

(APPROVED: 10/07/10)

**CULTURAL RESOURCES COMMISSION
REGULAR MEETING
JUNE 3, 2010**

** All documents, including written testimony, that was submitted for or at this meeting are filed in the minutes file and are available for public viewing at the Maui County Department of Planning, 250 S. High St., Wailuku, Maui, Hawai'i. ***

A. CALL TO ORDER

The regular meeting of the Cultural Resources Commission (Commission) was called to order by Chairperson, Erik Fredericksen, at approximately 10:05 a.m., Thursday, June 3, 2010, in the Planning Department Conference Room, first floor, Kalana Pakui Building, 250 South High Street, Wailuku, Island of Maui.

A quorum of the Commission was present (see Record of Attendance).

Mr. Erik Fredericksen: Good morning all. I'd like to call the June 3, 2010 meeting of the Maui County Cultural Resources Commission to order. I hope everybody had a great May and June is starting out well for all. And thank you for the folks in the audience for attending and being concerned.

B. APPROVAL OF MINUTES OF THE APRIL 1, 2010 MEETING

Let's see, first item, after Call to Order, is Approval of Minutes of the April 1, 2010 meeting. Any comments from the Commission Members or anything other than accepting -- a motion to accept?

Mr. Ray Hutaff: I move that we accept the minutes of the April 1, 2010 meeting.

Mr. Fredericksen: Any second.

Mr. Bruce U`u: Second.

There being no discussion, the motion was put to a vote.

It has been moved by Mr. Hutaff, seconded by Mr. Fredericksen, then unanimously

VOTED: to accept the minutes of the April 1, 2010 meeting.

Mr. Fredericksen: Okay, minutes approved. Stanley, take it away, please.

Mr. Stanley Solamillo: Aloha kakahiaka kakou. Good morning, everyone. There are a few changes -- actually, one change. The workshop, which was originally scheduled for today, will not be held today and will be deferred and held at the same time that Hinano Rodrigues holds the workshop on Chapter 6E.

Mr. Fredericksen: That will be in the July -- the July meeting?

Mr. Solamillo: We hope to have on the July meeting, yes.

Mr. Fredericksen: So that, so Item F, Workshop, that's being deferred to the July meeting.

Mr. Solamillo: That is correct.

Mr. Fredericksen: Good morning, Jacey.

Mr. Solamillo read the following item description into the record:

C. MS. SHIRLEY ANN KAHA'I on behalf of the FRIENDS OF MOKU'ULA, presenting the Archaeological Data Recovery Plan for the University of Hawai'i-Maui Community College Field School and Excavation at Moku'ula, Waine'e Ahupua'a, Lahaina District Project. (S. Solamillo)

Mr. Solamillo: I'm going to give you a little bit of background. You've all seen these slides before. As most of you are aware, we've had some challenges in Lahaina for many years, and the restoration of Moku'ula is probably the single most important thing that can happen for the district. If we base the current status of the Lahaina National Historic Landmark on its architecture and plantation period history, we are showing that the district is slowly being eaten either by termites or being demolished by property owners, therefore, the main reason that the NHL will be able to be continued into the next few decades as well as for future generations is its subsurface and its kanaka maoli history, and the most important fact is that Lahaina was the capitol of the Hawaiian Kingdom before it was moved to Honolulu.

Moku'ula consists of 23 acres and it will singly become the biggest cultural site in Lahaina, and we hope that the business community will embrace in helping to define its business goals in the next decades.

Lahaina, as a sacred place, is due to the fact that Moku'ula is there. It was a royal compound established by Chief Pi'ilani and was occupied as such from 1570 to 1600. And it was from this place that he ruled a unifying kingdom of Maui. Lahaina was made the capitol of the Hawaiian Kingdom by King Kamehameha I. It remained the capitol of the kingdom during the reign of Kamehameha II through 1845 when it was moved to Honolulu on Oahu by his successor, Kamehameha III.

Mokuhinia has been described as the axis mundi or the point between heaven and earth of the Hawaiian world or political rule and religious ritual operated in concert in the days of

the emergents of the Maui Kingdom with the unification of the islands and then the coming of Christianity into the modern age.

The various historic views that we have were taken in the early part of the 20th century, mostly by Jerome Baker. The view here is taken in 1910, and this occurred after it was being diverted by Pioneer Mill, which was the largest sugar mill on West Maui, for use to irrigate its cane fields.

Pioneer Mill Company was ultimately responsible for filling in Loko Mokuhinia under the instructions of Manager Louis Weinzheimer as well as a pond on Chapel Street in addition to the filling in of royal taro patches at the courthouse and near the wharf.

Some recent investigations that we've been continuing in looking at this area shows that it was not a place which was isolated; that there was settlement around Mokuhinia as well as other ponds and water bodies in Lahaina. One such settlement was the Gilbert Islanders settlement, which only lasted 20 years and began in the 1890s and closed out in the early -- excuse me, 1880s and closed out by 1901. When the Gilbert Islanders returned to their home islands, they left the village and Jerome Baker recorded it and labeled it "Kilipaki Village."

A preservation plan that was drafted in the early 1960s noting historical points of Lahaina probably provides, as I began my introduction, with the best way to preserve the Lahaina NHL and that's by focusing on its Hawaiian or kanaka maoli history. As you can see, Loko Mokuhinia is a prominent site within the NHL.

At this point, I will turn the presentation over to Ms. Shirley Ann Kaha`i of Friends of Moku`ula.

Ms. Shirley Ann Kaha`i: Good morning, Commissioners. I'm Shirley Kaha`i and I'm the Acting Executive Director with the Friends of Moku`ula, and I'd like to thank you for inviting us to be here again to talk about our archaeology program. We're really excited with what's been happening. We started the class in January and we ended our first session. Now, we're with the field school and it's with NYU, New York University. And today I have Janet Six, who is our archaeologist. She's with the University of Hawaii Maui College, and she brought along some of the students. So Janet's going to give a brief presentation on what's been happening at the site of Moku`ula, and, you know, we'll be happy to answer any questions that you may have.

Mr. Fredericksen: Thanks, Shirley.

Ms. Kaha`i: Thank you.

Ms. Janet Six: Aloha. I'm Janet Six and I'm with the University of Hawaii Maui College - I think the last time I saw you it was Maui Community College. Do you have any specific questions about data recovery plan? We had shown you an earlier version last summer. We revised for the SHPD, substantial revisions, 20-something pages asking them for some specific details, which we was then approved on March 15 by the SHPD, so when we started our field school, we started by mapping up in Waikapu because we didn't wanna start at Moku`ula until we had our documents in hand. So our first day of excavation, our opening day was March 20. We were going to have it, and then we had a tsunami warning, as we know, so we didn't have it that day, and two weeks later we did, and many people that were here were -- attended that opening ceremony. We had cultural overview and cultural training my Hokulani Holt Padilla. Everyday our students do two chants: E Ho Mai and Na `Aumakua in the morning. And then we do the Lahaina ...(inaudible)... chant some at the end. And so we've had a great time experiencing that. The students here today are both local Maui born and raised students here as well as people from the Mainland and from as far away as NYU. My connection with NYU is when I left Maui Community College, Manoa would not take my credits, so I went to New York University, which took all my credits and gave me a scholarship and that's where I met Dr. Pamela Crabtree, who was my undergraduate advisory, and her husband, Dr. Doug Campana, who's here with us. They're doing this work for free for the school and for the kids. They're here on a grant they got for themselves and they took some time out of their busy schedule, they just came from Egypt, and they're on their way to Paris and the Ukraine, but Pam is one of the leading animal experts in the world, an animal bone faunal analysis, so we have someone onsite that's very familiar with all kinds of iwi, and so we'll discuss that, and I had some informal talks out in the parking lot with what we're finding. But I wanna show you the kind of information that we're getting so I'm going to go ahead and feel free to interrupt me and/or we'll ask questions at the end.

Mr. Fredericksen: Excuse me, Janet?

Ms. Six: Sure.

Mr. Fredericksen: I'm going to go ahead and shut the lights off.

Ms. Six: Yeah, great.

Mr. Fredericksen: You don't need anything? You don't need them to read or anything?

Ms. Six: Nope. Nope. Nope.

Mr. Fredericksen: Okay.

Ms. Six: Okay, so this is, of course, an artist's rendition of what I may look like with this idea, this basalt, this retaining wall, we're not finding evidence of that, but we won't tell the artist that this is a little bit fanciful, but this is the idea of what, you know, it might have looked like ...(inaudible)... frustrations.

The next slide. So we, as the archaeology, we're using GIS, geographic information systems, because Moku`ula, as we heard before and we all well know, is so important that recording the data meticulously and very, very slowly is our goal, so we're using different technology to capture spatial data and to record it as particularly as we are destroying the fill of it, we wanna record all that information because archaeology is, by nature, destructive. We don't kid ourselves. We know we're destroying the site to restore it.

Next slide. So we use a laser theodolite here with this total station. I bought this thing. I've used it since 2003 so this is the same one that's here. This is one from the Big Island teaching a student. But we're using this total station out there to accurately record three data points so we can record things spatially - Northing, Easting and Elevation are what we call NEZ. So recording things on a Cartesian grid. We've all seen this horrors of geometry. This the Cartesian X and Y. So we -- this should be longitude and latitude, but we add a third dimension, cause we like to be fancy. Next. So like *Avatar*, we got 3-D. So as we go down over time from 2010 into 1993, when we find the Budweiser pull tabs underneath the what was the bleachers, we map those in. And as we go down and we find the pull tabs that came off the cans, for those of you that are old enough to remember those kinds to make the leis with, we say, okay, now we're in 1970s, so we're able to date. So we map that in because it's an exercise whether it would be a basalt clay ...(inaudible)... we train the students on piece proveniencing and reusing that tool and that way be able to relatively date the layers and have a good idea. Of course, we are greatly assisted by the 1993 work with Bishop Museum, which kind of did a bunch of work for us, which is great, and followup by Tracy Tamsing in '99. Next slide. So it basically gives you an idea, we take this what we call Northing, Easting, our X and Y, and our Z. Next slide. Then we can take it and put it into software, such as *Surfer*, and we can make these wireframe models. It's not that exciting in Moku`ula, which, as we all know, is a reflect surface right now, but as we're down roughly three feet, over time we can show the different levels. We did this up at Lo`iloa last summer where they have lo`i reconstruction so some places you got good topography and you can map in things like this and look for features in the landscape. Next slide. And then from there you can do virtual reconstruction so after we map the Moku`ula surface, we can have noninvasive virtual reconstruction of how it might look, and architects, the native cultural practitioners, the wall builders, could go ahead and virtually reconstruct Moku`ula before it's every done so the idea of getting all this spatial data is a way of gathering information that can be manipulated without actually having to go and tromp on the island.

Next slide. You can also record things in layers in GIS. You can record things as a bedrock hydrology. We can record cultural features. And we can also record traditional knowledge if it's given to us about sightings of the mo`o and other stories about Moku`ula. And those layers can be made proprietary so if people don't want that information out, it can be accessed just by particular groups that have interest of that information. And this is called "participatory public GIS" where we invite the public to come in and work with us, and our site is public archaeology, couple people working with me, that's our focus is public archaeology. We like the public. We like tourists, not all of them, some of them are a pain in the ass, but we know.

We can record things spatially. We can look across space. We can see where are there clusters of ili stones, for example. This is just something I got off the internet. This is nothing that, you know, we're doing. These are just examples of how we can use this technology. You can identify ceramics. We can identify coral shells. And then we can ask the computer to query and show us so we can look for patterns and/or anomalies or things that don't fit patterns.

Next slide. We also record our stratigraphy and you'll see in our excavation here that we've got a couple different field events going on down there, and so we have natural stratigraphy that's on the right, and then we have cultural stratigraphy on the left. And when you see where the people live is kind of dark and chocolatey cause we're kinda dirty. We burn a lot of soot and fire and so often when you get to a cultural layer it's very distinct from a more cleaner ...(inaudible)...

Next slide. We can also record things as we dig down. We might not remember exact positions so later we can go back with this device and say show me all the pull tabs and it can show me 1970s.

Next slide. Go forward. We don't need to know this. Okay, this is the idea is when you come down on floor, things lie on the floor, so how do we know we're on top of the island? Things are lying on it. And when I say "things," not poi pounders and adzes and cultural objects, cultural ...(inaudible)... but rather the stuff thrown in from the harbor, and we'll show you an example, there's an old red brick lying on the floor, which could be linked to the brick palace. We don't know how many brick buildings were in Lahaina, not very many. It's an old brick, and it came from harbor dredge, so there's a little bit of that kinda going on. But you see things. So you know when you're on a floor cause, just like at your house when you drop something, it ends up on the floor.

