Operated by the Hawaii Public Broadcasting Authority

Proposal # _____

Date Received _____

Program Category _____

CPB PROGRAM FUND
OPEN SOLICITATION
BASIC INFORMATION SHEET

(Please type or print legibly)

Program Title: REDISCOVERY

Producer(s): Chris Conybeare for Hawaii Public Television

Station or Production Company or Institution (if applicable): Hawaii Public Broadcasting Authority/KHET

Other Key Personnel: Edward J. Robello, Executive Producer; Joy Chong, Director/Editor; Marlene Among, Associate Producer/Researcher

Number of Full-time Employees: 1 Number of Minority Participants: 3

Mailing Address: 2350 Dole Street, Honolulu, Hawaii 96822

Telephone: (Home) Producer: [REDACTED] (Work) 808-955-7878
(Please notify Program Fund of any change of address or phone number)

Format: Documentary ☒ Performance _____ Drama _____ Other (please state) _____

Number of Programs: _____ Length: :58 Video: _____ Film: ☒

Subject: Pacific People and Culture

Production Costs: Total: Estimate pending R&D Requested from CPB: \$35,611.00

Sources/Amount of Other Funds:

Source: KHET Amount: \$5158.40 Firm: ☒ Requested: _____

Source: Private Contribution Amount: \$7600.00 Firm: ☒ Requested: _____

Source: _____ Amount: _____ Firm: _____ Requested: _____

Funding Requested for (check one):

R & D ☒ Scripting _____ Partial Production _____ Total Production _____ Postproduction _____

Synopsis: REDISCOVERY will examine today's Polynesian culture and the impact of modern development in the Pacific as Pacific Islanders re-establish ancient linkages and attempt to revive lost traditions.

Has this project been submitted to the Program Fund before? No ☒ Yes _____ When? _____

Submitted by (Signature): *James B. Young*

(Title): Executive Director/Station Manager

INTRODUCTION

"Focus is shifting increasingly to the Pacific. . . the fastest growing economic region of the world. . .and when we look toward that great and grand Pacific Basin, there's a promising future." President, Ronald Reagan

"There is a real fear with people in the South Pacific. . .there is a real fear of how they are giving up and how fast their culture is being replaced and the fear is they can't stop it." Nainoa Thompson, Pacific Voyager

Hawaii Public Television plans to meet the challenge of Pacific development with a major commitment to serve regional, mainland, and international audiences with increased production that will entertain and inform a public that knows very little about our Oceanic Home.

This PROJECT REDISCOVERY proposal is a request for \$35,611.00 for research and development efforts for the production of a one hour documentary examining the impact of modern life on the People of the Pacific as they search their history for identity and purpose in the face of rapid change. The REDISCOVERY PROJECT is coupled with the station's plans to implement a minority production training unit consisting of Pacific Island people. Seen together, these efforts mark an exciting phase of development for Public Television in the region.

BACKGROUND

HOKULE'A, (Star of Gladness) is a performance replica of the ancient long distance voyaging canoe. It was built by the Polynesian Voyaging Society to demonstrate the achievements of the Polynesian people who sailed without navigational aids. The ancients discovered and inhabited every Pacific Island in an area covering over 10,000,000 square miles during a time when most Europeans still lived in caves. HOKULE'A has become a powerful symbol of the renaissance of interest by the Hawaiian people in their cultural heritage and their political awakening.

HOKULE'A's 1976 round trip voyage from Hawaii to Tahiti proved the abilities of the ancients to navigate with intentionality using only knowledge of the heavens and the seas. This voyage was under the direction of Mau Piailug, venerable Satawal Wayfinder whose culture still practices the art of long distance voyaging. The 1976 voyage has been the subject of two major documentaries; a National Geographic special; VOYAGE OF THE HOKULE'A and THE NAVIGATORS. Neither of these treatments has dealt with the fact that

BACKGROUND (continued)

a modern, young Hawaiian, NAINOA THOMPSON has himself begun to discover the wayfinding skills of his ancestors or that he successfully navigated HOKULE'A from Hawaii to Tahiti and returned using only his acquired skills from the ancient traditions.

