



SEASON 11  
DISCUSSION GUIDE

[WWW.PICCOM.ORG](http://WWW.PICCOM.ORG)





We are thrilled to present the eleventh season of the marquee anthology series, **PACIFIC HEARTBEAT**, that provides viewers a glimpse of the real Pacific—its people, cultures, languages, music, and contemporary issues. From revealing exposés to rousing musical performances, Pacific Heartbeat features a diverse array of programs that will draw viewers into the heart and soul of Pacific Island culture.

PACIFIC HEARTBEAT is presented by [Pacific Islanders in Communications](#) in partnership with [PBS Hawai'i](#), and is distributed by Boston-based [American Public Television](#) (APT) and broadcast nationally on [WORLD Channel](#) (distributed by APT in partnership with WGBH & WNET), in addition to hundreds of scheduled broadcasts on local PBS stations. Films are selected each year from among numerous submissions, including projects funded by PIC with support from the [Corporation for Public Broadcasting](#) and the [National Endowment for the Arts](#). We are thrilled to present the eleventh season of the marquee anthology series, Pacific Heartbeat, that provides viewers a glimpse of the real Pacific—its people, cultures, languages, music, and contemporary issues. From revealing exposés to rousing musical performances, PACIFIC HEARTBEAT features a diverse array of programs that will draw viewers into the heart and soul of Pacific Island culture.

PACIFIC HEARTBEAT is presented by Pacific Islanders in Communications in partnership with PBS Hawai'i, and is distributed by Boston-based American Public Television (APT) and broadcast nationally on WORLD Channel (distributed by APT in partnership with WGBH & WNET), in addition to hundreds of scheduled broadcasts on local PBS stations. Films are selected each year from among numerous submissions, including projects funded by PIC with support from the Corporation for Public Broadcasting and the National Endowment for the Arts.

# SEASON ELEVEN LINEUP:

[Preview  
Here](#)



## HIGH TIDE DON'T HIDE

Episode 1101 | 60:00

By The Rebel Film Collective

[Watch Trailer on Youtube](#)

## JAMES & ISEY

Episode 1102 | 60:00

By Florian Habicht

[Watch Trailer on Youtube](#)

## LOIMATA, THE SWEETEST TEARS

HEBE 1103 | 60:00

By Anna Marbrook

[Watch Trailer on Youtube](#)

## HEALER STONES OF KAPAEMAHU

Episode 1104 | 60:00

By Dean Hamer, Joe Wilson, and Hinaleimoana Wong-Kalu

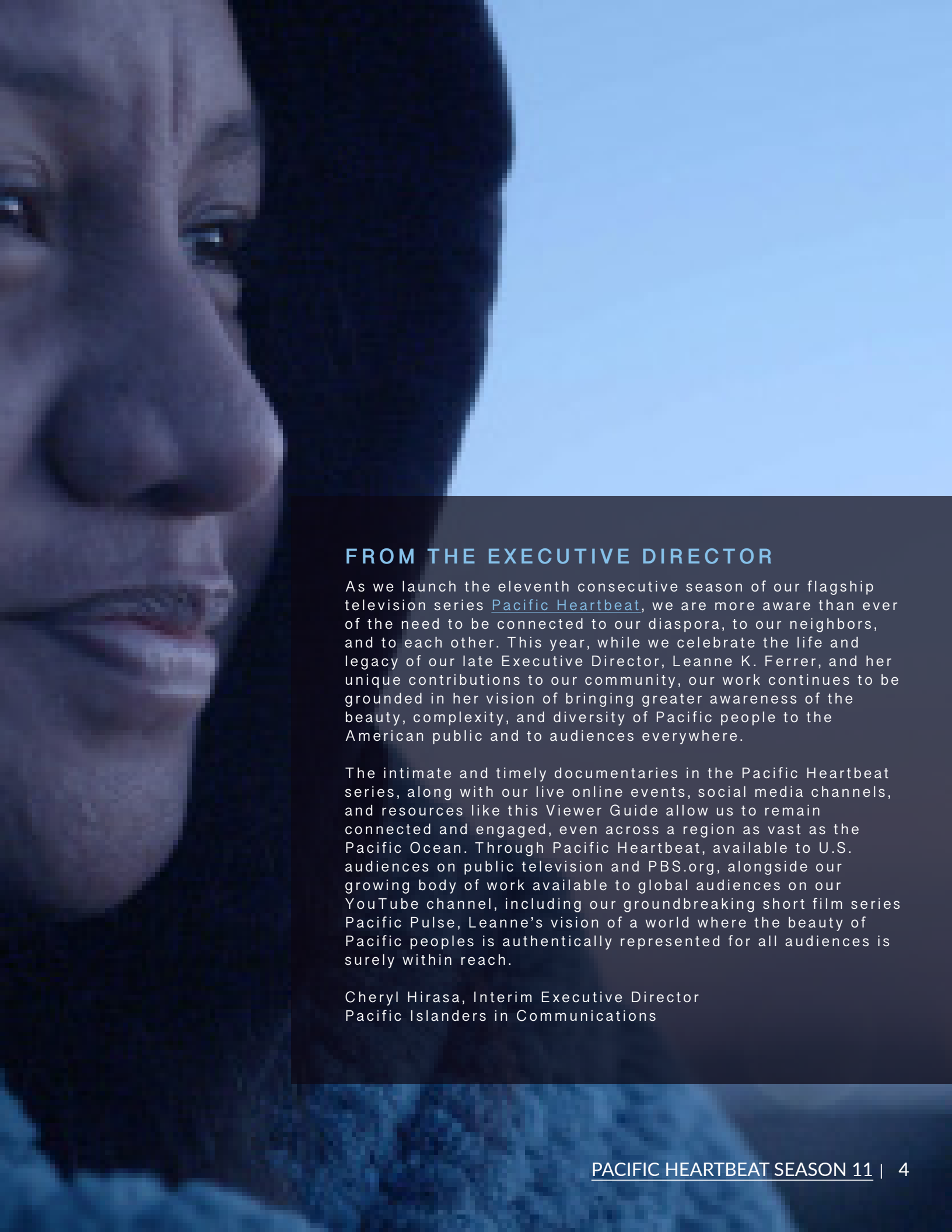
[Watch Trailer on Youtube](#)