In the case of classic reconstruction of a sacred site is Pu`u Honua`honaunau. They use images that were drawn by Cook's men, oral histories, as well as archaeology to reconstruct, and I think that's what Friends of Moku`ula's ultimate vision is to do a reconstruction of the time of Kamehameha III's habitation of the site. Next. So this is the

early mapping and archaeology of informing that reconstruction on the Big Island. Next slide. Again, another slide of Pu`u Honua`honaunau and how they used the archaeology to inform the reconstruction. Next. And it's probably one of the most famous reconstructions. Next. As well as Pu`ukohola Heiau. I know that they were doing some work on this after the earthquake and some renovations on this another very famous Big Island reconstruction. Next. And then, of course, the most famous, which is a direct link to Moku`ula, which is the Pi`ilani Hale Heiau. The largest heiau in all of Polynesia. A very beautiful reconstruction. So the idea is to do something similar at Moku`ula; obviously, it's in a site that's been more heavily impacted by the west but nonetheless, I think it's worth the reconstruction.

Next. So we gotta decide how we're going to do this. We all know anyone that's an archaeologist or even a developer that knows how expensive archaeology is. How do we keep costs down so that we can do a nine-acre site? Also, how can we go nice and slow because there's a lot of information that needs to be recorded? This is a very, very important site so the idea is it's not a rush, we're not building a Wal-Mart, no offense to Wal-Mart, but we're not putting in, you know, a hotel, so the idea is it's very nice to be able to go very slow.

So next slide. So of course, as we say in some of the earlier images, the famous Montserrat survey showing -- indicating where the royal tomb is. We're not going anywhere near that area. We know where that is. Tamsing believes he found the ili floor. So we have a pretty good idea where certain things are. We also mapped in everywhere Bishop Museum put a unit in near or on the island, so we have an idea where they found iwi, where they found ho`okupu, so we know what is on the island and our goal is to find the edge of the island and work around and not to go on the island itself anymore than we have to find the edge.

Next slide. And again, this is the idea of what it might have looked like at one time with all the different loko and we all hear about the Venice of the Pacific so it was indicated in the earlier talk lots of stuff went on around this site. It certainly wasn't in isolation. I love that it's divided between three ahupua`u, which kinda shares the power a little bit, it defuses the power.

Next. What you see in these slides is what you'll see what we found. We don't find an abrupt stop, any basalt wall, like in that illustration. We find a gently sloping surface that's likely we're almost to the edge of the pond. And what we did is because we were asked not to dig in punawai, and with very good reason, I mean we know what goes on in punawai, we know that's where offerings were made including iwi and human offerings and human burials, so we were working on the mauka side on -- we established units on either side of where Bishop Museum identified finding a pier, which we know from history -- historical accounts they did have a small pier their canoe was tied up to, now whether this

is that pier, we'll hopefully found out, but given the idea that they had already superimposed the survey and located what they thought was the mauka edge of the island, it makes a lot of sense that this is the pier.

So next slide. This is what Bishop Museum found on the makai side of the island. What they found is they went through that red cane dirt, that's the Honokowai fill vent where they brought the sugar cane train and brought dirt in to make it clammy and smooth it off, and you see that nice layer of coral dredge, and then you see the surface of Moku`ula, and this wall Bishop Museum believes to be below the surface of Moku`ula. Now remember, 400 years minimum of occupation by ali`i before Kamehameha takes it ...(inaudible)... 1300 years so, you know, we've got a lot of people, you know, I wanna modify it, I wanna do this, I wanna do that, so we know where the surface of the island is. We're not going into that. But this is where the idea of the basalt retaining walls came from. They found these walls and people thought that ...(inaudible)... out that the whole island was rimmed with these basalt walls. This basalt wall dates before the time of Kamehameha III. So this is on the makai side so this is the kind of stratigraphy, you can see the fill events. Next. Also, they did some phase two electromagnetic survey here of the island and the bright blue thing showing up are the sprinkler system and iron pipes, but there are some anomalies there. We're not doing this but it was nice that we had this survey so then we're doing what's Phase 3. Next. And we all know this. This was for us to do the data recovery plan; just some of the things that we need to do and this is pretty standard information that's already been covered in the data recovery plan that you folks have.

Next slide, please. We know, under the determination of significance, this is significant in all three. This is a big one. I mean this is something that modern things are happening on. I mean we just had an awa ceremony this Lyons Naone during Lahaina noon last week. We had the torch march led by Keeaumoku Kapu and others. So we have a lot of things going on in the present; lots of things happened in the past clearly, and not just Kamehameha. We have a lot of other things, like Pi`ilani and everything else, as well as historic things wrapped in the Hawaiian Constitution, the Mahele and other things that affected and changed the land.

And this is a student from last year so the idea that this place still is alive and at play. This isn't a place that's static by any sense of the imagination. Next Here we have one of the students using that same laser theodolite, this thing is ten years old but it works really well, and I own it, and this is a Kamehameha student that's here doing an internship ...(inaudible)... is here in the audience so if you wanna ask her how -- about how she would use it, she's just learning, but the idea that we're teaching people to use science and technology in a way that can be culturally appropriate and for something that adds meaning to people. Next. This is Joelle, one my students from Waikapu, born and raised here. She's off to UH Hilo next to study archaeology. And they're putting in the grid. So our grid is mapped in. And the first thing we had to do was relocate Bishop Museum's 1993 grid,

the primary datum was gone, and the benchmark they tied to was no longer there, the one that was in front of the old fire department is now under a park or a little piece of grass. So we went all the way down to the harbor, the only benchmark we could get to, and back sighting over to Moku`ula, and was able to then relocate their north line and find their grid within about ten centimeters off, so we felt really good in nine acres, so we were able to come down on their units.

This is Bishop Museum's trench. This is the end of -- the pier wasn't exposed, this was the end where they were trying to find the island. So they went down into the island, and you can see there. This is modern excavation. This is us taking out their fill, and we knew we were right on when we pulled out their grid string, so there was a yellow grid string, and so this is just for us so we could identify their trench.

Next slide. Some of the students excavating. They're sitting up high. They're sitting in 1993 finding Budweiser pull tabs cause they are under the bleachers, for those of you that remember the old baseball field. This is what it looks like. We took these photos yesterday, and sorry, there's a hard shadow in one corner, but, you know, we had to just get it while we could. I'm just going to walk up to that cause I don't have a pointer. Right here is the red brick I'm talking about that's sitting right on top of that grainy sand pulled from the harbor. This is the surface of the island at the time of the fill event, of the first fill event ...(inaudible)... so this is not the surface that ...(inaudible)... here the back of the bleachers were modern intrusion with cement ...(inaudible)... and eventually we'll remove that, and we just started coming up on the island so it's really hard to see in the photos but because we're mapping with very sensitive equipment, it slopes this way and then the water, here is where the pier is, and we're moving laterally to find the edge and we expect ...(inaudible)... and we're actually near the pond so -- but we're not finding a hard edge. We're finding a very gradual sloping edge, but it's really really hard, and it's bright red. It's really beautiful. It's a very distinct surface and objects ...(inaudible)... next slide. And it's a different angle. Here again you can see the real dark fill of their -- their unit was always 75 centimeters wide, which is why it doesn't fill the whole meter unit. These are meter units. Bishop Museum put in a 75 meter -- 75 centimeter, excuse me, by 4 meter trench to cover the pier. The wood is down here. We're leaving that covered to keep the air out to keep it moist as best for preservation and so, basically, when people say what have we found? We found the island right where they said it would be. I mean it's really thrilling getting started ...(inaudible)... we also got a bunch of really unhappy cowry shells that were ripped up from the harbor. We haven't gotten anything cultural that was tied to the time of Kamehameha ...(inaudible)... ceramics, ginger jars, broken porcelain, nails, and mostly a lot of really unhappy shells and big chunks of coral. So the brick is probably the thing that we can most tie perhaps to early an construction and maybe it was started in the harbor because, you know, there's not a whole lot of brick buildings, I'm not saying it's from that building of the brick palace, but it might be ...(inaudible)... harbor, and so that's probably

the thing that's kind of the most cultural from the fill at the site and ceramics that we're finding.

Next slide. Just another angle. Well looks kinda like waffles a little bit. Next slide. That's excavating and kind of high again. We're going to the 1914. It's kind of boring ...(inaudible)... it's pretty much just red hard soil, and then it's just a bunch of loose harbor fill and coral and shells. Next.

Mr. Fredericksen: Excuse me, Janet?

Ms. Six: Yeah, sure.

Mr. Fredericksen: I got a question for you. That brick?

Ms. Six: Yeah?

Mr. Fredericksen: Does it have -- does it look like it was used or does it look like it was discarded because of poor -- poor quality?

Ms. Six: It's broken in half and it's been tumbled in the surf for a while, and it looks like it might even have coral ...(inaudible)...

Mr. Fredericksen: But no mortar, no mortar around it?

Ms. Six: No mortar. No mortar around it. And -- but it's been tumbled awhile. Like she had to look at it cause also -- were those bricks made locally?

Mr. Fredericksen: Yeah.

Ms. Six: Yeah, it looks like it might have coral instead of, you know --

Mr. Fredericksen: Yeah, and some of the batches --

Ms. Six: Yeah.

Mr. Fredericksen: Didn't come out too well and some of those were discarded.

Ms. Six: It's a little bit lumpy and that's why I wanted to ask because I know your folks worked on that site. Anyway, so we were really excited - like a brick, you know, in the harbor fill.

Mr. Fredericksen: It could have been a discard.

Ms. Six: Yeah, and it's a big -- it's a big -- it's an old brick. It's not a, you know, modern times standard Home Depot or Lowes type. We all think differently. This is Kalila, she's ...(inaudible)... Kalila and I met at the University of Pennsylvania. We took faunal analysis, looking at animal bones, together when she was an undergrad and then she went off to Auckland and got a masters, and her expertise is shells and she worked in Waimea Valley ...(inaudible)... for three years and taught at Manoa, is not at NYU with my advisory, Dr. Pam Crabtree, who's here getting a PhD in food and culture, and she's very interested in dog, dogs as, you know, a food and culture in Hawaii. Pam and Kalila share a love of animal bones. And so we have a shell expert on the site and we have someone that knows exactly what tooth that came out of -- like we've got a cows tooth and Pam likes, oh, that's the -- you know, so we don't need to look it up so that's quite nice to have the expertise on the site. So we've got three PhDs, one PhD degree, and we have four students, so we have the County kinda ratio for supervisory and two workers, right? You know, so as far as monitoring what everyone's doing, we got a whole lot of monitoring on the site and we'd love to have any of you come by and visit cause we do get people that come by, and we invite them in, we don't let them dig, but we explain what we're looking and what we're doing.

Next slide. I think that's it. Okay, so that's what we've got going on right now and we're digging until the 17th, so we got two more weeks, and then we stop, and then if all goes well and we get enough enrollment, we start again July 13. I only have two students, I need two more, but a lot of people have showed interest so -- we're not going into the island at all. Let me just restate that a million times cause we know there's iwi there, even though Kaahumanu says everything's moved, Bishop Museum found a foot. We know where that is. We put a stake so we know where iwi are. We know where ho`okupu are and we stay away from those areas. And so if there's any questions about, you know, what we're doing and we'd love to have people just come down and check us out. And it's fenced and locked every night and no one has bothered the site at all. I have to give credit there that no one has disturbed anything, and we pick open and closing elevations in case anybody ...(inaudible)... I'm really pleased the public hasn't --

Mr. Fredericksen: There's a lot of eyes on the place, which is good.

Ms. Six: Yeah, you know, and I'm just -- you know, we've been leaving our chairs down there and our screens. It's locked up. You could get in if you really wanted to and it's really nice that people haven't. So, anyway, any questions for me from you guys?

Mr. U`u: Question. Again, when were you going to restart digging?

Ms. Six: Well, if we get enough students, July 13, and I might still do a volunteer thing. I might still just say let's get some students together and do it. July 13. You're welcome to come. And the students can take this for one to six credits, so some students come for one

week, some people come for five weeks. It's really expensive, the summer, it's three times the tuition. So for our students, it's hard and we didn't get it advertised just because we didn't get permission till really late from the SHPD to even do it so next year we expect more but we still will always have for one professional three students excavating, no more than three, so that we always are hovering, you know, and we're actually doing a lot of the excavation ourselves so it's kinda good to get my dig hands back after sitting in an office for six years so -- yeah, so the 17th of July and you can contact me, I think my number's on there, my cell phone, because I'm in the field all the time now pretty much. Anything else?

Mr. Fredericksen: I've got a -- anybody, any other Commissioners?

Ms. Six: Or on the data recovery plan, anything?

