

LISTENING SESSION ON DISCUSSION DRAFT OF THE AMENDMENTS TO
RESPECT TRADITIONAL INDIGENOUS SKILL AND TALENT (ARTIST) ACT OF
2023

WEDNESDAY, JUNE 21, 2023

U.S. SENATE

Committee on Indian Affairs

Washington, D.C.

A listening session was held June 21, 2023, at 1:00 p.m.
HST, at Kilohana Plantation Estate, Ballroom A and B, Lihue,
Hawaii.

Present: Breann Nu'uhiwa, Lenna Aoki, Manu Tupper, Darren
Modzelewski, Jacqueline Bisille.

Ms. Nu'uhiwa. All right, aloha mai kākou. My name is Breann Nu'uhiwa. I am the Deputy Staff Director for Chairman Brian Schatz on the Senate Indian Affairs Committee. We are very pleased to be with you today to hold an official listening session of the Senate Committee here at the CNHA convention.

The purpose of today's listening session is to gather input on the ARTIST Act discussion draft. The draft would amend the Indian Arts and Crafts Act, better known as IACA, by strengthening enforcement and accounting for contemporary sales and marketing platforms. It would also include Native Hawaiian artists for the first time.

By way of background, IACA was first passed in 1935 to promote the economic welfare of individual Native artists. IACA is a truth-in-advertising law that prohibits misrepresentation in the marketing of Native-made arts and crafts products within the United States. Since 1935, Congress has amended the law three times, in 1990, 2000, and 2010, and focused its attention on increasing penalties and strengthening enforcement.

IACA also created the Indian Arts and Crafts Board, which is charged with implementing and enforcing the IACA. The board estimates that annual sales of Indian arts and crafts exceeds \$1.5 billion.

Before we recognize the first caller, a few housekeeping notes. This listening session is being recorded and transcribed

by a court reporter for the record. We will be reviewing all of your comments as we move forward with the legislative process.

Second, because we have had an overwhelming response to this listening session, and have dozens and dozens of folks registered to speak, both in person and online, we are asking that everyone please limit their comments to three minutes. You will see a small countdown clock here when you come up to the podium. It will give you a little bell when the three minutes are over.

If you feel that you have not gotten through all your comments in the three minutes, we really welcome submission of written comments. That actually helps us as well, to have your comments in writing so we can have them for the record as we continue to move through the legislative process.

The email for that, and we will circulate it, is artist@indian.senate.gov. That is the email address at which we will be receiving official comments for the record. Again, that is artist@indian.senate.gov.

Finally, I would like to acknowledge that today's listening session is a bipartisan effort. I will turn it over to our staff to introduce themselves.

Mr. Modzelewski. Good afternoon, everybody. My name is Darren Modzelewski. I serve as the Policy Advisor for Chairman Schatz on the committee. It is nice to see you all.

Ms. Bisille. Good afternoon. My name is Jacqueline Bisille. I work for Senator Murkowski on the committee. She is the Vice Chairman. I am her Policy Advisor and Press Secretary.

Ms. Aoki. Hello, my name is Lenna Aoki. I serve as General Counsel on the committee for Chairman Schatz.

Ms. Nu'uhiwa. And we have Manu Tupper, Legislative Assistant and Press Secretary for Senator Schatz here in the audience with everyone.

We are about to begin. But before we begin, I do want to mention that the amendments to the Act that incorporate Native Hawaiian artists in particular are part of an ongoing decade-long effort to ensure that Native Hawaiian artists and cultural practitioners have appropriate recognition of their arts in the Federal space. That work began with the NATIVE Act, which provides Federal funding for Native Hawaiians and other Native peoples to tell their own stories in the context of the visitor experience, and the PLACE Act, which provides Federal support for jobs in the creative economy.

So these amendments to IACA through the ARTIST Act are a part of that ongoing advocacy in the Federal space.

With that, we will begin the listening session. It is a true listening session. So the floor is going to be yours. We are not going to respond to any comments. We are taking all of your information in for the record and we will be reviewing it.

We are happy to chat more after the session is over, if you want to have a two-way discussion. But for the official listening session purposes, we will be in listening mode. Thank you.

Mr. Aki. Aloha mai kākou. I would first like to express my gratitude to Chairman Schatz, the Vice Chair Murkowski and the members and staff of the Senate Committee on Indian Affairs for providing this opportunity to weigh in on this very, very important issue.