Our story is about the Pacific and its People and will also involve the HOKULE'A as the Polynesian Voyaging Society undertakes the re-establishment of ancient linkages with the Polynesian people and a further awakening to the true greatness of their heritage among the people of Hawaii, the Pacific and the world. This will be HOKULE'A's most ambitious voyage. Our treatment concerns the People of the Pacific and their interaction with HOKULE'A as it makes landfall, not only at Tahiti but also the Tuamotu Archipelago, the Marquesas Islands, Society and Cook Islands, Samoa, Fiji, Tonga and New Zealand. A voyage of 16,000 that will last twenty-seven months. For the Polynesians it will be a process of rediscovery and for the national television audience a genuine discovery of these Pacific People. We will look behind the stereotypes and explore their problems as well as the beauties of their cultures and capture the beginnings of their re-awakening.

TREATMENT

Chants, dance, ritual and the story telling of Polynesian societies will aid development of the story line together with interviews and interaction with people in the process of HOKULE'A's voyage. REDISCOVERY features a visual study in contrasts between Western technology and the endangered traditional societies, set in the amazing beauty of the Pacific.

Even HOKULE'A is a study of contrasts: while a performance accurate replica of an ancient craft, its hulls are fiberglass with synthetic lashings and sails of dacron.

REDISCOVERY begins in Hawaii and shows the contradictions of a people searching for and re-creating their culture within the rapidly expanding Western world of Hawaii today. HOKULE'A signifies that despite modernity, the Hawaiian culture is alive. The impact of this voyaging canoe and the thousands who comprise the volunteers of the Polynesian Voyaging Society helped nurture that life.

While REDISCOVERY will emphasize contrasts with scenes of highrises and highways and tranquil taro patches, tourist shows and traditional luaus, highfashion and HOKULE'A crew training sessions, children's study with elders and video arcades. It will not show them as mutually exclusive because today's Pacific people live with both. Instead it will examine the rediscovery of traditional values and their importance precisely because of this reality.

Page Three

HAWAII

New England missionaries brought clothing in a ministry to naked natives. Now Waikiki stands on lands which once provided taro and fish enough for all. Bikini-ed Western and Japanese tourists bask on the beaches and foster an industry that generates one-third of Hawaii's economy. Seventy percent of our food is imported.

Honolulu has become a booming metropolis dedicated to the beautiful people. Health is both fad and reality. We see joggers everywhere but also canoe clubs which celebrate the traditions of old. We find a renaissance of hula together with the dancercize classes. We boast highest longevity figures in the world, 79 years. . . unless you are Hawaiian and have the highest rate of cancer and heart disease. A culture where hand fashioned fish hooks are prized as art and canoe lashings decorate restaurants which import fish from Taiwan.

Children of Hawaiian ancestry consistently have the worst test results in the State school system yet they are receptive to curriculum materials about the HOKULE'A's voyage. Eager and enthusiastic children are seen as crew members share their knowledge related to sailing and their almost forgotten culture. They learn about problems of navigation, life of the sea, bird migration and about the mathematical precision of the stars.

Nainoa Thompson, HOKULE'A's navigator and the descendant of a people nearly wiped out by Western contact has learned his skills from the venerable Satawal teacher Mau Piailug and at the ultra modern Bishop Museum Planetarium.

The soft beauty of Hawaii's skies is contrasted with the Planetarium's molded plastic and robot-like projection machinery. Here Nainoa studies with Will Kyselka, a haole (white) educator. The two have developed a warm bond as modern magic recreates heavenly conditions for any latitude and anytime so that Nainoa is able to sail his star ship, HOKULE'A as did his ancestors.

THE PACIFIC

Our preliminary investigation provides an exciting glimpse of the sights and stories to be captured and shared with our audience as the crew of HOKULE'A seek Rediscovery of their linkages with the Polynesian people and awakening of common awareness.

These are societies founded with the canoe, but almost nowhere are people sailing. Motorboats are preferred and ceremonial canoes are found in storage, often filled with water and riddled by termites.

THE PACIFIC (continued)

On Aitutaki a beautiful traditional dance in full costume yields to break dance improvisations. The Cook Islands have no television broadcast system, but neighbors chip in and rent VCR's and form temporary T.V. theatres, charging admission to the rest of the village. We witness a nation of 18,000 people where government changed four times in one year via the democratic process. Fresh water is trucked to villages in huge metal containers still labeled PARAQUAT which is used to quell tropic growth and promote the raising of vegetables. Banning of the kava drink ceremony by missionaries led to formation of secret bush beer schools. Some are now, 100 years old with highly formal structures. We watch as this all male ritual is carried out around the palm stump.