Mr. Fredericksen: Well, I have a -- I just have a nuts and bolts question. What sort of -- have you folks found any freshwater shells in --

Ms. Six: No. It's been cowry and cone shell.

Mr. Fredericksen: So -- and that's associated with the dredging event of Lahaina Harbor?

Ms. Six: We didn't expect to see that little tiny -- you know, they found a little buried snail horizon of land snails, but we're not going into the island so I don't think we're going to see that horizon. See some of the things, cause we review decoy luckily, shot a bunch of very clear footage of Bishop Museum's excavation with them going over this ...(inaudible)... so we're not going to see a lot of this back cause we're not doing vertical. So I know there's a buried horizon that had land snails, which indicates that -- but I can only imagine you're Kamehameha III and you wanna go live on there that everybody is running out there and modifying that thing, burying the existing surface and making it all for you. So there's a lot of information we won't get because we're not going into the island but we have to think: What will the information tell us? You know, it's not going to give us -- we already know what went on there so we're more interested in finding the surface and many people believe there really is an island under that baseball field that everyone's heard about for years. And you could probably see it.

Mr. Fredericksen: What are you envisioning in terms of time? How many field school sessions?

Ms. Six: Well, the way we've set it up, Erik, is we've got two this summer so in three weeks, we've managed to open up about 14 units. Not everything is done at the level of the island, but maybe about 8 of them.

Mr. Fredericksen: One-by-one meter?

Ms. Six: One-by-one, going really slow. But as we know, there's nothing in the 1914 level. We're using small handpicks. We're still sifting everything. And as we get more comfortable with the depth stratigraphy, we can move to the coral fill. It's all kapakahi, it's not in --

Mr. Fredericksen: Right.

Ms. Six: Any kind of sequence. The next five weeks this summer, if I get enough volunteers, we can probably -- we can probably do another seven units before these guys are done, maybe eight, because we're going slow.

Mr. Fredericksen: Sure, and that's --

Ms. Six: As we can handle. So then in the fall, Tuesdays and Wednesdays, you can take the class for three credits, and I can take volunteers too, but I will be onsite Tuesdays and Wednesdays excavating all year round because we can in Hawaii to keep it going and then the fence, as envisioned, we'll just keep adding sections so it'll stay fenced but we won't backfill cause we want it eventually restored. Right now we're leaving the balk and eventually we'll take that out, you know, and that foundation will come out. So I'd say three years conservatively, and I think the whole island should be hand excavated as far as if they want to uncover it --

Mr. Fredericksen: No.

Ms. Six: Like once we get notice stratigraphy, and ...(inaudible)... up and it gets thinner, and then it drops down again, so I think three years conservatively and it depends, but if -- I was just back East at the Theoretical Archaeological Group Conference, the TAG Conference at Brown University. One of my friends at Harvard, Harvard wants to come. Stanford's in next summer. So all these people from big school. We have Maui. They have expertise. They have people. They train our students. Pam Crabtree and Doug Campana are here for free. Our Maui students are getting three teachers for the price of one.

Mr. Fredericksen: Yeah, that's awesome.

Ms. Six: And Pam has 11 books and 90 articles, not that Doug's a slouch, but he was my boss ...(inaudible)... just a world class archaeologist coming to work with us and offering skills for free and that, to me, is how you're going to do it, right? So the idea that we can bring big schools in, and these people come in with pono, they chant. They know the chants. They know they don't come in with any attitudes or egos, right, Pam? E ho mai. So I mean they'll like we'll do whatever's asked of us so they're in there digging everyday right next to the students, right, guys? Who moves more dirt? The old -- these kids are like

we're tired. Anyway, it's called field work, not Club Med. But anyway, that's the plan, Erik, at least three years, three to five, and I've discussed it with Shirley because I'm going to be working as program coordinator filling in because they lost the program coordinator helping them develop grants to, you know, do the analysis, like having Pam do our faunal analysis and Kalili help us with our shells saves thousands and thousands and thousands of dollars. So the idea that this is kind of the route we're taking and I hope that everyone can -- and, you know, Keeaumoku's son took my class in archaeology from Lahaina and I then I was so thrilled when he asked me if there was any other classes he could take so we're doing Heritage Sites of Maui, which we'll teach for the time this fall, first time in a long time, and there's no text so we're going to write out own so if you guys will talk about what sites you guys might wanna do some work on but we're going to try to generate some local kids, whether they're haole or Hawaiian, that know how to excavate correctly and know how to follow protocols. And Clyde Sakamoto, my past boss, has just authorized \$150,000 for me to make and apply an Associates in Science Archaeological Technician Degree, so when we interview all the people that works in the community and say what's your dream tech so we can train them - Hawaiian language, Hawaiian culture, as well as all the GIS, and all the ...(inaudible)... so that's the way we're heading so --

Mr. Fredericksen: Great. Veronica.

Ms. Marquez: During your comments, you mentioned you found some items that were deemed unhappy so I mean is it like an archaeological term that there's unhappy items versus happy items?

Ms. Six: Well, no. Did I say "unhappy?"

Ms. Marquez: Yeah.

Ms. Six: I did? Oh, I didn't mean unhappy. I'm sorry. Because they were like -- they weren't like, okay, I'm going to make -- an octopus ate me, right, with the puka in the back, or I'm going to be a lure. So, for me, they're like cruising along in the harbor and then all of a sudden --

Mr. Fredericksen: They get scooped up.

Ms. Six: And that's what I meant by "unhappy." So yeah, for me, you know, we have what we call catastrophic event, right? These shells are like, I mean it's one thing if you eat them, that might be ...(inaudible)...

Ms. Marquez: No, I just wondered because you have all these experts, you know.

Ms. Six: Yeah, yeah, for me, sick sense archaeology. I'm sorry, I'm always channeling. These were unhappy. But for me, I saw this big pink cowry and I was like, awe, you know, this thing was just cruising along, then somebody said they were going to modify Lahaina Harbor, and then it ended up in the dredge in Moku`ula. So that's what I mean by that.

Ms. Marquez: Oh, so not alluding to unhappy cultures or --

Ms. Six: No. No. No. Well, I think anything that's real destructive is probably not very happy. I mean we talk about endangered species and things getting cloud over. So here's -- and you look at the abundant of shells, and as a diver, you don't see the abundance of shells now from back when they did this. And even working back East, when you go back in time the oysters were like this, and then after we ate 'em all, they're like this. So you know, it's like the opihi on Kaho`olawe, I've had, you know, opihi like this, but now --

Ms. Marquez: No, I just wondered because you mentioned so many multiple people with PhDs or oncoming PhDs and I thought maybe I missed something.

Ms. Six: No. No. Sorry. For me, that's just me being, you know, descriptive but I feel sorry for the shells that were ripped up from their happy home.

Ms. Marquez: Okay.

Ms. Six: And we'll put it to a better use, yeah.

Mr. U`u: I got a few questions. So it's -- the whole site in itself is 23 acres?

Ms. Six: I believe the part that we'll be restoring is around nine --

Mr. U`u: Nine. Okay.

Ms. Six: Cause a lot of it is I don't think the people on Shaw Street wanna move, I don't think Lahaina Shores can tear it down, or 505, yeah. But you know, what you see in the aerial, they're pretty much the park so there's quite a bit of wetland to be restored and, I know this is off topic, but we were just talking in the parking lot about the auguring cause they're talking about, you know, testing for water there and one of the recommendations was either a backhoe for auguring, and so I know that the Army Corps of Engineers is interested in testing for the amount of water and hydrology there, and I know they did early hydrology test, and we all see the water being pumped out by 505, and I recently went into the 505 basement and I didn't realize there's three huge wells like in there, and they pump it, they constantly or their basement floods.

Mr. Fredericksen: It floods. Yeah.

Ms. Six: So I'm going to be involved in that in helping, you know, guide that process but I hope they don't bring a backhoe in there as opposed to an augur, you know. I'd rather do it by hand and shovel test pits than backhoe so --

Mr. Fredericksen: I think one of the problems that they're having is the arsenic issue --

Ms. Six: Yeah, they got it. Well, they clean it out.

Mr. Fredericksen: Is trying to figure it out.

Ms. Six: And that's -- is that arsenic from that -- from upstream cane cause we all know cane ...(inaudible)... in all the stuff that they made from the cane. There's a big arsenic problem in Hilo as well so it's not uncommon. But we talked about bio-mediation, bringing some of our -- we have a water person who just got a PhD from Cornell, sustainable, and talked about bringing all kinds of plant and start to plant and, in five years, certain areas could be cleared that way, but it just depends on how fast this goes and, obviously, cloudy water is huge if there's going to be aqua-culture there and, you know, and plants and I know one of the big things is to restore it for the birds. Restore it for the birds. Wetland habitat. Anyway so, yeah, that's one of things I know that they're interested in testing, the cloudy water. What I'm focusing on is the edge of that island. See that big kinda pink thing, that's kinda how I envision our units going around the edge and just down to the top, and then going laterally, and just down, and this is just going to be an aerial excavation, and not on the island until we're authorized and we'd have another data recovery plan because our data recovery plan is for the edge.

Mr. Fredericksen: That would be a second --

Ms. Six: Yeah.

Mr. Fredericksen: Separate plan.

Ms. Six: And perhaps next summers, depending on how much we can, you know, determine, cause it seems to be just intact, very.

Mr. Fredericksen: What -- just one second, Bruce. Excuse me. Have you folks -- so you haven't gone down any -- beyond the what appears to be the original or the surface of the island as it was last occupied?

Ms. Six: Or last even seen, like from those photos from 1910, when I look at it there, I see it sloping right in there and that's what we're finding so I'm like there's the edge, so that's what we think we're on is the 1910 pre-fill event, that is not -- you know, and that's why they want us, depending on what we find, to go deeper into it but, you know, since we know

there's iwi there, and we know the nature of that ground, we will -- I feel kind of okay that we're above cause, you know, the more you hear about that site, the more you read about that site, the more you get chicken skin about that site, so I kinda like that we're at 1910 and we're down to the 1840s.

Mr. Fredericksen: Yeah. Bruce.

Ms. Six: So I feel like we're still kind of superior, you know. We have a little bit of a --

Mr. U`u: Question. One, I'd like to thank the volunteers cause they're doing an exceptional job. Then, two, I would love to take a site visit there. And I have kids in college and I want to know how I can get them involved.

Ms. Six: If they want to take the class, they can take it from one to six credits. They can still register. If they want to come, the credit comes from Maui College. Like the NYU students that are here, they get credit from Maui College and NYU is accepting all the credits, even though Manoa won't - I'm just kidding, just that one time. But we're developing these skill schools so that, you know, very big from here, and they are credit transfer to them. Anyone that wants to go in the field, Erik will tell, you need to go to a field school pretty much cause it makes or breaks you.

Mr. U`u: So the information I need I can get it --

Ms. Six: You go right on line at the Maui College website, right --

Mr. U`u: Okay.

Ms. Six: And you can go right into Anthropology, my name will be listed, there's the course number, and it's one to six credits.

Mr. Fredericksen: The second summer session.

Ms. Six: Second summer session. I don't have the CRN numbers right in front of me, but last name is Six, I'm the only Six there. And then one credit is one week, and if you do six credits, it's five weeks, and I get Brown University coming.

Mr. U`u: And can we possibly schedule a site visit on, one, to take us --

Ms. Six: We're there Monday through Friday. We're not there today because we're doing this meeting and we're going up to Lao Valley to Lo`iloa, we worked there last summer, so we're going to go see the kalo, but we're there Monday through Friday next week, and then

Monday through Wednesday the following week because we breakdown because we've been there three weeks already.

Mr. U`u: What times?

Ms. Six: Eight to three, but if you come 11:30, we're swimming in front of 505 cause it's, you know, hot.

Mr. Fredericksen: That's a good time to go swimming.

Ms. Six: So we get there around 7:30-8, we chant at 8, and we got setup. And the site, most of our gear is down there, we just go grab our theodolite stuff and we set it up, and then we get right to work. And the minute you pull in the parking lot, you'll see it's all fenced and we got tents that's little bit like a classy homeless camp. And we also don't have -- you know, we just -- there's no signage. It's just us. It's partially chainlink and partially wood. But the idea is people can see in, it's not a secret, and we want people to come. We'd love it.

Ms. Marquez: You know on Page 24 of the DRP?

Ms. Six: I don't have it front of me but --

Ms. Marquez: Well, anyway.

Ms. Six: Yeah.

Ms. Marquez: It's called "Protocol to be Followed."

Ms. Six: Yes.

Ms. Marquez: Your group actually learn these oli and chant during these purposes because you have them ...(inaudible)...

Ms. Six: This is the old one? Or this is the new one?