## HOW TO USE THIS GUIDE

This brief guide is a companion resource for Season Eleven and a gateway to further thinking and learning about this year's four new films and the timely and important issues they depict. It's also a fun way to engage with family and friends, colleagues, and community members on social media, around the lunch table, and beyond!

For more information about this guide and some tips and best practices in using it, please view this short video discussion with the guide's author:

[WATCH WEBINAR NOW](#)



## FROM THE EXECUTIVE DIRECTOR

As we launch the eleventh consecutive season of our flagship television series [Pacific Heartbeat](#), we are more aware than ever of the need to be connected to our diaspora, to our neighbors, and to each other. This year, while we celebrate the life and legacy of our late Executive Director, Leanne K. Ferrer, and her unique contributions to our community, our work continues to be grounded in her vision of bringing greater awareness of the beauty, complexity, and diversity of Pacific people to the American public and to audiences everywhere.

The intimate and timely documentaries in the Pacific Heartbeat series, along with our live online events, social media channels, and resources like this Viewer Guide allow us to remain connected and engaged, even across a region as vast as the Pacific Ocean. Through Pacific Heartbeat, available to U.S. audiences on public television and PBS.org, alongside our growing body of work available to global audiences on our YouTube channel, including our groundbreaking short film series Pacific Pulse, Leanne's vision of a world where the beauty of Pacific peoples is authentically represented for all audiences is surely within reach.

Cheryl Hirasaka, Interim Executive Director  
Pacific Islanders in Communications



# HIGH TIDE DON'T HIDE

Directed by Phil Stebbing,  
Niva Kay, Emily McDowell,  
and Nia Phipps

[Preview  
Here](#)



Determined to provoke real action, New Zealand teenagers nationwide join the global School Strike for Climate. But planning a movement and building momentum are the easy parts as they face political indifference, their own white privilege, and the ongoing struggle to be heard as the tides continue to rise.

## BACKGROUND

In August 2018, 15-year-old Greta Thunberg became frustrated by the lack of urgency amongst the climate activists she had been working with. Every school day for three weeks, she sat outside of the Swedish Parliament and demanded that politicians take meaningful action to address the climate crisis. Within a week, other students, teachers, and adults joined her protests. By September, Greta is striking every Friday and urges other students to stage walkouts at their own schools. The #FridaysForFuture movement is born. By November 2018, more than 17,000 students in 24 countries have taken part in school strikes and Greta has been catapulted to the world stage to call a state of emergency for the planet. In 2019, students in more than 150 countries launched strikes to demand action to avert cataclysmic climate change.

In Aotearoa New Zealand, filmmakers The Rebel Film Collective started shooting seven months before what became the world's biggest-ever climate change strike. They were given intimate access to New Zealand students' meetings, homes, and personal video diaries to record how the local movement began.