The ultra modern Marquesas are the home of the original people to settle Hawaii. Only 2,000 Polynesians are left from an initial population of 120,000. Beautiful, traditional wood carvings adorn the church, but almost no practitioners of the art can be found.

A Maori woman in New Zealand sheds a tear when told of the HOKULE'A's proposed voyage. Two years ago the Maori's petitioned the government for a Maori language school and received only \$5,000 N.Z. So strong is the Maori will to save the culture there are now 260 language schools. We will hear from the elders who gather as representatives of their villages for a special three day meeting, which celebrates their wisdom and the unique oral traditions of their culture. They meet and deliberate. There are no apparent rules of decorum. The activity goes on 24 hours a day. The hall is strewn with mattresses and speakers begin at anytime. It is up to the power of the speaker to divert the others from brushing their teeth, sleeping or talking with friends. The best speakers are therefore chosen and their eloquence is a source of tribal pride. As each concludes, village representatives chant an oral history of their tribe. The Maori's draw on these traditional values as they mobilize against the imposition of the Waitangi Treaty.

In Tahiti, nuclear testing undergirds the economy and threatens its existence. We watch coral reefs which poison the water in response to developments intrusion. Nelson Brotherson, heads the Village Arts Council. He is building a canoe with adze and logs which he intends to sail with HOKULE'A to New Zealand.

Tonga is the poorest and yet most self-sufficient of the Pacific nations. So strong is the legacy of the missionary that men as well as women must wear shirts outside.

Amid green forests and acres of cane, Fiji's people grapple with the prospect of being minorities in their own land. We capture the oratory of racial conflict between indigenous peoples and descendants of East Indian

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THE PACIFIC (continued)

indentured sugar workers as well as attempts at reconciliation based on traditional value systems.

American Samoa is a Western welfare state and a society of strong family ties whose traditional life is in the midst of agonizing change. Anger is directed at Westerners yet escape for many is seen as out migration to Hawaii and California.

These treatment potentials have been developed through very preliminary contacts by representatives of our production team. They show the sights and sounds of diverse Polynesian cultures across 16,000 miles of ocean. We see both divisions and unity and both must be embraced for an understanding of the modern Pacific.

CONCLUSION

Hawaii Public Television seeks funding to further research and develop the production of REDISCOVERY. Many of the factors which contribute to the isolation of the Pacific People: problems of geography, climate, language and national sovereignty also pose obstacles to program production.

An onsite preliminary investigation has been made by representatives of our production team but follow up contacts and scouting are necessary regarding potentials for interviews, production sites and opportunities prior to the development of a detailed production budget or basic shooting script. A crystal sync film compatible cassette recorder will be utilized at this preliminary phase with a view toward production. Research must also be conducted regarding equipment performance needs under a variety of weather and environmentally hostile conditions.

Our plans envision production in as many as six nations in addition to Hawaii and American Samoa. Each culture requires establishment of communication utilizing proper protocol. Immigration and passport clearances for subsequent shooting must be negotiated. There are also considerations concerning labor unions, shooting permits and fees in addition to the complexity of logistics.

We urge funding as requested so that HAWAII PUBLIC TELEVISION can maximize its unique ability to meet the challenge posed by the increasing importance of the Pacific and to provide the American public with a highly relevant and enriching broadcast experience.