Ms. Marquez: Oh, am I looking --

Ms. Six: No, no, no ...(inaudible)... this is the new one. This is the new one.

Mr. Fredericksen: We got the February 2010.

Ms. Marquez: February 2010.

Ms. Six: No, the ones that we know, yeah, we know -- the ones that Hoku had us learn is - these are for different -- these are protocols, she has some for us and the students, some for cultural practitioners that are visiting, so the ones we have E Ho Mai, we know that, and Na Aumakua, we know that, we do that when we start in the morning before we do anything, and then we do the . . . (*Ms. Six did an oli demonstration*) . . . so we do that at the end, you know, so we have three chants that we do and we, you know, we love it. We get chicken skin. So that's what Hoku had us learn, and she burned a DVD for us so we all chant Hoku style. So I mean you heard cadence, I mean, you know her tempo so -- cause we have a DVD that she made for us.

Ms. Marquez: And all the while, while you're going through your mana`o and you nui hana, your work, you have these cultural experts with you?

Ms. Six: We don't have cultural experts but we have them on-call and on-hand if we need anything, but what we've been finding, you know, as far as a Budweiser cultural expert, I could be one. I lived in Lahaina since '78. I mean as far as I can recognize certain patterns in the culture, right, like Budweiser, and, you know, other things, not Steinlager, but, you know, and so that kind of stuff as far as I feel within my expertise because we're not dealing with pre-contact Hawaiian stuff as a historical archaeologist who's dealt with all kinds of detritus, a fancy word for garbage. Plantation sites. Again, I feel like I'm dealing with a fill event that was dredged from a harbor. So I feel that I'm able to be an expert in those realms. If I came across anything that even not the least bit out of my league, I would immediately, as Moku`ula, we got Shirley right here, we have kumu available, we have Hoku on-call, we have Keeaumoku in the ahupua`a - if she's not on the Big Island saving the day, we have, you know, the idea that I would immediately not get in over my head and try to interpret something and poke it with a stick. I know enough to stop and, you know, if we ever found iwi, we know exactly what to do - cover it, step back, shut everything done, call, you know, SHPD Burial Council and everything, so we know that and we keep all the rules onsite. We have the Bishop Museum report onsite so we know so there's no flying blind or we didn't know kind of thing. We know. And we know how important this site is. And we know everyone's watching. So we try to do what we said so we can show that some people can actually do what they say. So we're trying. And we're adjusting. You have to adjust, you know. It's kind of, you know, if we find something, we have to make --

Ms. Marquez: Yeah, I'm trying to adjust. I might have missed something but, and I'm not being facetious --

Ms. Six: No, no, that's fine.

Ms. Marquez: What is a Budweiser expert?

Ms. Six: Well, you know what? Some people can -- Curtis? Where's Curtis? Curtis did a paper on the evolution of cans --

Mr. Fredericksen: Yeah.

Ms. Six: Right? So he knows when that pop top was invented so we can say, well, the can came before 1988.

Mr. Fredericksen: Yeah.

Ms. Six: And then they know exactly when we went over ...(inaudible)... came up. So we have people that actually experts on cans onsite.

Ms. Marquez: Cans, as opposed to beer.

Ms. Six: I'm an expert on canning jars cause I did a still before. I know canning jar ring morphology so that's what I mean Budweiser expert, and not just this kind, but I mean ...(inaudible)...

Ms. Marquez: Yeah, that's what I had to kinda like, you know, understand.

Ms. Six: How the cans are so Curtis did a paper in Hilo on the Evolution of the Tin Can, so we have a Budweiser expert on site.

Ms. Marquez: The can, not the content?

Ms. Six: No, no, he doesn't drink it all actually, and it might not be Budweiser, I'm just saying that just because, you know ...(inaudible)... and I worked at the harbor for years so it's usually Budweisers, it could be Coors Light. The idea is we kinda can date that to when ...(inaudible)...

Ms. Marquez: I'm learning. I'm learning.

Ms. Six: And then they're laying right on the surface so we can say, okay, here's '93. And then we pick them up. We don't leave them there. We put them in a bag. But they're artifacts, and we date them, and they date the layer, and then we see a change in technology over time and pretty soon no more -- no more aluminum, right? No more that kind. So that's called "relative dating." We use those terms so we don't have to use C14 or anything fancy. So that's what I meant by Budweiser expert.

Ms. Marquez: Thank you.

Mr. Fredericksen: Ray.

Mr. Hutaff: Comment. Her question about “unhappy.” I actually like that word “unhappy” because your presentation is very good; your method of entertaining us with knowledge is excellent; the concept of what you’re trying to do we know and are thankful that a beginning has come. When you said the word “unhappy,” it relieved a little bit of my concerns because that’s really the true nature is all things are together and have a purpose. And going out here, it’s not just excavating for credits or knowledge, it’s excavating a cultural history that is unimaginable, and it gave me a little bit of warmth because it means the chants are not chants to do, they are chants to feel, to understand deeply what really is taking place. E Ho Mai, is a simple, and it’s a good one, but it’s the surface, it’s not the depth. You have to bring the depth with you. So when you said “unhappy,” it brought a little depth. Thank you.

Ms. Six: And, you know, I think the island’s happy that it’s uncovered. I mean I don’t feel -- I feel like, you know, I feel that its been waiting so that’s -- I mean we feel stuff. We’re not allowed to write about it, but we sit around and we have feelings cause we’re supposed to quantify and qualify everything so it’s very hard to write about, you know, feeling stuff, but we feel. We’re human.

Mr. Hutaff: Write it. Change it.

Ms. Six: Yeah, I know. We do. But I’m saying as far as feeling stuff scientifically. I’m always getting in trouble for ...(inaudible)...

Ms. Chandler: I just -- thank you, Janet. I wanted to say thank you and I know that this project has been incredibly intensive. I’ve been following it closely for the last several years. And I just thank you so much for your passion and your dedication and the involvement of the community and the people that have rallied around this team to make it successful, and I look forward to watching it unfold. Thank you.

Ms. Six: Please come and work too. It’s fun. I mean it’s really -- Erik will tell you, everybody goes, oh, I’m just going to come and watch, and they unbearably wanna try, they wanna be -- or they wanna be on the screen so please come and --

Mr. Laborte: So I was going to actually, two things, first, I was going to thank you. I very much enjoyed reading your recovery plan. In fact, you used one of my advisors, Keith Basso, so when I saw that, I was like, hey, very good, and at least I was going to listen to you. When I was listening to you earlier, you said you did find one human foot or something.

Ms. Six: We didn't. Bishop Museum did a ...(inaudible)... and came down on a foot, and left it in place, and I believe in the report it has nails around it so they think it was a western style coffin burial, and above it was an intact mandible of a pig. So whether this was a blending of Christianity and traditional ...(inaudible)... it was in one corner, a one meter unit, and so they built that monument right there, so we have that units that are like on the island or near the island marked so that we use the stakes, we don't go in and though we kind of have an idea of how wide the island is and where we know we're on the island here for sure, there's a burial, or here, there's three whole fetal pigs found close to the pier as well by Bishop Museum, not by us. But they going vertical into the island and they were trying to determine, okay, here's Kamehameha, here's someone before, here's all the way down, so they were going to water table. We're not doing that. So we don't expect -- we are not anticipating finding iwi because we're staying superior to the surface of the island.

Mr. Laborte: And do you have forensic anthropologist on call should there be one?

Ms. Six: Well, we don't have one on call. Melissa Kirkendall, I know work for the State and is teaching physical anthropology at the school, I have my PhD, I do physical anthropology, but we would -- Pam is a person that is absolutely fully versed human osteology as well as the animal as far as identifying something human, Pam, right?

Ms. Pamela Crabtree: Well, I've taken ...(inaudible)...

Ms. Six: And she's like -- so she knows her animal bones so well that if it's not an animal, it's an human animal. She'll be able to -- so that we have someone on that I feel very comfortable to identify -- pig molars can often look like human molars, some of the things can be deceiving, so we have someone onsite that's very versed in that and is going to be doing our faunal stuff for us so that's always very nice.

Mr. Laborte: And that's good. I just came back from the Jeffersonian Institute, actually, to test on human remains from Hawaiian individuals --

Ms. Six: Oh really?

Mr. Laborte: Because somebody had died, and there was three people, and they were not able to identify the ethnicity of the person because they were from Hawaii. I have a friend who works at the Jeffersonian so --

Ms. Six: Pam's son is getting his ...(inaudible)... with just graduating on 25. He does pig bone DNA analysis with looking at your ...(inaudible)... sequence so we're hoping to have him if we get pig bone to say, hey, these pigs have German, or these pigs could be pre -- you know what I mean? If we do get any pig bones, which we might get in the pond. We might get it around the perimeter because they're food, not so much ho`okupu, but we may

be doing some analysis on, if it's appropriate, and we would of course ask before we do anything like that, but there may be some analysis being done on some of the animal remains found, like if we're lucky to take a look cause they're very interested in, you know, I know Bishop Museum and the people that did the dig what we're looking for, deep pollen course samples in the pond ...(inaudible)... when plants and ...(inaudible)... were introduced so we hope to be gathering that. We have a ...(inaudible)... so once we get more established where the island is and where the pond is, we hope to get out and do some of those ...(inaudible)... with some of the grants that we could be writing on paying for the analysis ...(inaudible)...

Mr. Fredericksen: Yeah.

Ms. Six: Cause the archaeology is pretty much going to be covered by the college and to field schools and enrollment and volunteers, so my salary is paid by the school to teach the class. Anyway, thanks so much. Anything else?

Mr. Hutaff: One quick comment. I'm sure I'm talking to the choir here. But you do realize that the dog was the food, the pig was the pet; the dog became the pet, the pig became the food? Okay.

Ms. Six: And actually we had someone come and showed us some of the amazing dog tooth anklets for dancing and they were actually talking to Pam cause some of the teeth are blue, and some are white, and we were thinking maybe some were imu'd, the blue teeth, and, yeah, we do understand. And Kalila is food and culture and so she's interested in looking at dog as food and as well -- and then, you know Kihawahine loved dogs so that's one of the things we see, the favorite offering, but then according to Hoku, black pig was always welcome as well so -- you know, what Bishop Museum found mostly was pig and dog and fish in their faunal so -- we found a cow's tooth so, again, which speaks to post contact --

Mr. Fredericksen: Right.

Ms. Six: Speaks to, you know, the harbor. It was in with the fill. Young cow. Big tooth. So that's -- no pig or anything yet.

Mr. Laborte: So I was just going to mention mostly I just came back from the Fulbright Conference in Washington DC so I'll probably send you an email, I also go to UH, actually, and teach there, so you're probably on our directory so I can find that.

Ms. Six: Great. Yeah, six@hawaii.edu

Mr. Laborte: So a lot of scholars, there's about 15 or 16 recent anthro, and then probably a whole other part of archaeos that need places to go because Egyptologist aren't ready to take them yet because most Fulbrights are usually undergraduates masters and if they're not, you know, absolutely fluent cause most colleges don't really touch Egyptology anymore or anything, so the major digs, so I'll go back to my colleagues and let them know cause a lot of them are digging for stuff.

Ms. Six: Pam's a Fulbright.

Mr. Laborte: Oh you are?

Ms. Pam Crabtree: ...(inaudible)...

Mr. Laborte: Mine is in South Korea.

Ms. Six: And then she taught at Princeton and then she's been -- she might be a full professor at NYU so she's been NYU for a while and was my teacher. We're thrilled to have these guys here so I'm really really glad. Thank you. Thank you very much.

Mr. Fredericksen: One last question, Janet. So at this stage of the preservation plan, the process, excuse me, the data recovery process, the goal is to only identify the 1910 picture, if you will, of how the site was, at around 1910.

Ms. Six: Because one of the big concerns at the Burial Council, as you might have heard, was students dealing with iwi so it's really simple, we don't go into the island, we shouldn't find any, so that's it. And then once it's determined by those that know better than I what's next to go, we may decide -- they may decide they wanna go down to the 1840, 50, whatever, but that's -- our idea is to get to that edge done.

Mr. Fredericksen: Great.

Ms. Six: And move from there. Slowly but surely, and slowly.

Mr. Fredericksen: Well given --

Ms. Six: And then all the artifacts are going to be processed this fall, washed and catalogued by my students in the lab, and I have all my, you know, acid-free boxes and everything, and certain things Kalili will come back and -- with the final stuff this summer but we're going to be doing a lot of processing in the fall cause we have an archaeology lab class. Make the students do it.

Mr. Laborte: Sounds like ...(inaudible)...