## BACKGROUND CONT'D

At the current rate of greenhouse gas emissions, it will take 11 years for the globe to reach the 1.5 degrees Celsius change threshold, the goal that 2015 Paris Agreement world leaders agreed to strive for to prevent the most severe effects of global warming. Our planet faces devastating effects if the average global temperature exceeds 1.5 degrees Celsius. 70 to 90% of coral reefs will die off worldwide, destroying fish habitats and devastating communities that rely on reefs for food and economic survival. At 2 degrees Celsius of warming, 99% of reefs are lost. Extreme heat waves and intensifying hurricanes will become more common. Melting ice caps will lead to sea level rise and flooded cities.

Although the 1.5 degrees Celsius change has not yet been reached, the severe impacts of our warming planet are being felt in every inhabited region across the globe. In 2018, the Oceania region (Australia, New Zealand and neighboring islands, Melanesia, Micronesia, and Polynesia) experienced its third warmest year on record with temperatures 1.15 degrees Celsius above average. In 2021, torrential rains flooded China and Western Europe. An extreme heat wave in the Pacific Northwest killed hundreds of its most vulnerable residents when temperatures reached 116 degrees Fahrenheit. Unprecedented wildfires blazed through Siberia and Greece.

The Pacific region is being hit the hardest by rising sea levels. While this region is the least responsible for actions that drive climate change, they are among the most impacted. A 2018 study found that most Pacific atolls will be uninhabitable by mid-twentieth century due to sea level rise. The Marshall Islands are projected to lose 40 percent of buildings in the capital, Majuro, with 96 percent of the city at risk of frequent flooding and entire inhabited islands in the atoll nation disappearing. The Solomon Islands environmental minister noted that while relocation is perceived as a last option, for some parts of the country, "it is the only reasonable and sustainable option." Across the Pacific region, an estimated 1.7 million people could be displaced by 2050.

In 2019, Pacific Island leaders declared a climate crisis and urged world leaders to take immediate action to achieve the 1.5 degrees Celsius goal and to fund climate change adaptation efforts in developing nations.

As seen in the film, meaningful inclusion of BIPOC communities is a critical issue that faces the environmental movement. In 2014, Green 2.0, a watchdog organization pushing for racial and ethnic diversity in the environmental movement, released a report highlighting the racial, gender, class, and cultural disparities among 293 environmental organizations in the U.S.



## BACKGROUND CONT'D

Among the report's findings were that BIPOC made up less than 16 percent of staff in the organizations surveyed and that cross-race and cross-class collaborations were uncommon in environmental organizations. The 2021 report (with a smaller number of organizations participating in the survey) shows improvement, with environmental organizations increasing their BIPOC staff to ~30 percent, with a significant increase in senior staff and board members between 2020 and 2021.

***“We were given intimate access to New Zealand students’ meetings, homes, and personal video diaries to record how the local movement began. We were there when an unexpected turn of events changed the face of the protests. High Tide Don’t Hide reveals the inner processes of teenagers mobilizing record-setting numbers of children and adults while dealing with the looming threat of climate change, interpersonal politics, and the need to just be teenagers.” -Rebel Film Collective***

## QUESTIONS FOR DISCUSSION OR REFLECTION

1. Fili observes that the way climate change is portrayed in the media only resonates with well-educated white people. Do you agree? Why, or why not?
2. The mayor of Thames-Coromandel District is shown in a newscast rejecting a push to sign a declaration on climate change and refusing to answer whether she believes in climate change. How did this make you feel? How effective do you feel your local elected officials' response has been to the threat of climate change?
3. Both Fili and Lillian express great sadness when they describe the pull between wanting to become mothers while fearing the bleak futures their children would inherit because of the climate crisis. What would you say to them in response to their fears?
4. The five young people profiled in High Tide Don't Hide dedicate most of their free time to their climate change activism, with some noting the extreme guilt they feel if they take any time off. What are ways in which we can support young activists to sustain their work and avoid burnout?
5. What actions have you taken to reduce your climate footprint? Does seeing this film inspire you to do more?



## JOIN THE CONVERSATION ONLINE

To share your reactions to this film or thoughts and resources for engaging with the climate crisis, please be sure to tag @PacificHeartbeat (Facebook) and @PICPacific (Twitter and Instagram) and consider using the hashtags #ClimateStrike, #FridaysforFuture, and #PacificHeartbeat.