My name is Jacob Aki. I am the president of the Oahu Council of the Association of Hawaiian Civic Clubs and the president of [name in Native language] but I am here providing testimony in my own personal capacity. I stand in strong support of the inclusion of the Native Hawaiians in this act. This inclusion would afford Native Hawaiians the same protection and recognition as other Native peoples. Native Hawaiians already receive comparable safeguards through existing Federal policies, and including them in this act would align with those measures.

Entities such as the Association of Hawaiian Civic Clubs and the Hawaii State legislature have taken steps to address this issue at the community and State levels, making the inclusion within this Act a significant Federal level action. However, there are concerns that have been raised regarding the enforcement of this policy. It is crucial to ensure that the

provisions of the Act are effectively implemented and that any violations are appropriately addressed.

Robust enforcement measures and clear guidelines are necessary to protect the artistic contributions of our Native peoples, and to prevent misrepresentation or exploitation of their works.

Also, we must work to address the issue of defining who is a Native person. Some of our people may encounter challenges in proving their mo'okū'auhau, or their genealogical connection to their Native roots and their Native practices. Establishing mechanisms to assist our people and provide the necessary documentation and recognition would be vital in ensuring their inclusion and access to the protections offered by this Act.

Therefore, by including our people in this bill, it would demonstrate the Federal Government's commitment to equality, cultural preservation and justice. Let us seize this opportunity to unite and uplift all of our Native peoples, recognizing the invaluable contributions of our kānaka to the Nation's diverse cultural tapestry.

Mahalo for this opportunity to provide comments. Mahalo.

Mr. Holt. Aloha, Chair Schatz, Vice Chair Murkowski, and members of the U.S. Senate Committee on Indian Affairs. My name is Daniel Holt, I am a Hawaiian State representative from House District 28, the chair of the Economic Development committee,

and the co-chair of the Native Hawaiian Caucus.

I am in strong support of the ARTIST Act and giving Native Hawaiians all the protections that come with Native-made products. Native Hawaiian products must have the same legal protections afforded to Native Americans through the Indian Arts and Crafts Act, which prohibits the misrepresentation of Native-made products. While Congress has made amendments on separate occasions, amendments failed to include Native Hawaiians in these protections.

The ARTIS Act is a big step in the right direction for the protection of Native Hawaiians and our contributions to the world. The Act protects Native craftspeople, artisans and cultural traditions, much of the same protections that Native Hawaiians have been seeking and continue to seek.

The commercial misappropriation of the Native Hawaiian culture is a widespread occurrence, with non-Native Hawaiians exploiting and distorting our people's culture and history, and presenting our story in an inauthentic way to thrive in our State's tourism-based economy.

The lack of protections is a disservice to our Native artisans, traditional and cultural practitioners. I am hopeful that the ARTIST Act will steer us in the right direction.

Aloha is not for sale; aloha is our way of life. I ask that you please show our lāhui aloha by passing the ARTIST Act

and giving Native Hawaiian-made products the protections they deserve.

Mr. Kila. Aloha, Chairman Schatz, Vice Chair Murkowski, and to you, Senate Committee on Indian Affairs members, staff and team. Aloha. My name is Darius Kila, and I am the Hawaii State Representative for House District 44, which encompasses Mā'ili, Nānākuli, [place names in Native tongue] on the island of Oahu.

As the representative for the largest concentration of Native Hawaiians in the world, my work on the forefront includes supporting our Hawaiian communities and working closely with the organizations that serve our community. We have had many conversations this year, in and outside the Hawaiian State legislature, on intellectual property. With the guidance and collaboration of the Association of Hawaiian Civic Clubs, I was able to draft, and pass, House Concurrent Resolution 108, which convenes a nine-person working group to draft legislation and policy that we can implement at the State level to protect our culture, our practitioners and our intellectual property.

It brings me hope and joy to see this conversation happen at the Federal level, because that is exactly what we are seeking. Amending the ARTIST Act for inclusion of our Native Hawaiian communities may be exactly what we need on the Federal level to bolster our Native Hawaiian communities and protect our

them as such. As you have heard from the previous two speakers, it is in dire need that we act now.

I am supportive of Native Hawaiians under definition of the ARTIST Act. But my biggest concern when we talk, looking forward, is what is the concern and how do we enforce these issues as such. We can pass this legislation at a Federal level. But what happens when folks then do not act accordingly and violate this law?

Support of the Act also includes how do we define Native Hawaiians. Because as Mr. Aki said, a lot of folks may not be able to trace their genealogy. But the biggest concern is that we have a lot of folks that may seek to appropriate and find ways to include themselves in the conversations around identifying as somebody who is Native Hawaiian.