Ms. Six: It is fun, you know, and we'd love anyone who ...(inaudible)... take any of my classes. You don't have to take it for credit - don't let the college that, but I let people sit in. I had three Hawaiians sit in on the field school this spring that didn't enroll. They didn't all make it. One got pregnant and the other one kinda just kinda just faded out. But we do invite anyone to come ...(inaudible)...

Mr. Fredericksen: Thanks, Janet.

Ms. Six: Thank you very much.

Mr. Fredericksen: Anybody from the public want to testify on this item? Please come forward and state your name.

Mr. Keeaumoku Kapu: Good morning. Keeaumoku Kapu. First of all, I'd like to commend this group on a magnificent job that they're doing with the data recovery that they're doing. I'd like to draw the attention of this project back to this council on the reasons as to why it was important before the project was designated to be an educational component. I'm all in favor of the education. I'm all in favor of the brevity of data that is found. This project has been in front of the County for a long time and it's titled "Restoration Project." It's not titled "Scientific Brevity of Date Project." And I really encourage the fact that this Commission, in everything that they do, to give recommendations on the restoration and not scientific brevity of data. We need to understand the true history and why we have a define line based upon the history of Hawaii versus the history that is found in Hawaii. And I pretty sure that this Commission understands the hardship, the pain, and the suffering that this island have overcome throughout the years from the time of Ko Hawaii Pae Aina, from the time of the Kingdom of Hawaii, from the time when that pond was covered up by silt because of mosquito infestation. I think the Commission needs to be aware of when you look at the old maps there's dotted line that goes across the island, why is that dotted line? There was an interesting argument that happened way in the post-contact history when the judge, a judge made a determination to split that ahupua`a in half, Wainee and Waiokama, which basically splitted the lineal descendants of that area in a feudalistic manner as pertaining to splitting the island and its history and its character of that ohana that took care of this place. I live in the same ahupua`a as Wainee, in the wauakua of Kaua`ula Valley. I live way up on the top. I still within the same ahupua`a and I'm still concerned based upon this project is being stirred into a more scientific terminology and not for the benefit of the lineal descendants that have requested through the help of Akoni Akana to the full restoration and revitalization of Moku`ula to bring this center back because it was important for the lineal descendants as well as the people of all Hawaii to recognize this important site out of all important sites in the State of Hawaii to have a sense of place for native Hawaiians to really understand the history, the culture, the integrity of where we are today versus where we been yesterday. We're people of nobility. Today, we are suffering of the nobility status because we are overcome by brevity of data, which needs to be a part of this

Commission to overview to see whether or not that island can be restored to its full integrity again.

Mr. Fredericksen: Keeaumoku, I have a comment/question for you. My understanding of the way the project is going at this phase, cause given the site, the significance of this site, due care is being taken to just go down to the 19 - whatever you call it, around the 1910 level, get boundaries at that point, and then devise additional -- an additional approach to try to avoid impact of the site as much as possible but with the ultimate goal of having the restoration take place.

Mr. Kapu: I think the biggest error on our part, we gave a determination to all this different places, which puts a high priority on specific areas not knowing what's underground. We failed to recognize oral testimony as pertaining to why this place is important. We failed to recognize the fact that the reason why the silt was placed there, and that's the big question, why was it covered? We wanna take all that stuff out. But because that place has been gone through the State Historic Preservation, to the National Register, and all these kinds of things, now we gotta be more stringent now. And the more we have to be stringent, the more burden that is placed upon the Friends of Moku`ula to really get the job done of what the vision was basically. When you talking about now you going down to a specific layer, that's more bureaucratic bull that we have to endure to see what is going to be the brevity of data that comes back from the educational component, yeah, to see whether or not we have just enough to be surfaced or not. I was in front of the County Council with Akoni Akana back in 2000, when the County originally granted the lease agreement for 37 years over to the Friends of Moku`ula, I don't know whether or not the status has changed where the County now gave the property over, but I don't know, but all I know is that it's still in your jurisdiction, it's still in the Burial Council's jurisdiction. I think there should be some way to alleviate those problems on how we can really get down to the core issue of bringing how this property has been title for a long time for full restoration revitalization. Now I hearing the educational scientific brevity of data is going to be another three years, our kupuna in Lahaina is dying already.

Mr. Fredericksen: No, I feel what you're saying and anything I can say about archaeology is we -- it's imperfect and if something's done quickly, it could really end up -- and it's frustrating though.

Mr. Kapu: Let me give you some examples. Ritz-Carlton Kapalua. They did their renovation. They found plenty burials over there. What they do? Tell them sift the sand, put the burials, put them aside, let the Burial Council deal with them, re-internment or internment in place. Once that's taken cared of, boom, the bulldozers came in. Why is this site that important, yeah, really that important? I mean we get the Corps of Engineers coming in and they going quarry 24 holes all over the place, what's the definition of that? They scraping with one spoon; at the same time, the Corps of Engineers going be

quarrying something that they cannot see. And I think that's going be in front of you guys agenda soon or if it's not already. So help me understand the madness as pertaining to why we have to wait so long. And I hope people really have the time to educate themselves on what we loss. We lost something huge. We lost the ability to stand as leaders in our community because people said this place wasn't important anymore. But now, all of a sudden, 2010, this is the most important thing that ever came about. Where we stay inside there? Help me understand this. You guys have a power to do something about it, to put a timeline on this, to make sure that this goes through the right channels for full restoration, and have this nonprofit organization, one native Hawaiian nonprofit organization in the State of Hawaii that continuously suffer every year. Every year suffers. Scraping for money. Trying to find grants from al these kinds of places. Oh, mahalo to the HTA, Hawaii Tourism Authority. Now we got something that we can actually use to benefit our kamali`i for education, but let's get to the bottom line here. When is Moku`ula going come back? That's the only reason why I'm here. I support the project in its entirety no matter what, but let's get to the bottom line.

Mr. Fredericksen: I got one more comment and then, Janet, you can come up, and Jacey I think has a comment too. My comment on your concerns, and I really appreciate your concerns, is in terms of the amount of time that this first phase is taking is frustrating, however, but once this phase is about finished, what's going to happen, I believe, is the -- this project is going to -- there's going to be a lot more attention, and with attention -- and I -- and, yes, there should be a lot more attention on it right now in terms of funding, but once this first phase is completed, I feel that there is going to be a lot more grant money available, which will help the overall project move along at a faster rate so that the restoration can take place with the proper funding support because that's ultimately what it boils down to.

Mr. Kapu: And I think that's what the people of Lahaina would love to hear. I mean they no understand all this kinds of things. I don't understand it either. I understand it to a point where I had to get my son involved and try to see if my son could understand for me and that's why my son's taking that class. But then, you know -- I've been involved with the Friends of Moku`ula for a long time, and I know Akoni's vision, and I know a lot of the kupuna's vision originally at that time. Their vision is getting faded and they're frustrated and they don't even wanna deal with the fact that it's gone this way, and, well, but the reluctant part is I'm the mouth piece from --

Mr. Fredericksen: No, but thank you though.

Mr. Kapu: And I no like be placed in this position.

Mr. Fredericksen: But thank you for being the mouth piece because it's very, very important. The only thing I can again say is or what I feel is that this -- it's now started, and

it took a - I agree - it took a long time. I mean I was on the Commission -- the first time I was on the Commission and we were all like, as a Commission, completely in support of the project and then, you know, I finished out my five years, was out for one or two years, I don't remember, and then I'm back on the Commission. I've been here a couple years. And now, now it's happening, but I know it's a long, long time, and it took a long time to get to where it came to the Commission when I was on the Commission a long time ago.

Mr. Kapu: When Bishop Museum did the first excavation, there was a lot of hope. That's what we thought then, but that was only based on brevity of data. Now, and you know what? No offense. I know you guys doing a real wonderful job, but we gotta get to the bottom line. When is it actually going to start? I know it's beneficial and it could be even way more beneficial for the universities, yeah, from all over the world if we really get to the core issue, and not to have the spoons come out, yeah, for even more find something just so that something can turn into a thesis cause that something might be related to me. Do I become a part of the thesis? No. Cause I living. They no address the living culture, they only address the dead culture.

Mr. Laborte: Okay, so I'm going to do a little comment on this, first off. So, as I think you remember since I missed this last meeting but from the one before, my specialty is in landscape and memory, particularly, so when an archaeological site like this is done, right, and I definitely see the point that you said, you know, the Friends of Moku`ula have, you know, a precedent in mind, they need to see something get done, you wanna see a restoration of something so that the elders or the kupuna can have something to go back and within their memory so they can have that sense of place but --

Mr. Kapu: There was a restoration plan. There was archaeological -- well, architectural designs that was put together on what is to be expected by the Friends of Moku`ula. The building, the cultural complex, everything was set in place, even the island, on all these kinds of things that they would hope to come about but then, all of a sudden, that's been placed on the side. I remember Malcolm Chun, Chun associates and architectural group coming from Oahu which did a lot of architectural work, the mausoleum, Kamehameha Schools, you know, they had the right people inside there but then, all of a sudden, that becomes a side burner because now, because of the criteria the place is placed under, we need to find more brevity of data to make sure that we not uncovering things important, and I'm glad, to this point, that they only finding Budweiser bottles.

Mr. Fredericksen: Or inadvertently destroying - that's the -- because archaeology is not perfect and it does that.

Mr. Kapu: Okay, tell me something. If they find one -- if they find, gee I don't know, something really important, does it hinder the project from continuing?

Mr. Laborte: According to the guideline, if somebody finds something that's extremely important, right, we, as anthropologists and archaeologists follow the criteria from the American Archaeological Association and the Archaeological Association, so there are stringent guidelines that these governing boards have set in place and if we do not follow those, so if you find something, and the biggest thing you can do, as an anthropologist that is insulting to somebody, is do what's called "cultural dissemination" in any form - break an archaeological item, you know, discount the oral narrative and history. And I agree with what you said before, you know, I worked on my thesis for years. I had to go out and try to defend this against people in our community and in our academic disciplines, but our academic disciplines have what's called "The scouring of empiricism." So I'll tell you what that means. So in order for us to be -- in order for something to be recognized by the communities of the disciplines of the academy, which is, you know, anthropologists, archaeologists, anybody within a university or who can make certain things acceptable to us, but in order for us to actually go through that testament, you know, I can give -- I can give an oral -- take an oral history and I've used it as being something that I think is extremely important. I have pages and pages and pages and pages of oral narrative from a wonderful kupuna on this island who was telling me precisely about the place name on this island and what we name them and what they're named before. I present that to a scientific journal for the Anthropological Association, they're going to kick it back to me cause they're going to tell me where the hell is your data? We wanna see something. We want to see some sort of statistical analysis whether you do pie square, blah, blah, blah. You gotta have two sets. In order to have oral history, right, that's important, you gotta back it up with something else. You need the raw data. And that's what's going to hold this site to be pure in itself because you have oral history, right, professor? You have that. And with this data, it's going to emulate this particular site higher and forward cause what they're doing is not just stringently academic because when they do their work and their research, they're not just preserving the site and writing their works, that is another preservation in itself for the future generations to go back in and look and see, oh, this is what was found at this place, so that has importance. And you use inductive and deductive reasoning, you know. They use a different set of mind sets than I would, but you do different things. So the academic standpoint is their helping to get to that place but for that, they're doing the protective measures to make sure that nothing of culture is going to be destroyed so that the integrity of that site is kept so that when it is rebuilt and revisited in the future sense, it will be a -- combining a true sense of place for the individuals of the community and those who have a connection to it, not just, you know, an upriory or ...(inaudible)... or your assumption of what's going on, you know. I could walk on that place. I've never walked on that sand but -- or the dirt or what it is, but when it's recreated, you know, it's going to have new -- another sense of meaning than it does now. Going on the archaeological site, you're going to have a total different sense of place. So what they're doing is they're trying to trial forward, and I liked your comment before with the, you know, what they do with trials, I've sat in field work and it's very tedious and time consuming, and, Erik, you've probably dug many times in your life, you sit there with

brushes and strainers and, you know, you do everything to try to make sure that you don't desecrate something, but as the professor has placed it before, the point is is that you're going to go through this site and you're going to actually go through and get some data or, if you will, or some pieces to start building things cause archaeology, they have to look at a site, right? Or look at the thing and then come up with their thesis from it, not the other way around as in psychology where they can see something and make their grand theory and come back down. So it's really a disciplinary difference, but it's for the benefit of the overall community and I think the Commissioners will probably agree to that sense that, you know, what they're doing is going to benefit it in the long run based upon making sure that the rules are kept in place and it's going to, of course, push the timeline forward but they're really protecting the history of Hawaii and then creating history and culture to be set forth for future generations to hold, and I'm sure if, you know, you put yourself out there, people would be dying to get you in there thesis and in their work, believe me. You have no idea how difficult it is professors and any professor here and doctoral would know, you know, you have to dig deep to find the people of that area, and sometimes guess what? They're not willing to talk. So I just wanna share that with you.