## LINKS

- The official website for [High Tide Don't Hide](#)
- [The 35 Easiest Ways to Reduce Your Carbon Footprint](#)
- [Get involved with 350](#), an international movement of ordinary people working to end the age of fossil fuels and build a world of community-led renewable energy for all
- [Read the Intergovernmental Panel on Climate Change \(IPCC\) special report](#) on the impacts of global warming of 1.5 degrees Celsius
- [Read an interview with sociologist Dorceta Taylor](#) about how the conservation movement must transform itself to become more inclusive and effective
- Learn about racial disparities and climate change in an article from the Princeton Student Climate Initiative
- [Read about the contributions of unsung BIPOC environmentalists](#) in history on the Action for Climate Emergency website
- Learn about young climate activists of color and find ways to support their work:
  - [9 Climate Activists of Color You Should Know \(Teen Vogue\)](#)
  - [8 Black Environmentalist You Need To Know \(Green Peace\)](#)
  - [The Environmental Movement Is Very White These Leaders Want to Change That](#)

## Youth- led Climate Action Groups

- [4TK \(4 Tha Kulture\)](#)
- [The Pacific Climate Warriors](#)
- [Te Ara Whatu](#)
- [Fridays For Future](#)

Cultivate respect and appreciation for the environment in your children with these books:

- [We Are Water Protectors](#)
- [Zonia's Rain Forest](#)
- [The Boy Who Grew a Forest](#)
- [My Friend Earth](#)
- [Wangari Maathai: The Woman Who Planted Millions of Trees](#)







# JAMES & ISEY

Directed by: Florian Habicht

[Preview Here](#)

Ahead of her 100th birthday, Isey and her devoted son James prepare for the party of a lifetime. Ngāti Manu woman Isey Cross lives with her youngest son, James, on a farm in Kawakawa, a small town on New Zealand's North Island. Cheeky and vivacious, the 99-year-old is preparing to celebrate her centenary. Over the next seven days, as James organizes the festivities, director Florian Habicht captures their devoted bond – to each other and to the spirit world – as well as their infectious aroha (love).

## BACKGROUND

Aotearoa is the Māori name for New Zealand, meaning “land of the long white cloud.” The North Island is one of the two main islands of Aotearoa, where approximately 77% of the country's population resides. According to the 2018 census, 18.5% of the North Island population identifies as Māori (16.5% of the total New Zealand population identifies as Māori), the indigenous Polynesian people of Aotearoa.

In the 1980s, fewer than 5% of Māori children could speak their native language, te reo Māori, fluently. In response, a group of Māori leaders launched the Kōhanga Reo (meaning “language nest” in Māori) initiative. Within three and a half years of piloting preschool programs focusing on culturally rooted language immersion, over 400 Kōhanga Reo were up and running. As of the 2018 census, nearly 24% of the Māori population speak te reo Māori (3% of the country's total population).

## BACKGROUND CONT'D

The world's centenarian population, people who are 100 years old or more, is projected to grow eightfold globally by 2050 (3.7 million in comparison to 1/2 million in 2015). The United States is home to 97,000 centenarians, the highest number in the world, followed by Japan, China, India, and Italy. In direct correlation, life expectancies in developed and developing countries are rising. The average life expectancy for females in New Zealand is 83.5 years. The average life expectancy for Māori females in New Zealand is 77.1 years.

***“Rich with life, their unique world is crafted from a spiritual relationship with the everyday mixed with the art of dreaming and a great appreciation for what they have. Mixing the imagined worlds with the real stuff is something I’ve always been into.”***

**-Florian Habicht, Filmmaker**

## QUESTIONS FOR DISCUSSION OR REFLECTION

1. What did you observe about the relationship between James and Isey? How does their relationship resemble or differ from your relationships with a parent or elder in your family?
2. Imagine how you would like your 100th birthday celebration to look and feel. Who would you invite? What might your guests do to honor you? What songs would be on your playlist?
3. Near the end of the film, director Florian Habicht asks Isey to share stories from her childhood. She responds by saying “What’s gone is gone. We’ve just got to look to the future.” How does her perspective of looking forward and not back compare to your own perspective on life?
4. For many communities, our elders are a repository of experience, history and knowledge that help us to stay connected to our history and traditions, even as their experience helps to guide us into the future. What lessons have you learned from elders in your community? How can you help to shine a light on what our elders have to offer us?
5. What aspects of Isey’s lifestyle do you think have contributed to her longevity? Does she match the image in your mind of what a centenarian can do?