So in closing, I support this effort that you folks are taking on. I know the work is not easy. But I hope in some way, with the collaboration of everybody at the table, that this Act can be amended to support and protect our Native Hawaiian communities. Mahalo.

Ms. Naholowa'a. Aloha kākou. My name is Makalika Naholowa'a. I am a lawyer, I am the executive director of the Native Hawaiian Legal Corporation, which is a non-profit legal service provider. We have been serving the lāhui for 49 years this fall. Our mission is to protect and advance Native

Hawaiian identity and culture.

So I bring this testimony based on our experiences at NHLC supporting practitioners of the major part of our client base and the preservation and perpetuation of Native Hawaiian culture. I also serve as the vice chair of the Council for Native Hawaiian Advancement. So I am also providing this testimony on behalf of our board.

I will also mention that my expertise as a lawyer is intellectual property. I do a lot of work thinking about the sufficiency of the law and protecting indigenous cultures across the Country. I am not testifying on behalf of the National Native American Bar Association, but I am their president. Through that work, I also keep track of how many Native people across the Country practice intellectual property law. It is probably less than 20 people, actually. I also bring that experience.

What I wanted to hear is that the purpose and intent behind the Indian Arts and Crafts Act, why it was created and enacted, in order to help preserve and protect both consumers of products that may be construed as being from Native communities, and also the economic justice issues that it causes for practitioners when there is a mistake in the market, as well as the cultural integrity issue. So all three of those issues as being part of what the Indian Arts and Crafts Act was enacted to contribute

solutions for.

All of those in my opinion apply to the Native Hawaiian community. Native Hawaiian traditional and customary practitioners are saying loud and clear that their needs in the law are not being well met for the protection and perpetuation of Native Hawaiian culture. All of those issues are part of what they need the law to be doing better on.

By way of providing feedback as to what I think the community would need if this was enacted, because I think that its intention, and it makes sense to expand it to Native Hawaiians, and it is responsive to what I see as a call to action from the community.

Understanding more about how it applies, so I do worry that some of these actions, there can be a last-mile problem with them where there is hope created in the community and then understanding how enforcement is going to work, who do they call when they actually want to have that law enforced, what kind of resources, from Federal government or State government, are going to be dedicated to it. Those are all going to be big concerns.

Also, as shared by others that have already testified before me, understanding exactly what it means to be Native Hawaiian in a way that people can predict, so that, especially if there is criminal liability at stake, having clarity around

that is going to be important. Also providing more space for, my understanding is that that definition of what Native Hawaiian is is likely to be imported from the Native Education Act, which is I believe an ancestry-based definition, which is much better than a blood quantum-based definition. I will also say that is a positive.

But understanding practitioners who maybe feel vulnerable because of the difficulties of having that ancestry documentation. And there is a history of challenges in the Native Hawaiian community with proving sufficient ancestry for other Native Hawaiian programs.

So I will end there, just thanks, because I believe this is a step in the right direction for the Native Hawaiian community.

Ms. Holt Takamine. Aloha mai kākou. I am Vicky Holt Takamine [phrase in Native tongue.] I am the executive director of the PA'I Foundation. We have been involved in intellectual property rights issues for many years. In 1997, 'Īlio'ulaokalani Coalition advocated for the protection of our rights and our natural resources. In 2003, 'Īlio'ulaokalani, which I cofounded, also held an intellectual property rights conference specifically because we knew that our cultural practices were being infringed upon, and the fact that we drafted up the Paoakalani declaration which I will share with you, and then further demonstrations or further activities have

happened since then.

We feel that we need to protect our Native Hawaiian arts and cultural practices. I think this is a very good step towards that. We look forward to working with you on developing language that is appropriate, that would fit into our community, and to help our Native Hawaiian artists understand the language itself. Because I think education is going to be key to ensuring that our Native Hawaiians take advantage of that.

Also, working with you on the idea of mo'okū'auhau, helping our community to find ways to trace our ancestry is going to be really critical. So there is going to be a lot of work that has to happen with our artists. Of

I notice that performing arts is not included. I think one of the biggest issues for us is also the appropriation of our cultural practice by non-Hawaiians, and also that is an issue among many Native Hawaiians. Tracing the mo'okū'auhau, not just of your own ancestry, but the mo'okū'auhau, the ancestry of how you learned from who you learned that is important. As we share our cultural practices with others, I think that is going to be another issue that we come across in discussing this.