Mr. Kapu: I've had my fair share.

Mr. Laborte: Yeah.

Mr. Kapu: I'm also the Chair of the Native Hawaiian Historic Preservation Council an advisory to the Board of Trustees for the Office of Hawaiian Affairs. I sat on this Commission for five years. I also sit on the Burial Council. So my whole idea of understanding these kinds of things - I did a lot of reading within the past ten years on policies and procedures and, you know, the consultation process. Why all of a sudden, you know, when these projects come about, I dig real deep, and I go into the native testimonies of these areas, I even go to the communities for those kinds of data, but that data is really different when you're doing physical data versus spiritual data, and I call this "spiritual data" because you don't know what you going hit down there, yeah? And because this so-called area has given a specific criteria under Historic District 1. If it was Historic District 3, would it change the recommendations from this committee? Or would it even go in front of this committee even if it wasn't on the Historic District? That's the point I trying to get across because we created this icon of this one specific area because it had a lot to do with the creation of the Kingdom of Hawaii, we created, as human of today, a mess of future generations tomorrow. That's what I trying to set forth. And the mess is, in order for do this kinds of work, where the money going come from? In order for hire all these scientific professors and all these kinds of things, PhD here, for educational purposes, yeah? Where the money going come from? That's the bottom line I getting to. But then, what does it do to the community? Does it tear the community apart? Does it bring the community together? All I asking in front of this Cultural Resources Commission, if you guys going

make any recommendations to this project, make it in the sense that it's going to be restoration revitalization, not scientific brevity of data.

Mr. Fredericksen: Keeaumoku, what this item is today, it's basically an update.

Mr. Kapu: Yeah.

Mr. Fredericksen: And what we got is there is this one preservation plan that is in place. This is the, whatever, let's just call it "Phase 1." The second phase, which is going to get -- go deeper into what you're impatient to have happen, and I say that in a respectful manner, it needs to happen as well, but that second plan or that second phase is going to have to be developed with community input again, and that's going to be the time to really press for things that do need to happen and, as a Commission, you know, I'm just speaking for myself, but that certainly is, and I'm sure that the other Commission Members are in the same -- in the same --

Mr. Kapu: Well, then I would really --

Mr. Fredericksen: Restoration of this significant site.

Mr. Kapu: I would really love for this Commission to really look at, not just the educational component, but to really look at when is the Friends of Moku`ula going to succeed in what their original mission statement is. I sat on the -- this council. I was invited to the Committee of the Whole with the County, and in the Committee of the Whole they asked me, because they wanted to do the front project, what as my input, and I told them you gotta go back a hundred something years to figure out what was the original sediment basin for Lahaina Town. Moku`ula was actually the sediment basin for Lahaina Town because that was biggest fishpond in that one general area and that's why the County trying to figure out how come that place still flood all the time rain, so now they building one big canal outside of town, going through kuleana lands with big excavators digging 20 feet down, and I no see no archaeological monitor over there. That's part of Lahaina's history. That's part of Lahaina's town. So we gotta call up, file a complaint, saying, eh, this whole place is important. Oh, but the contractor said they never need the archaeologist. These are the kinds of things that we get kinda little bit upset about that we see other places just being swept under the carpet, the history that is found becomes an inadvertent discovery, yeah? Which it comes to us to make a determination if there isn't any lineal or cultural descendants, it goes to the State to make recommendation where those sites or burials - what's going to happen to them. The brevity would always be Criteria D, under the criteria on register, which is lacking information, which eventually those sites, historic properties are eventually missing of Hawaii.

Mr. Fredericksen: And I agree exactly with what you're saying. Let's try stay on Moku`ula.

Mr. Kapu: Yeah, yeah, yeah.

Mr. Fredericksen: But I agree.

Mr. Kapu: I'm using that --

Mr. Fredericksen: Yeah.

Mr. Kapu: I'm using that as an example as to, you know, why this thing is so -- so horrendous.

Mr. Fredericksen: Veronica had a question.

Ms. Marquez: Keeaumoku, kala mai.

Mr. Kapu: Yeah.

Ms. Marquez: Now you help me understand. What is your role with this mana`o? Are you one of the cultural experts for this effort?

Mr. Kapu: Cultural expert?

Ms. Marquez: Well, I mean are you part of -- you help this group through the protocol mana`o?

Mr. Kapu: I help this -- no, no, no, not through the protocols.

Ms. Marquez: No?

Mr. Kapu: I help this group out a lot of times when, in the past, I used to actually work for the Friends of Moku`ula, with Akoni, yeah. Then I left because I helped another nonprofit organization. But that doesn't mean that -- that's my wahipana. I am ohana to this place. In regardless of what capacity I am, I still family.

Ms. Marquez: Okay, so, that's why I'm saying, help me understand, okay, so your mana`o is you're cool. What they're doing you said that ...(inaudible)...

Mr. Kapu: I'm all in favor.

Ms. Marquez: But your bottom line, and I'm trying to get your bottom line, is where the money is coming from?

Mr. Kapu: No, no, no, no.

Ms. Marquez: No?

Mr. Fredericksen: Getting the job done.

Ms. Marquez: I thought he --

Mr. Kapu: That's like -- that's the whole core of this whole issue as to why, all of a sudden -- how many times did Moku`ula come in front of you guys? Many times, right?

Ms. Marquez: Several.

Mr. Kapu: Many times. And it came in front of the County Council many times. It came in front of Planning Commission. It came in front of the Burial Council. It came in front of all these different departments. Where is it now? It's still in front of you guys, and it's in front of you guys under another format, not the original intent of why Moku`ula was in front of you originally. It's totally different now. And I guess my frustration is, out of this whole thing, we've come in front of many boards and commissions to support the project, yeah? And I know that the head project people, like Akoni Akana and Shirley Kaha`i and everybody that's all been involved, we waiting for that day where the rhetoric basically stops, yeah, to a point where we can bring that dignity back to this town. And it's -- and I understand where you coming from and I understand where you coming from too, but when is that madness going to end for us because, like I said, that island went through enough pilikia in the past, and it's still going through the same pilikia today, and it's not the pilikia, politics is the pilikia, yeah? On how we going itemize this and what kind of recommendations we going get from this department, then let's move to the Planning Department and see what kind recommendation we can get from them. Then let's go to the Burial Council and see what kinda recommendations they get just to move us that far up the ladder to make sure this project going succeed. After this thing is done, what's going to happen when everybody get together and say, okay, let's look at the recommendations? Now, call for the vote. Do we allow the Friends of Moku`ula to succeed, or do we not because of the information that was found? That's my concern.

Mr. Hutaff: Okay, can I -- whoa.

Mr. Kapu: You get where I coming from?

Mr. Hutaff: I know exactly where you're coming from, and I think that it's important that you come from that. There's a saying: When do you arrive? When it's time.

Mr. Kapu: Yeah. When I can land my canoe. My canoe still waiting out there.

Mr. Hutaff: When it's time. We had a discussion earlier today too about wailele, okay. We've used that word for waterfall. Hawaiians used it for jumping water because to fall is an accident. To jump is on purpose, okay. Part of my comments earlier about having "unhappy" as a term takes the science and puts it into a reality. I look at restoration, and I don't use that word, okay, I use relevation, okay. What is it going to bring to us? You people are great and fantastic at the science of things. The rest of us, or not the rest of us, but some of us, and you, obviously, more deeply than me, okay, are looking at we know what's there and it's like he o`mai. He o`mai is a small little thing and the meaning is this huge pyramid with width and depth, and not all of us are going to understand or feel the width and depth. And your concern is is are we going to let the science of it elude or muddy the historical value and lessons because we're saying "data?" Okay. Data is something that they need to do in order to progress and have validity in order to get the funds that they need. Your role, which you're doing very strongly right now, and you need not stop, okay, is remind all of us and all of them, okay, that's it's not data. It's a revelation of what was there. Things that even you can get to learn and understand. As the layers go by, it will bring the knowledge. And when I said you feel things, I say you should write those things down. I really mean it, okay? Because if you only have science, you don't have heart, and you need both for that particular area. And the heart needs to be the foundation to support the fact that you need the science, not the other way around, okay. So I think that what you're doing is perfect. I think you rattled a lot of cages out here and made people think a little bit, and I think that's good. But I also know your intent. Your final object is to have it completed, okay, so that we all can have a better understanding, and we need to have the heart ...(inaudible)...

Mr. Kapu: And that's the only way that the knowledge going start is when this project succeeds.

Mr. Fredericksen: Yeah.

Mr. Kapu: That's the only time it's going to start.

Mr. Hutaff: One layer at a time. It's revealing itself slowly. I'm not so sure, I mean this is just an opinion and it's probably the wrong opinion, but when do you arrive? When it's time. How do you get there? One step at a time.

Mr. Kapu: Let me just say this. If it's in front of the Planning -- no matter where this project goes, I going be there.

Mr. Hutaff: Good.

Mr. Fredericksen: Thank you.

Mr. Kapu: To make sure that everybody here give strong recommendations to the success of whatever happens in this project but let's get to the core. Let's get to where . . . *Hawaiian Language* . . . yeah. Let's get to that already. I mean this is all maika'i, but I need one timeline. I no like be like da kine lying in my dying bed trying to figure out whether or not it's going to come for me too. But, you know, mahalo. You know, I mahalo every -- the ones that came. Mahalo for your guys' hard work on everything that you do. We still waiting and we just stuck in an area where all of sudden the west had determined our faith and we're in a time clock. That's hard. Mahalo.

Mr. Fredericksen: Thanks, Keeaumoku. Okay, real quick.

Ms. Six: Yeah, real quick. Thank you so much for your ...(inaudible)... and I really enjoyed having your son in class. I'm glad you were having ...(inaudible)... we can go fast. You know, we're going slow because we asked to go slow. And so I'm a little bit confused. And when is the island going to be back? It's there. You can visit it right now. You can come and see it, and I'm not being facetious. It's there. You can come and see it. But this could go faster, but the thing is, when I say three years, this is me saying if we go at this pace that we're going right now. As we understand it, I mean if you guys can pull it off in a year and restore it, this is not about the science. I mean if we can use our labor to uncover the island the teach people, that's great. But believe me, where people are getting paid from? Everyone's paying their own way and the college pays for all the professors. No money is coming from Friends of Moku`ula. I paid out of my own pocket for Kalila to come from the Mainland. I'm paying for her food and housing out of my earnings from the field school. So this is all being paid for by different institutions so that's where these experts are coming from and where the money is coming from. So just to answer that. But, you know, I'm a little bit confused cause I thought it was go slow and now it's like hurry up. So, basically, we are here to facilitate restoration of the island and so it's not just about the science. I wanted to say that. And we're not mutually exclusive. We have a little bit of heart, and I'm a scientist as well, and I think Erik would agree, but I do understand the heart of the place and we do want to bring it back, so if it needs to go faster and there's anything we can do to help, we would like to help, but again, it's destructive and so we're trying to go slow.

Mr. Fredericksen: Here's a nuts and bolts question for you, Janet, and then we need to move on to the next agenda item. In terms -- and thank you for, again, going back to the fact that this is informational and thank you for bringing us up to date. In terms nuts and bolts, what is the, in your opinion, kind of the largest field school size that would be manageable on this project?

Ms. Six: Like with the four of us, we could have easily had three students each excavating underneath us so --

Mr. Fredericksen: So 10, 12 --

Ms. Six: 10, 12 easy, and then depending if I get more people involved ...(inaudible)...

Mr. Fredericksen: And which I'm sure with proper, or I don't even wanna use "proper," excuse me, with adequate time allowances, the field school can be --

Ms. Six: Accelerated.

Mr. Fredericksen: Adequately advertised, if it were --

Ms. Six: Yes.

Mr. Fredericksen: So people will know that it's available.

Ms. Six: And we really wanna leave space for local kids. We wanna bring people in from the Mainland if we have space for them, but the main thing is to bring experts in that can help us and facilitate training local students so, basically, we're here just -- I'm basically a tool for people.

Mr. Fredericksen: Right.

Ms. Six: And the other thing is I'd love to see Moku`ula restored next year. I got Lao Valley. I got Palaeua. I got so many sites on the island that people are asking me to restore. I don't need this to on for years and years. I made a joke about all, you know, job security cause we aren't sitting there -- but the reality is there's so many sites, as you know, that need restoration and work on so this is something that I would love nothing more than to see this happen in a fast way. Really quick on the auguring. We're talking about 34 auger 3-inch holes, right. This is invasive. If you don't want auguring done, if you want me to help with shovel test pits and stuff with students to do down by hand, but the reality is if we're going into that pond, no matter how we do it, it's going to be invasive so we just need to figure out what would be the most culturally appropriate. If you want someone onsite and if you want --

Mr. Fredericksen: And that's another --

Ms. Six: But I don't think ...(inaudible)...