## FURTHER READING AND EXPLORATION

- [Learn about the history, heritage and culture of Ngāti Manu](#)
- Read essays from [Māori authors Stacey and Scotty Morrison](#) and [scholars from the University of Waikato](#) on the importance of reinstating the name Aotearoa for New Zealand.
- [Watch Māori Television](#), New Zealand's indigenous broadcaster, to learn more about Ngāti Manu efforts to assert sovereignty and negotiate return of land
- [Read a collection of Māori myths, legends and contemporary stories](#)
- Read [Why Study Centenarians?](#) and [Why Population Aging Matters](#) to gain perspective on the opportunities and challenges to come with a dramatically increasing aging population around the globe.

## ACTIVITY

Create a public art project to bring visibility to the experiences of older generations in your community utilizing the Inside Out Project platform. Inside Out is a global participatory art project that invites individuals and communities to spark conversation through large scale photographic portraits.

Review the sample projects listed below, and consider what kind of project you might like to create. What would your goals be? What kind of community are you trying to connect with?

## LINKS TO LEARN MORE AND START A PROJECT

### [About the Inside Out Project](#)

- Sample project: [Derides intergenerational photographic project, Geneva Switzerland](#) (use google translate to read the text in English)
- Sample project: [Creativity has no age limit, Sint-Niklaas, Belgium](#)
- Sample project: [Aging is living, Baltimore, MD](#) (launching summer 2022)

### [Create your own Inside Out project](#)

## JOIN THE CONVERSATION ONLINE:

To share your reactions to this film or thoughts and resources for engaging with aspects of Māori culture, please be sure to tag @PacificHeartbeat (Facebook) and @PICPacific (Twitter and Instagram) and consider using the hashtags #Maori, #Polynesian, and #PacificHeartbeat.







# LOIMATA, THE SWEETEST TEARS

Directed by: Anna Marbrook

[Preview Here](#)

In LOIMATA, The Sweetest Tears, director Anna Marbrook takes us with her friend, the extraordinary ocean-going waka captain Lilo Ema Siope, on an emotional healing journey in the last months of her life. A finely-crafted compassionate documentary strongly tied to Ema's Samoan culture, LOIMATA, The Sweetest Tears is an intimate exploration of a family shattered by shame working courageously to liberate themselves from the shackles of the past. A journey of courage, tears, laughter and above all, unconditional love.

**CONTENT WARNING:** This film includes content about domestic violence and sexual abuse that may be triggering or re-traumatizing for some viewers. Please proceed with care and caution before engaging, and please make sure all participants are comfortable with this subject matter.

## BACKGROUND

The first Polynesian settlers arrived in Aotearoa (New Zealand) in waka (canoes). For Pacific Islanders, waka can be powerful symbols tied to tribal identity, mana (power, presence, essence) and territory. In Loimata, The Sweetest Tears, Ema describes the feeling of completeness that sailing gives to her, bringing "every part of me together, wellness, mindfulness, ancestors." Ema was one of the few female builders and captains in the Samoan waka community and was celebrated for her mastery and her mentorship to new generations of waka sailors.

## BACKGROUND CONT'D

Ema's family immigrated to New Zealand in 1959 from Samoa. Samoa consists of two large islands (Upolu and Savai'i) and two small islands (Manono and Apolima) north of New Zealand. In 1899, Germany and the United States split possession of Samoa. In 1914, New Zealand occupied Western Samoa until 1962, when decades of resistance from the Mau (Samoan independence movement) resulted in the signing of the Treaty of Friendship. With that treaty, Samoa became the first Pacific nation to regain its independence. In the 1950s, many Samoans began to immigrate to New Zealand to seek economic and educational opportunities for their families.

In 2018, the Samoan government published the Report on the National Public Inquiry into Family Violence, the first of its kind for a Pacific Island nation. Family violence can be defined as a pattern of behavior that is used to gain or maintain power and control over a family member and causes imminent harm to their safety, health, and wellbeing. Family violence may encompass physical abuse, sexual abuse, emotional, psychological, verbal abuse, and exerting financial control so as to deprive a person of their independence and agency.

The findings of the report illustrate that family violence is at epidemic levels in Samoa, affecting "almost all families in Samoa":

- 9 out of 10 children in Samoa experience violence in their lifetime
- Sexual abuse of children and incest levels have reached 'epidemic' proportions
- Almost 9 in 10 people have experienced physical or emotional violence within the family in their lifetime
- The majority of women (6 out of 10) experience intimate partner violence in their lifetime
- Violence at the hands of a non-partner is almost as prevalent as intimate partner violence
- Up to 1 in 5 women are raped in their lifetime
- Almost 1 in 10 women have been raped by a family member in their lifetime

Family violence cases in Samoa are severely under-reported; only 11% of victims reported their abuse. Both the film and the report describe a veil of silence that has kept the epidemic hidden. From the report: "This veil of silence is woven from a variety of threads, not least the fear of bringing shame upon one's family if a victim decides to speak out. One of the biggest barriers Samoa therefore has to overcome is the barrier to reporting family violence."