Thank you for the opportunity to give my testimony. I look forward to working with all of you to develop language and educational opportunities to share the outcomes of this. Mahalo nui, aloha.

Ms. Wong. Aloha mai kākou. My name is Kiani Wong. I am the cofounder of the fine art printing company called Ki'ikau Printers. We are locally based in Honolulu, Hawaii. My ohana and I have been running it for about a year.

Throughout our experiences, we have spoken to other Native Hawaiian artists, people in our community, and really gathered a fair amount of knowledge in order to come and speak to you today. I am very happy to share that the majority of our artists are very much in support of this Act. Through digital, traditional means, we have been able to carry a strong Hawaiian identity. What we want is more protection, not just with our digital art, but trademarks and things like that that go beyond probably what this Act is saying.

I think like a few of the speakers before me, they mentioned some unintended consequences of something like this. I think what it comes down to is how we define what is Hawaiian, what is Native Hawaiian, what does Native Hawaiian mean, and how we trace our mo'okū'auhau, how do we trace our genealogies? The knowledge of access to knowledge is very important for us.

There are also people who do not seek to be identified as Native Hawaiian. So that is something that we really need to take into consideration, especially people who hold shame around their genealogies, or who have had their genealogies buried a bit.

One other thing is access to information, like Vicky just said. Simplifying and the complexity of information that is passed, and then disseminating that, not just to our people back at home but to the entire Nation. So many of our people live outside of Hawaii now. So I think that is also going to be very important.

Also considering different forms of digital Hawaiian art, which also could include things like AI NFTs, things that we are looking for in the future. But overall, very in support. I look forward to learning more about how this will impact us. Mahalo.

Speaker. [Greeting and presentation in Native tongue]. Mahalo.

Ms. Nu'uhiwa. Is there anyone else in the audience that would like to offer a comment? If not, we have a few folks waiting online to offer comments, and we can go to them.

Okay, it looks like we don't have anyone on the WebEx. Is that accurate? Okay. So if there are no other comments, then we will conclude the listening session. Again, we will be accepting written comments if something sparks for you here and you would like to think more about it.

We also would encourage you to come and talk to us if you do have specific questions about different --

Mr. Fish. Breann, we do have a few that would like to

Speak at this point.

Ms. Nu'uhiwa. Okay, then I will not wrap it up. We will officially keep it open and we will jump to our virtual folks who are going to testify.

Mr. Fish. We will take you in order as fast as possible. Kaleiheana Stormcrow, will you please unmute and proceed?

Ms. Stormcrow. [Greeting in Native tongue.] I am a Native Hawaiian cultural practitioner, artist, wildlife biologist, and botanist. I want to mahalo all of you for your work on this. I think it is super important that Native Hawaiians are included in this Act.

Our culture and intellectual property has not been protected for far too long. I am just going to keep it short and say that it really hurts my heart to see non-Hawaiians benefitting from our cultural practices and making money while many of us are unable to survive here in the islands.

Mahalo for allowing me to speak. [Phrase in Native tongue.]

Mr. Fish. Thank you so much for that. Mr. Chang, would you please unmute and proceed?

Mr. Chang. Hello, Breann and everybody. My name is Kevin Chang. I am a recovering IP attorney, musician, film producer, and executive director of Kua'aina Ulu 'Auamo. I am also the treasurer for the CNHA Board, although I am speaking here

personally [indiscernible].

I just want to say that it is about time. I have been part of this discussion off and on since 2003 when [indiscernible] had the discussion that led to the Paoakalani declaration. That is all I will say, it is about time. I am glad you are doing it. Actually, under this current Administration, within our work with communities, they are doing malama 'āina work and creating along with that. We have been having a lot of "it is about time" conversations. So I appreciate it. Mahalo.

Mr. Fish. Thank you so much for those comments.

Ms. Fisher, would you please unmute and proceed?

Ms. Fisher. Aloha mai kākou, mahalo. I am Olan Leimomi Fisher, representing Kua'aina Ulu 'Auamo, or KUA. We support the amendments discussed today and encourage further consultation for Native Hawaiians.

Our mission through KUA is to empower communities to improve their biocultural or natural and cultural heritage. We work to support community-based biocultural resource management through three major networks, including almost 40 community groups dedicated to mālama 'āina, or caring for our land and seas that feed us, referred to as our [phrase in Native tongue] network.

We also support over 40 loko i'a, or community-based fishpond aquaculture systems, unique to Hawaii. This includes

hundreds of individuals in our Hui Mālama Loko I'a.