4 MONTH BUDGET FOR "REDISCOVERY"

<u>Catagory</u>	<u>Cost</u>	<u>CPB Contribution</u>	<u>KHET Contribution</u>	<u>Private Donations</u>
PERSONNEL:				
Executive Producer (one-third time)	\$5158.40		\$5158.40	
Producer (half-time)	\$8,000	\$8,000		
Director (half-time)	\$8,000	\$8,000		
Associate Producer (full-time)	\$9600	\$2,000		\$7600
Technical Consultant (4 Days)	\$800	\$800		
TRAVEL: Producer, Director & Assoc. Producer				
Airfare-Trip #1 Tahiti-Marquesas- Cook Islands (10 days)	\$4554	\$4554		
Airfare-Trip #2 Fiji-American Samoa- Tonga (10 days)	\$3591	\$3591		
Airfare-Trip #3 New Zealand	\$3666	\$3666		

Catagory	Cost	<u>CPB Contribution</u>	<u>KHET Contribution</u>	<u>Private Donations</u>
PER DIEM (3 Trips-27 Days)	\$2700	\$2700		
CAR RENTAL (3 Trips-27 Days)	\$1350	\$1350		
EQUIPMENT Sony WV-6D Cassette Recorder Crystal sync-film compatible	\$550	\$550		
MATERIALS 50 Audiocassettes	\$400	\$400		
TOTAL	\$48,369.40	\$35,611	\$5158.40	\$7600
TOTAL AMOUNT REQUESTED:				
	<u>\$35,611</u>			

EDWARD J. ROBELLO
(Executive Producer)

As head of the News and Public Affairs branch, Edward J. Robello is responsible for the production of three weekly series: BODY TALK, a health and fitness magazine show; FINANCIAL FITNESS, a series on personal money management; and DIALOG, a live public affairs program. An on-going responsibility is developing new series and specials for Hawaii Public Television.

Robello, of Portuguese, Irish, German and Hawaiian descent started his television career as a student intern at Hawaii Public Television while completing a degree in Speech/Communication at the University of Hawaii at Manoa. Robello has extensive experience in many facets of broadcasting. He spent eight years producing/directing "live" news, specials and documentaries at a local CBS affiliate station. Robello returned to Hawaii Public Television in 1976 as Senior Producer/Director.

CHRIS CONYBEARE

(Producer)

Chris Conybeare is an attorney with five years experience in all phases of television production. He has produced, written and hosted fifty episodes of the Hawaii production RICE AND ROSES. His production of PEOPLE HELPING PEOPLE has received national awards for its treatment of life in the mainstream for developmentally disabled workers. In addition, Conybeare has served as Associate Producer/Writer for DIALOG, KHET's weekly news-interview program and has directed segments for the University of Hawaii's Department of Journalism. Chris served as Research Consultant for STRATEGIC TRUST: THE MAKING OF NUCLEAR FREE PALAU which has captured first prize in the International Issues/Feature category of the 1984 American Film Festival.

As an attorney Chris has served the Human Right's Office of the National Council of Churches; observing political trials in Guyana and providing human rights research to an NCC Task Force on the Caribbean. His Pacific experience includes consulting service regarding successful passage of 1978 Amendments to the Hawaii State Constitution which guaranteed traditional rights to Native Hawaiians and he has served as research staff to the Pacific Concerns Resource Center. He has also represented Micronesian nuclear victims.

JOY CHONG

(Director)

Born and raised in Hawaii, Joy Chong received a Bachelor of Arts degree in Communications and History from the University of Hawaii.

She is a past recipient of the Corporation for Public Broadcasting's Minority Training Grant for Producer/Directors in 1979-81. She is currently the director of three programs broadcast each week on Hawaii Public Television: DIALOG, a live public affairs forum, RICE AND ROSES, which profiles the lives of working people, and FINANCIAL FITNESS, a financial planning series.

As Producer/Director at KHET for the past six years, she has directed television series that have focused upon senior citizen issues, government activities as well as the local sports scene. She has also directed and edited numerous documentaries, specials, including the nationally award-winning program, PEOPLE HELPING PEOPLE.

MARLENE B. AMONG
(Associate Producer)

Marlene Among is a graduate of the University of Hawaii with a major in Communications and minor in Hawaiian Studies. She has acted in a feature film for children, Metro Goldwyn Mayer's, Tiko and the Shark, and has served as talent in countless commercials and promotional spots. She is an accomplished dancer, performing since the age of five at Waikiki hotels and more recently with the Honolulu Symphony.

Marlene is of Chinese and Hawaiian ancestry and has spent countless hours studying the history of Polynesian people and served as coordinator of the Polynesian Voyaging Society from 1977 to 1983. She has worked as an Associate Producer/Researcher at Hawaii Public Television for five months and is in the process of upgrading her behind the camera skills as part of KHET's minority training unit.