## BACKGROUND CONT'D

Although 85% of the participants surveyed for the report believe family violence to be a priority issue for Samoa, the researchers found that there is considerable work to be done to educate the public in order to transform the cultural norms and practices that have allowed family violence to flourish.

***“This is a story about transformation through the belief that if you can change your heart, you can change your environment, you can change a family, a community, even a country. Ema understood the power of personal testimony and had the courage to examine the trauma in her life, taking her family with her. I was privileged to walk alongside them.” -Anna Marbrook, Filmmaker***

## QUESTIONS FOR DISCUSSION OR REFLECTION

1. For Ema, being a waka captain and builder brings her an integration of mind, body, and spirit. What outlets have you found in your own life that have helped you to grow as well as challenge yourself?
2. Ema shows considerable resolve, resilience and strength in facing the end of her life and the ongoing trauma from the sexual abuse and violence she experienced as a young person. Where does Ema find the strength to fight not only for herself, but for family members who are also struggling to heal and move forward?
3. As a teen, Ema turned to drugs and alcohol to deal with the trauma of her abuse. When she moved to Samoa for boarding school, her Great Uncle Taufua took her under his wing and showed her the gifts and strengths of her heritage and culture, a turning point for Ema. Who or what has helped you to tap into the strength and power that comes from connecting to one's culture and ancestral roots?
4. Family violence in Samoan communities is so prevalent that 90% of the population has experienced violence in their lifetime. Do you personally know anyone who has been impacted by family violence? What do you know about the extent to which family violence impacts your community?





## JOIN THE CONVERSATION ONLINE

To share your reactions to this film or thoughts and resources for engaging with domestic violence, please be sure to tag @PacificHeartbeat (Facebook) and @PICPacific (Twitter and Instagram) and consider using the hashtags #domesticviolence, #domesticabuse, #MeToo, and #PacificHeartbeat

## LINKS

[Read about Ema's influence on the resurgence of waka voyaging](#) in these stories from young sailors that she has mentored.

Learn about the efforts of organizations like [Brown Girl Woke](#) and [Pasefika Proud](#) to empower Pacific peoples to prevent family violence and lead cultural change.

Explore the [Futures Without Violence website](#) to learn about their groundbreaking work to end violence against women and children around the world.

[Read award-winning author Sia Figiel's fiction works](#) portraying the lives of Samoan women. Her debut novel, *Where We Once Belonged*, written in the Samoan traditional storytelling form *su'ifefiloi*, is about a teenager trying to make sense of the mores and restrictions of her village while coming to terms with her own womanhood and search for identity.

## **If you or someone you know are experiencing violence and abuse, get confidential help:**

Call 866.FOR.LIGHT or text LIGHT to 741741 to talk with a trained crisis counselor from Darkness to Light if you encounter child sexual abuse. [Learn how to prevent, identify, and report child sexual abuse on the Darkness to Light website.](#)

Call 800.656.HOPE (4673) to be connected with a trained staff member from a sexual assault service provider in your area.

[Chat online to receive confidential crisis support](#) with a trained staff member from the National Sexual Assault Online Hotline.

The National Domestic Violence Hotline connects survivors of abuse, concerned friends and family members, and abusive partners with advocates who will provide confidential care and support:

Call 800.799.SAFE (7233)

[Chat online](#)

SMS Text START to 88788

Internet usage can be monitored and is impossible to erase completely. [Read about internet safety for survivors here.](#)





# HEALER STONES OF KAPAEMAHU

Directed by:  
Hinaleimoana Wong-Kalu, Dean Hamer,  
and Joe Wilson  
Animation Director, Daniel Sousa

[Preview  
Here](#)

On Honolulu’s famed Waikiki Beach stand four giant boulders placed as a tribute to the four legendary mahu – individuals of dual male and female spirit – who brought the healing arts from Tahiti to Hawaii long ago. Although the stones have survived for centuries, their story has been hidden and the respected role of mahu erased. The Healer Stones of Kapaemahu documents the trail of post-colonial suppression through the eyes of a Native Hawaiian director, herself mahu, and uses rare archival materials, new historical findings, and vivid animation to bring the unexpurgated story back to life.