KUA also supports our limu hui, which includes over 50 experts and practitioners in all things limu, or locally grown seaweed.

Our shared vision is to once again achieve what our kūpuna refer to as 'āina momona, or abundant and healthy ecological systems. As a consequence of their physical, intellectual and spiritual efforts to mālama 'āina and to achieve 'āina momona to feed our bodies, minds, and souls, KUA community groups are also creators of precious and sacred Native Hawaiian intellectual property, including cultural expressions and ecological knowledge as a result of their extensive kilo or observations, experimentation and innovative adaptations of 'ike passed down since time immemorial to improve and enrich our ever-changing world.

Not surprisingly, where there are riches, there will be thieves. Native Hawaiian intellectual property has often been abused and fallen victim to foreign misappropriation without consent or compensation, causing significant harm and often commodifying our Native Hawaiian cultural heritage to satisfy foreign financial greed.

In 2003, leaders across Hawaii, including Auntie Vicky who spoke earlier, gathered for a Native Hawaiian intellectual property rights conference, creating what is known as the

Paoakalani declaration to express our rights to self-determination to perpetuate our Native Hawaiian culture under the threat of foreign exploitation and commercialization.

Those in attendance included experts in hula, [phrase in Native tongue], and those who engage in cultural expressions such as subsistence agronomy and caretakers of marine resources. The Paoakalani declaration itself called for further consultation with Native Hawaiians to develop policies and practices consistent with the declaration to protect our intellectual property rights.

KUA supports the amendments being discussed today with the ARTIST Act, and we believe that they have the potential to further achieve the Paoakalani declaration's purpose and intent by expanding legal protections to include Native Hawaiian-made products and any Native Hawaiian-made creative expression in tangible, digital, or other form.

We also welcome further meaningful consultation with Native Hawaiians within our kō.ina whereas to best implement the protective purposes of this Act. Mahalo nui loa to all of you, and to CNHA for hosting this and for giving us this opportunity to provide our comments.

Aloha nui.

Mr. Fish. Thank you so much for those comments.

Ms. Tara Gumapac, would you please unmute and proceed?

Ms. Gumapac. Aloha, my name is Tara [name in Native tongue] Gumapac. I am an artist and educator in the Department of Education. I am also involved with the P'AI Foundation, WestSAF, which is the Western States Arts Federation, as well as an alumni of [phrase in Native tongue]. And I just want to mahalo these steps forward in protecting Native Hawaiian arts and culture.

Some of the things that I want to reiterate is that everything that everybody has said prior to me, along with our kūpuna, our elders that are there, I am reinforcing it, I am in full, 1,000-percent support.

Some of the work that I have been doing recently, I also have been looking through the ARTIST Act and such. Some thoughts that I want to bring to light, and also make sure of, or have everybody think about, again, this is personal perspective, but some things that are moving around is that the registration process of putting Native Hawaiians on top of this list.

What does the registration process look like? Because in researching and looking on top of the website, I see that it is pretty easy and it is a one-form situation.

But when looking at the list of businesses that are in the States to represent Native Americans, it is very far, like it is minimal. I don't know if there is a smoother process to go

through as far as registration goes. I just recently visited South Dakota and I worked with First Peoples [indiscernible] and I was an artist there, we did an exchange. In looking at the South Dakota artists on the registry on this website that is to protect Native Americans, with the Act, there are only 15 artists that are listed and that are registered in South Dakota.

Now, I know there is much more than that that should be on that list, that needs to be protected. So I think education is the key. Also to making sure that the artists know about this list and how to get on this list. And making sure that we get it out there that it is clear information on how to register and what the process is to go through. So that is something to think about.

Another part that I also want to bring to light is the Office of Hawaiian Education, I have been working with as a DOE teacher and a Native Hawaiian inside of the Department of Education spaces, making sure that we have Native Hawaiian artists there educating in that sector of education as well. Because the children and the keiki that are coming up through the system are being educated, but they need more. They need more access to kūpuna and elders, and to our artisans, to see that they have visual representation and can identify with those there.

So again, mahalo. I appreciate all the work you are doing.

Mahalo.

Mr. Fish. Thank you so much. Are there any other participants online who would like to leave comments or speak at this time?

Okay, I will turn it back over to you, Breann. Hold on.

[Pause.]

Speaker. Aloha. At the outset, let me acknowledge that I have not had the opportunity yet to read this Act that you are taking testimony on. So I am just going to speak to the general topic of protecting traditional Native rights and our cultural practices.