Mr. Fredericksen: That's another time at this point..

Ms. Six: Yeah, just on that. That's it. Thank you very much.

Mr. Fredericksen: Thank you. Yes, thank you. Shirley?

Ms. Kaha`i: I just wanted to thank you guys again, you know, for today. And I also wanted to thank Keeaumoku. I've been with the Friends of Moku`ula for ten years and, you know, he's always been there for us and very passionate about it, and sitting in the office everyday, you know, I took this job, I took a big pay cut, but I it wasn't about the money. It was something that was just something I wanted. It was -- I heard Akoni talk, that vision was mine too, and, you know, we get frustrated. We take a foot forward, and we take three backwards, but I can tell you that we are all committed to the vision of restoring Moku`ula and bringing the glory back to this sacred site. And for everybody that's in here and out there that's willing to come and help us, you know, and support us, we appreciate that. We hired Janet as our Program Coordinator and, you know, we're working on securing grants, so we're moving ahead in all areas and there's a lot of good stuff that's been happening. So, you know, listen, go on the blog, we, you know, talk about what we're doing, so I think there will be a lot of excitement this year that's -- there's still more tom come.

Mr. Fredericksen: And, Shirley, I apologize if I -- if my memory has failed me but, at this point, has -- this site is still not on world -- it's not a World Heritage Site, is that correct?

Ms. Kaha`i: It is.

Mr. Fredericksen: It is officially a World Heritage Site?

Ms. Kaha`i: It's a State Historic and --

Mr. Fredericksen: No, but is it a World Heritage Site too?

Ms. Kaha`i: We applied for it, yeah.

Mr. Fredericksen: Okay.

Ms. Kaha`i: Yeah, we applied for it.

Mr. Fredericksen: Janet, who applied --

Ms. Six: ...(inaudible)...

Mr. Fredericksen: Okay.

Ms. Kaha`i: No, Jessica --

Mr. Fredericksen: So you folks did apply?

Ms. Kaha`i: Applied for it, yeah.

Mr. Fredericksen: Okay. Any idea on turnaround for that, time, and also would it be helpful for the CRC to write a letter of support for it? If you could send a memo to us --

Ms. Kaha`i: Okay.

Mr. Fredericksen: Just so we, as a Commission, could write a memo -- I mean a letter of support if Commission Members are supportive of that, and I don't know if that have to be a separate agenda item as well. Okay.

Ms. Six: ...(inaudible)...

Mr. Fredericksen: Because that's something, I believe, that this site is definitely -- should be.

Ms. Kaha`i: I know that we're with the United States Congress, you know, Department of Interior as well.

Mr. Fredericksen: Okay, thank you.

Ms. Kaha`i: Thank you.

Mr. Fredericksen: What, Stanley?

Mr. Solamillo: Since we were talking about money this morning, and the County is in bad economic times, in all of the meetings that I've been privy to be involved with, and I thank the Friends because they have been dedicated for a really long time, and Keeaumoku, and many, many people who are hear and those who are not here, but I think that the way things are structured now, just for the environmental restoration, there's a public match that has to be made with what is being made by the USACE, or the US Army Corps of Engineers, and I think that the total public match, and this can include everything from dedication of the land, various resources, various things that can be, you know, a dollar match, dollar-for-dollar as well as soft costs, it comes to like 24 million, alright. Our financial situation at the County is really awkward. I think we have a deficit running at 42 million this year. So that's probably the biggest barrier, and I asked specifically for the Corps, you know, how can we mix and match to make sure that we -- we meet the County's match, and that's the big insider cost that we have to address as a County and as a Commission.

Mr. Fredericksen: Can the County count the value of the land?

Mr. Solamillo: We can count the value of the land but it's --

Mr. Fredericksen: Is it going to be deeded?

Mr. Solamillo: We're not at that point yet so -- it's just discussions and probably Shirley would know more.

Mr. Fredericksen: Shirley, could you -- and then we'll have to move on, but what discussions have occurred regarding the deeding of the land or have any occurred?

Ms. Kaha'i: Actually, we have 30-year lease, a 35-year license, and we haven't really talked about deeding the land over, and actually, you know, we need more land to get all of where the ponds were in Moku`ula for the wetland restoration.

Mr. Fredericksen: Well then -- but those lands are private property and that's -- that's something that would take a substantially amount of time. Is that --

Ms. Kaha'i: Like with the -- where the park is, the other side of the park closer to Mokuhinia --

Mr. Fredericksen: Right.

Ms. Kaha'i: We don't own that land. We own just a portion where second base is out in the field closer to Moku`ula, and a portion of that. And part of Moku`ula is also under the Salvation Army. So we still need to work on that, getting that land. So working with the Army Corps of Engineers, we are at the point where we'd like to design the wetlands but we don't own all of that land so we're working on that part.

Mr. Fredericksen: Thank you. Okay, well thank you all for -- for all of that information and feelings and everything. Stanley?

Mr. Solamillo read the following item description into the record:

D. UNFINISHED BUSINESS

- 1. MR. STEVE FRANZ, on behalf of KING KAMEHAMEHA III ELEMENTARY SCHOOL, requesting approval to deviate from the Sign Design Guidelines for Lahaina Historic Districts, Maui, Hawaii, in the construction of a new ground sign on the school property at 611 Front Street, TMK (2) 4-6-002:014, Lahaina, Maui, Hawai'i (HDS 00205). (This item was deferred from the April 1, 2010 meeting.) The CRC may comment and provide recommendations. Public testimony will be accepted. (E. Wade)**

Ms. Erin Wade: Good morning. Switching quickly from the macro to the micro, we're here to talk about a sign. If you'll remember, a couple months ago we had Mr. Franz in front of us to talk about a ground sign that would be an interchangeable, sign that the lettering they could utilize to pass messages to parents and guardians and members of the public, and the sign wasn't conforming with the design guidelines and that is actually the only reason it is here before you. It does comply with all of the conditions of the sign ordinance. They don't need any variances other than taking a look at the construction of the sign. Your sign guidelines require a sign to be of wood construction entirely, and this would be similar to the sign that's in Wailuku. I'm just going to scroll through this cause I know we're close to lunch and everybody's -- you've heard the whole story before. There's the sign that's at the Wailuku Elementary School, which is the only other school we have in a Historic District, but this is the same -- it would be the same type of a sign with interchangeable lettering, but it's aluminum and a plastic material. Mr. Franz was able to do some research between the last meeting and this meeting to figure out how might they better accommodate the sign design guidelines and what he's been able to come up with is more of the sign would be composed of redwood, that the paint colors could be consistent with the design guidelines, however, the interchangeable portion of the sign, he was not able to find any contractor of any out source that could develop a wood sign with interchangeable wood letters. That just -- there's nobody out there that does it that we could, together, find. So anyway, he's going to explain to you the research that was done and then ask you if it would be appropriate to, for this circumstance, to allow this sign to -- the sign actually that was -- this would be the design of the top portion of the sign that says, "Wailuku Elementary" there would instead be this, "King Kamehameha III Elementary School" and the placement would be the same as the original discussion, which would be in front of that air conditioning unit behind the hedge, essentially, and it would just be shown right above the edge of the hedge, okay. So I'll ask the principal to come up and share with you the research that he's done and then any other information that he has.

Mr. Fredericksen: Erin? Erin?

Ms. Wade: Yes?

Mr. Fredericksen: Excuse me, I have one quick question. The kinda geometric pattern to the left of the lettering, what is that based on?

Ms. Wade: He'll have to explain it.

Mr. Fredericksen: Okay.

Ms. Wade: I don't know the answer to that.

Mr. Fredericksen: Okay, thank you.

Ms. Wade: Okay, this is Steve Franz, the Elementary School Principal.

Mr. Fredericksen: Can you see okay? Good morning.

Mr. Steve Franz: Yeah.

Mr. Fredericksen: Okay.

Mr. Franz: I can see okay. Yeah, I can explain a couple of things and --

Mr. Fredericksen: Please state your name. Thanks.

Mr. Franz: I'm Steve Franz, the Principal at King Kamehameha III Elementary School in Lahaina. Erin commented on commented on most of the things that I felt were pertinent to coming back today. I tried to gather from your discussion what some of your concerns would be and tried to address those. I'll start with changing of the top portion of the sign. As Erin mentioned, the bottom portion, the interchangeable part of the sign, which is really why we're creating this sign in the first place, is we want a way to communicate to our parents, the community, the students events that are happening, deadlines that are happening, and that's really why we want the sign. We don't necessarily need the sign to advertise that our school is there. As it came up in one of our conversations, the end of one of our buildings already has that signage. The reason we want this location is because of the foot traffic and the visibility. It's a high traffic area. It's a high foot traffic area with the parking and the crossing right there that you see in that picture. So that's why we want that location. The reason we're adding the top portion of the sign is kinda twofold. One, to just make it clear this is King Kamehameha III Elementary School. We've added the part where we wanna identify that we've been here since 1913, the original school building, which was covered in the last meeting we were here, is why that was added. The reason we're basically sticking with the current interchangeable sign as it is trying to find anything for this purpose. Basically, that's about all we could find that's made by anybody. Talking to West Maui Signs, who created the top portion that I'll explain in just a second, they didn't know of any other kind of sign other than what's available either. I imagine you could probably contract someone to do it, but I'm pretty sure that would be beyond our cost. I'm sure that would be exorbitant. I didn't even go through to try to find somebody that could manufacture something out of wood. So that's kinda why we stayed with that.

I know couple of the concerns that I recall were that you wanted more wood and less plastic, so we're trying to accommodate that. The top portion of the sign, let's just talk about that for a little bit and I'll explain where that design came from. Basically, switching the top, as you saw on the Wailuku sign, you can get those signs all incorporated into one,

which is how they make them for most schools. You can also get just the bottom portion, the interchangeable sign, which is what we're proposing to do. And we had West Maui Signs design this mark up, that it looks like you all got copies of, which fit the Historic District Guideline. The design you see on the left was actually created by me with -- in conjunction with Makua Ka Home Aloha, which is our Makua at our school. I asked her about what would be appropriate - actually a long time ago - what would be appropriate to put on a sign to identify the royalty of King Kamehameha III. Lots of different things were tossed around. And we discussed coming up with a kapa design. So basically what we did was came up with a kapa design and this is putting it together into something that we felt looked attractive on the side of the sign. And if you'll look at the basics there, the kapa is -- has three components to it. The first is the small solid black triangle that appears to be like inside the -- inside the design. That represents the student. The next line that you see surrounding that looks sort of like - depending on which version you're looking at - either a V or an upside down V, surrounding the small triangle on the inside would represent the family who's supporting the student. And then the larger, in this font, the larger triangle separating that represents the community and the school supporting the child. So the idea behind it was to have a representation of who we are and what we're doing at our school. Our focus is the student; we're there to support the family as they raise their student; and then the last outer circle represents the school and the community raising the child.

Now, with a kapa design, once you get the one main component, as you can see, you can flip it upside down, turn it around, add it, and make different creations. And if you'll look at just the two parts of it; one being the top sort of triangle, and we felt that that represented the West Maui Mountains, which is where we are. We're located in Lahaina, and the West Maui Mountains lie right behind the school. Underneath that would represent the horizon, the break between the bottom upside down triangle, if you wanna call it that, which would be a reflection into the ocean, which is where we are. We're on the horizon with the mountains on one side and the ocean on the other. So with that, we came up with this design and thought that added a nice feature to the sign as well. So that's where that design came from.

As Erin mentioned, the rest of the components of the sign really we don't -- we haven't made any changes. One thing I did talk to the sign makers about was I know there were some concern -- one concern about the actual frame. There's a plastic cover or there's a cover for the sign itself and there's a metal frame, the standard colors that comes in aluminum because that's what it is, we propose to paint that green, it would match the rest of the sign post, the sign on top.

Mr. Fredericksen: And everything else would be redwood.

Mr. Franz: In the frame itself. Yeah.

Ms. Chandler: I just have two questions, more so on the language side of things. The bottom says, "Home of the Na Alii" --

Mr. Franz: Yeah.

Ms. Chandler: "Since 1913." You are aware that that's just --

Mr. Franz: That should be gone.

Ms. Chandler: Yeah.

Mr. Franz: Yeah.

Ms. Chandler: Okay, good. And then the "a" over the Na has a kahako, so that's a line over the "a." And then an okina between the two i's on "Alii," if that could just be included in your final version. Thanks.