## BACKGROUND

Mahu are those who embrace both the feminine and masculine traits that are embodied within each and every one of us. They pass on sacred knowledge from one generation to the next through hula, chant, and other forms of wisdom.

While revered by Native Hawaiians in the past, mahu came to be marginalized after a long history of foreign interference and colonization. American missionaries found many Native Hawaiian cultural practices offensive and outlawed speaking the native language. The adoption of Christianity by many Hawaiians, including by the kings and chiefs, changed their views of their own culture and heritage. Media reports in the 1960s, most notably from non-native journalist Bob Jones, portrayed mahu as deviants. In 1963, Hawaii enacted legislation prohibiting mahu from “wearing clothing of the opposite sex with the intent of deceiving others.” Mahu had to resort to wearing buttons identifying their biological sex to avoid arrest.

## BACKGROUND CONT'D

Healer Stones of Kapaemahu is co-directed and co-produced by Native Hawaiian filmmaker, teacher, and cultural practitioner Hinaleimoana Wong-Kalu. Kumu Hina, who is also mahu, narrates the film in Olelo Niihau, the only form of Hawaiian that has been continuously spoken since prior to the arrival of foreigners.

The legend of the healer stones of Kapaemahu dates back to the 15th Century, when four mahu (Kapaemahu, Kapuni, Kinohi, and Kahaloa) sailed from the Tahitian island of Raiatea to Hawaii to share their gifts of science and healing. When the mahu completed their work, the grateful islanders honored them with a monument of four large stones, erected in Waikiki. The mahu transferred their powers to the stones and then vanished.

The healer stones were a sacred site for centuries, but eventually were forgotten, buried in sand. The stones were recovered in the 1960s and eventually restored as a sacred monument in 1997 at Kuhio Beach Park in Waikiki. Although the plaque on the monument discusses how the stones are a “part of the spiritual history of Native Hawaiians” and a “reminder of the need to honor Hawaii’s unique heritage,” there is no mention of the healers’ mahu identity and how intrinsic their unification of the male and female spirit was to their healing abilities.

***“I am Kanaka – a native person descended from the original inhabitants of the islands of Hawaii. Our survival as indigenous people depends on our ability to know and practice our cultural traditions, to speak and understand our language, and to feel an authentic connection to our own history.” – Hinaleimoana Wong-Kalu, Writer and Filmmaker***

## QUESTIONS FOR DISCUSSION OR REFLECTION

1. What is the benefit of narrating the story of the healer stones in Olelo Niihau, rather than English, for the film’s audience? How did hearing the story in the Hawaiian language shape your experience of the film?
2. At the end of the film, Hinaleimoana Wong-Kalu laments that even though the healer stones are in plain view “their mana is just as hidden by ignorance and misinformation as it once was by sand.” What are the repercussions of suppressing the significance of mahu in the legend of the healer stones (or suppressing the significance of pivotal figures in other cultural histories)? What are ways in which we can support bringing the whole story to light?







#### QUESTIONS CONT'D

3. Do you recognize feminine and masculine traits within yourself? If so, how do you feel they shape your identity and how you engage with the world around you? If not, could you think of some typically masculine and feminine traits that would be beneficial for you to tap into?
4. Think of individuals in your life that you consider to be healers. What traits do they possess that contribute to their abilities? Do you consider these traits to be masculine or feminine?
5. Can you describe a monument, place, or object that is sacred to you and/or your community? What were you taught about its history and meaning? How do you feel when you visit this site or hold the object?

#### JOIN THE CONVERSATION:

To share your reactions to this film or thoughts and resources for engaging with the mahu community, please be sure to tag @PacificHeartbeat (Facebook) and @PICPacific (Twitter and Instagram) and consider using the hashtags #Kapaemahu, #HealerStonesOfKapaemahu, #Transgender, #Trans, and #PacificHeartbeat.