I am a former kumu hula, you probably know what that is, right? A teacher of our traditional Hawaiian dance. I say former, because I have not been active for several years.

I just wanted to give a practical example of why something like this is so important to us. I attended a hula workshop the other day here at this convention. The kumu hula's son choreographed that particular [phrase in Native tongue], beautiful, beautiful choreograph.

The question for me was, all those who took that class, did they get permission to use that choreography in the future when they go to teach hula? Did they ask permission of the kumu hula who did that choreography to do that?

They say that the highest form of a compliment is when you

see others take what you did and they do it. Yet on the other hand, without the acknowledgement, without any payment, not that we as Hawaiians look to be paid for others to practice our culture, that is not the point. But I relate it to those musicians who write music and then others perform their music without permission. So we have seen suits filed in court for that.

So similar to that, for hula, if there is some choreography, especially in these times, hard when they are traditional hulas to say that somebody is violating or is stealing from us. It is really hard, because it is like ballet, Swan Lake, it has been around for a long time.

So we do have some hula that are traditional with us, and that many families and kumu hula practice. I am not talking about that, because I think that would be very difficult in a court. But it is more for those who have built on that path and who now own that piece of cultural expression.

So if this Act would help to protect that, that would be really great.

The other thing is, I would just like to acknowledge my hula sister, but more importantly, a leader. I think you heard from her earlier. I was late coming because of lunch. And that is Auntie Vicky Holt Takamine. And the MAMO Arts Festival that we had every year in Hawaii. Again, it is with the thought of

helping our cultural artists to feature their good work. And then I think to protect their work.

Mahalo nui loa for this opportunity to express this mana'o.

Ms. Nu'uhiwa. Do we have any others in person or online who would like to offer comments?

If not, we will wrap up the listening session. I do want to say that we are very excited to hear how many folks want to continue the conversation.

I am going to turn to Sterling, because we frequently look to organizations like CNHA to connect us to practitioners in the community when we are working on legislation that could have such a significant impact for the community. We want to make sure we are not doing that on our own from some distant office in Washington, without really understanding and having a community voice leading the types of legislative changes and policy changes that we are trying to effect in support of the community.

So it is very, very important to us to have that open line of communication to you as the experts. I would encourage you to please make sure that Sterling has your information because we will be reaching back out to him, in addition to reviewing all of your comments here, so that we can continue this conversation as we move forward with the draft.

Thank you again, everyone, for coming. We really

appreciate your time and all your mana'o. And we hope you have a wonderful rest of the conference. Thank you.

[Whereupon, at approximately 1:35 HST, the listening session was concluded.]

Kamalani Johnson

7/17/23

English Translation

Greetings with love to us all—my name is Kauwila Mahi. I am the Folks Art Coordinator at PA‘I Foundation and for the MAMO Program. I am in support of the decision to create this document to empower our nation in this tumultuous time for the Hawaiian nation. This document and deciding upon this document is to uplift the genealogy and arts of the Hawaiian people. If minor amendments are made in clarifying and empowering language for genealogy, we believe this document is good, that’s all, thank you.

Typescript of Source Hawaiian

Welina mai ke aloha iā kākou pākahi a pau—‘o wau nō ‘o Kauwila Mahi. ‘O au ka Luna o nā po‘e hana no‘eau ma PA‘I Foundation me nā hana no‘eau o MAMO. A ke hāpai aku nei wau i ko‘u i ko‘u kākoko...kāko‘o a me no ka ho‘oholo ‘ana i kēia palapala i mea ho‘oki‘eki‘e ai i ka mana o ko kākou lāhui ma kēia wā ‘ano pilikia a hulihia o ka lāhui Hawai‘i. I mea kēia hāpai ‘ia [‘]ana...e...i kēia palapala; a ‘o ka ho‘oholo ‘ana i kēia palapala...i mea e ho‘ome‘emeheu a ho‘ohāpai i ka mo‘okū‘auhau o ka po‘e Hawai‘i me nā hana no‘eau o ka po‘e Hawai‘i. Inā ho‘oholo pono kēia me kekahi mau...um...amendments li‘ili‘i ma ka nānā pono ‘ana a me ke kāko‘o ‘ana i ka maopopo le‘a ‘ana o ka mo‘okū‘auhau, mana‘o mākou maika‘i nō kēia palapala [e] ho‘oholo ai, ‘o ia wale nō, mahalo.