## LINKS

- Visit the [Kapaemahu website](#) to find out more about the history of the stones, how to visit them in Hawai'i, and view additional films and portraits of diverse Pacific Islanders.
- [Read the book Kapaemahu](#) to your children and share the story of the four Mahu that brought the healing arts from Tahiti to Hawai'i. Ask your local library and booksellers to add the title to their collections, or order the book [online](#).
- Explore the National Monument Audit to better understand what has shaped the public's common knowledge of monuments across the U.S. While you are there, [read the filmmakers' essay "A Hawaiian Perspective on Monuments."](#)
- [Explore the Andrew W. Mellon Foundation's Monuments Project](#) (an initiative informed by the National Monument Audit) to find public projects that represent stories of those who have often been denied historical recognition.
- [Visit QWaves to watch more films about Pacific Islander lives and voices](#) from the Healer Stones of Kapaemahu creative team.
- [Learn about Hawaiian cultural and historic topics](#) on the Bishop Museum's Hawai'i Alive – Bringing Hawaiian Culture to Life website.
- [Learn about Hawai'i's transformation](#) from a sovereign nation to a U.S. territory and then state on the Hawai'i History website. Another timeline of Hawaiian history can be found here.
- [Read about the experiences of Two Spirit People in First Nations cultures](#)
- [Visit the National Center for Transgender Equality](#) to learn about transgender people and access resources for those who identify as transgender.

## ABOUT US

### PACIFIC ISLANDERS IN COMMUNICATIONS

Established in 1991, **Pacific Islanders in Communications (PIC)** is the only national public media organization that supports media content and its makers to work together to promote a deeper understanding of Pacific Islander history, culture and contemporary issues that define our communities. PIC addresses the need for media content that reflects America's growing ethnic and cultural diversity by funding independently produced media, and by providing hundreds of hours of innovative media by and about Pacific Islanders to American Public Television including its flagship series Pacific Heartbeat.

For more information about Pacific Islanders in Communications and Pacific Heartbeat, visit: [www.piccom.org](http://www.piccom.org)

Twitter: [@PICpacific](https://twitter.com/PICpacific) | [facebook.com/piccom](https://facebook.com/piccom) | Instagram: [@picpacific](https://instagram.com/picpacific)

### AMERICAN PUBLIC TELEVISION

**American Public Television (APT)** is the leading syndicator of high-quality, top-rated programming to the nation's public television stations. APT distributes one-fourth of the top 100 highest-rated public television titles in the U.S. Founded in 1961, among its 250 new program titles per year, APT programs include prominent documentary anthology series such as Pacific Heartbeat and AfroPop, performance, news and current affairs programs, dramas, how-to programs, children's series, and classic movies -- many of which are considered some of the most popular on public television.

For the complete catalog, visit [www.APTonline.org](http://www.APTonline.org)

### WORLD CHANNEL

The **WORLD Channel** delivers the best of public television's nonfiction, news and documentary programming, including original content by and about diverse communities, to U.S. audiences through local public television stations and streaming online at [worldchannel.org](http://worldchannel.org). WORLD reached 35.8 million unique viewers 18+ last year (55% adults 18-49) and over-indexes in key diversity demographics. Online, the WORLD Channel expands on broadcast topics and fuels dialogue across social media, providing opportunities for broad and diverse audience interaction.

For more information about The WORLD Channel, visit [worldchannel.org](http://worldchannel.org)

### PBS HAWAII

**PBS Hawai'i** is a 501(c)(3) nonprofit organization and Hawai'i's sole member of the trusted Public Broadcasting Service (PBS). We advance learning and discovery through storytelling that profoundly touches people's lives. We bring the world to Hawai'i and Hawai'i to the world.

[www.PBSHawaii.org](http://www.PBSHawaii.org) | [facebook.com/PBSHawaii](https://facebook.com/PBSHawaii) | Instagram [@PBSHawaii](https://instagram.com/PBSHawaii)

### NATIONAL ENDOWMENT FOR THE ARTS

Established by Congress in 1965, the **National Endowment for the Arts (NEA)** is the independent federal agency whose funding and support gives Americans the opportunity to participate in the arts, exercise their imaginations, and develop their creative capacities. Through partnerships with state arts agencies, local leaders, other federal agencies, and the philanthropic sector, the NEA supports arts learning, affirms and celebrates America's rich and diverse cultural heritage, and extends its work to promote equal access to the arts in every community across America. [www.arts.gov/](http://www.arts.gov/)

### CORPORATION FOR PUBLIC BROADCASTING

The **Corporation for Public Broadcasting (CPB)**, a private, nonprofit corporation created by Congress in 1967, is the steward of the federal government's investment in public broadcasting. It helps support the operations of nearly 1,500 locally managed and operated public television and radio stations nationwide. CPB is also the largest single source of funding for research, technology and program development for public radio, television, and related online services.

For more information, visit [www.cpb.org](http://www.cpb.org) and follow us on Twitter [@CPBmedia](https://twitter.com/CPBmedia), [Facebook](https://facebook.com/CPBmedia), and [LinkedIn](https://linkedin.com/company/cpb), and [subscribe](https://www.cpb.org/subscribe) for email updates.