Mr. Franz: Yeah, that came up - thank you - in a discussion with -- with our Makua. She came back later and said, you know, "the" shouldn't be in there because "Na" is the. Okay, we can take that out. And I'm sure the other components won't -- shouldn't be a problem either for the sign maker. I know he makes signs for Lahaina a lot.

Ms. Marquez: Comment.

Mr. Franz: Yes.

Ms. Marquez: As I listen to your description of that kapa design to the left, it reminded me, and I'm a retired teacher, of the Comprehensive Student Support System, CSSS, you are quite familiar?

Mr. Franz: Yes I am.

Ms. Marquez: I'm sure you are. Because they kept the student as the focus, and then it surrounded -- you know, it had those circles, remember? Those workshops? Okay.

Mr. Franz: Oh yeah.

Ms. Marquez: So then the student's there, circled by admin and school personnel, and then outlined parents and community, so if this is what you're trying to achieve, it really aligns with the CSSS efforts. So congratulations.

Mr. Franz: Thank you.

Ms. Marquez: You're welcome.

Mr. Fredericksen: Ray?

Mr. Hutaff: It's kind of ironic cause growing up, I was the one who stood before the principal on many occasions, and here we've taken the principal and asked him to go do some homework, so it's amazing how things kinda flip around. Good job. Mahalo.

Mr. Franz: Thank you.

Mr. Hutaff: And I was a good student.

Mr. Franz: I'm sure you were.

Mr. Fredericksen: Any other comments or questions from the Commission? Okay, let's see, any public testimony at this point? I think the -- some of the concerns regarding the material have been --

Ms. Marquez: Materials from the last time.

Mr. Fredericksen: And then the color is good. Okay. No more questions, thank you. No public comment. Let's see, at this point, Erin, could you come back up, please? And if you could just go through the recommendations that the Planning Department came up with.

Ms. Wade: Sure. First, I think after the discussion we that we had at the last meeting, I'd just like to reference, there was a concern about maybe a slippery slope in other uses within the immediate area wanting to do a message board type of a sign, so James and I talked about that and defining maybe some reasons that you might want to state in the event that you choose to support this and those included things that are normally stated when you support a variance, for some reason, so one of the things was geography and the fact that the location of the school is compactly sited between Front Street, Banyan Tree Park, and Lahaina Harbor, making it very difficult to place a sign or to provide onsite information in any way; that their onsite space for providing information or child drop-off is very limited; and that effective communication between administration and parents or guardians and the general public is necessary to provide a safe and well organized learning environment, so the fact that this is somewhat of a safety issue for a public school. So those might be things that if you do choose to support his, that you would be able to reference and would be helpful in terms of not providing a slippery slope.

So then back to the recommendation, the Department did support the use of the sign or the installation of the sign with the conditions that the proposed sign be located inside the school's perimeter fence on school property; that the sign frame back post be constructed

of solid wood and painted in accordance with the sign design guidelines; that work shall immediately cease and State Preservation Division office on Maui be contacted should any historical or archaeological artifacts be discovered during ground altering activities; and that compliance with all government regulations be rendered.

Mr. Fredericksen: On No. 3, let's see, post, in this instance, would be what sort of a depth? Is there a final design on the posts?

Ms. Wade: I don't know the answer.

Mr. Franz: ...(inaudible)...

Mr. Fredericksen: Yeah, if you could come back and share that, that information with us, that would be appreciated. Thanks.

Mr. Franz: Yeah, let me just find my notes. We had a contractor provide information on digging a hole to put the post in that would be appropriate for the sign - 2 footings 20 inches deep is what they recommended.

Mr. Fredericksen: Footings, so that's not a post hold then, it's something for a larger concrete?

Mr. Franz: The idea was -- no, the idea was to be two separate footings, one for each post. He was recommending a six-by-six foot post. He doesn't recommend how wide in circumference. That would be the idea was to sink something into the ground and have --

Mr. Fredericksen: Straps.

Mr. Franz: Metal straps that come out and then bolt the post to it. So if and when the post need to be replaced, you could replace it without disturbing the ground again.

Mr. Fredericksen: Yeah, just given where this is, unfortunately, this should be monitored just because of the depth. I mean there was one burial that was found less than two feet, it was 16 inches, 18 inches below the surface on a different part of campus. There was on burial found in this area that was maybe - I'm trying to remember - two-and-a-half feet below the existing surface. So there could be who knows what there so in that recommendation, I would recommend on No. 3 that actual -- you know, there would be some monitoring, it wouldn't be a long time or anything. There is a monitoring plan in place so there's no -- be a delay.

Mr. Franz: Yeah, basically, the monitoring plan says any time we dig on campus we need an archaeologist so --

Mr. Fredericksen: Yeah, so that -- just because of these footings --

Mr. Franz: That's something I guess we would definitely have that.

Mr. Fredericksen: It's going to be something relatively substantial otherwise it's not going to hold up the sign in the big Koa`ula wind so --

Mr. Franz: No, I'm well aware of that --

Mr. Fredericksen: Okay.

Mr. Franz: And that's part of the plan. I'm not sure what that -- well, I know what that says cause I've read it, but that would be part of --

Mr. Fredericksen: That would just be a -- that's what --

Mr. Franz: The plan at the beginning.

Mr. Fredericksen: Just given the location. Okay. Well, thanks. And any other comments or questions, Commission Member? Well, let's go ahead and if somebody wants to make a motion regarding this, the approval or disapproval of this sign for the campus.

Mr. U`u: Motion to approve as recommended by staff.

Mr. Fredericksen: And, before we second it, Erin, can you come back up please? Sounds like there needs to be one other condition put in there. You had that out about because this is -- it's almost kinda like a quasi variance or something. Any suggestions on that before we second Bruce's motion?

Ms. Wade: Maybe James can help.

Mr. Fredericksen: Or James.

Ms. Wade: Do they just need to state something into the record for the reasons for approval?

Mr. Giroux: Yeah --

Mr. Fredericksen: For this one particular instance.

Mr. Giroux: Yeah, cause if you're adopting -- the motion was to adopt the recommendation. The recommendation was to include that language so that language is part of your discussion and would be part of your findings of fact and conclusions of law.

Ms. Wade: Okay.

Mr. Fredericksen: Okay, so we're covered and it's not opening up a can of worms?

Ms. Marquez: It's because, according to this, they're requesting approval to deviate from the sign design guidelines, etcetera, etcetera. So that's what we're going to approve the deviation?

Mr. Fredericksen: In this one instance.

Ms. Marquez: So how do you do this in this one instance?

Mr. Fredericksen: I think that's what James just spoke to.

Mr. Giroux: Yeah, the language that Erin suggested it highlights the uniqueness of the property and the location distinct from all other properties in the area.

Mr. Fredericksen: And Bruce's motion would include that language that's already been discussed. Okay, so there is a motion, it does have the coverage, if you will, to make sure this is only this one time.

Ms. Marquez: So can, I'm sorry to ask this, but can we hear that language we're talking about? I mean that statement that we're going to approve.

Ms. Wade: I had three statements. The first was relating to the geographic location of the school is compactly sited between Front Street, Banyan Tree Park, and Lahaina Harbor. The second was that there is limited onsite space for providing information or child drop-off. And the third is that effective communication between school administration and parents or guardians and the general public is necessary to provide a safe and well organized learning environment.

Mr. Fredericksen: Okay, we have a motion on the floor to approve. Do we have a second? Approve with the -- and then also let's add in on the conditions that archaeological monitoring occur for the specific ground altering activities. That was discussed before Bruce made the motion so that would be included.

Ms. Wade: Sure. Yeah. Okay, do we have a second?

Ms. Chandler: Second.

Mr. Fredericksen: Okay. All those in favor of approving this sign in this one instance say aye. Any opposed, say nay. You have a comment, Ray?

Mr. Hutaff: No. I oppose.

Mr. Fredericksen: You oppose. Okay, so we have one.

Mr. Hutaff: I thank you, the rest of you, for approving it.

There being no further discussion, the motion was put to a vote.

It has been moved by Mr. U`u, seconded by Ms. Chandler, then

VOTED: to approve as recommended by staff.

*(Assenting: R. Chandler; E. Fredericksen; J. Laborte; V. Marquez;
B. U`u)*

(Dissenting: R. Hutaff)

(Excused: M. Kanuha)

Mr. Fredericksen: Okay, we carry. Okay, the sign in this one particular instance is approved per the conditions that Erin read. Okay, and thank you. Thank you for working, coming back, working on it, and best of luck. Thanks, Erin. Stanley?

Mr. Solamillo read the following item description into the record:

E. ADVISORY REVIEW

- 1. MR. XORIN BALBES, on behalf of SOULSPACE RANCH, LLC, requesting reconsideration of conditions for interior courtyard pool and landscaping, located at 1813 Baldwin Avenue, TMK (2) 2-5-004:007, Makawao, Maui. The CRC may comment and provide recommendations. Public testimony will be accepted (B T 2010/0434). (S. Solamillo)**

Mr. Solamillo: Mr. Balbes could not be here today. He had to fly to Michigan so he's asked your consideration of this instance. I think two letters went out. One, which was the approval for the proposed certified rehabilitation of the eight buildings, which comprised this project. And we also sent out a letter with the Commission's conditions for a pool. In trying to ascertain the parameters of redesigning this pool and using native planting material as

well as -- I think the concept that came out of it was -- was incorporating lo`i, kalo, and something of that nature, in doing kind of a query among a few Commissioners, it became rather clear that everyone thought that the pool was located at the front of the building. So for that reason, Xorin asked that it come back to specifically deal with the pool issue.

Most of you have seen this -- these slides before so I'm just going to run through them rather quickly. This shows the location of the site. Everyone is familiar with the fact that this set of buildings was built in memory of Fred Baldwin, who died prematurely from complications following - what did he die from? Appendicitis. From appendicitis in New York.

The buildings are actually eight buildings, which are arranged in a courtyard plan, which is actually a U-plan. It is important because it's one of the few wood complexes that have survived on Maui. This dates from 1910 to 1911. Those are the years of construction and it was designed by Harry Livingston Kerr, the architect in Honolulu. That is kind of his progression of development of senior homes and homes for veterans, beginning with the Civil War. Harry Livingston Kerr was well built in Honolulu and he also built the Maui County Courthouse, which is also on the National Register. Every nomination for this complex has been filed and is at SHPD. I believe it goes to hearing either July or August. We discussed last time the uniqueness of positioning of the buildings that the cottages, which are on the far end of this site, as you move forward to the top of the U, actually decrease in size and take advantage of forced perspective, which was developed under the Beaux Art Period.

We have some aerial views that were taken from a helicopter, which actually, on the right hand side, shows a fully developed garden and although there was a pool planned for this courtyard by Kerr in his original designs, it was never built cause Mr. Baldwin died prematurely before the project was actually completed.

Mr. Fredericksen: Excuse me, Stanley?

Mr. Solamillo: Yeah?

Mr. Fredericksen: Where was the pool, at that point, you know, going to be situated?

Mr. Solamillo: ...(inaudible)...

Mr. Fredericksen: Where the proposed pool is.

Mr. Solamillo: An aerial shot gives you the location of the eight buildings. The buildings which are going to be retained are FBMH, for Fred Baldwin Memorial Home, 001 through 008, 004 is a plantation dwelling which was added to Building 003. This is the infamous

courtyard view. This is the site plan. It shows you the arrangement of the courtyard, the buildings that frame it, and there's the location of the proposed pool, which is inside the courtyard. This is Building 001, 002, or 5, actually 3 sits on the opposite side of 4, there's 3 on the right-hand side. This -- and there's another change, which actually happens here because, originally, the entry was the circular drive on the interior of the courtyard to a porte cochere; now, the entry will be on this side. It comes to Building 5, which is FBMH 005. This is 6, and 7, and 8.

Alright, in looking at the courtyard, this is where you see this view. This was the view that everyone saw and what prompted comment from this Commission. This is an interior courtyard, swimming and exercise pool, plus a water feature. This is not Versailles, but everybody thought it was, including me maybe. This is the entry drive from Baldwin Avenue. So when you're coming down Baldwin Avenue and you're going from Makawao to Paia, you will see an entry drive. That entry drive goes to a circular drive, which goes to the new front entry, which will be built at the backside, which will become the front of Building 5. What essentially they're going to do is remove the shed additions and put the front entry here. That's an enlargement of the front entry. There is a parking lot that'll be located between -- well, fronting Building 7 and 8. You will see the parking lot if you see anything because this will also be screened by planting from Baldwin Avenue, so all you will see are these buildings, a parking lot, and an entry.

So the question, at this point, is from the applicant: Can the pool stay? He will change and incorporate native plants, he will essentially do everything that the Commission has asked him to do, but can he maintain the design of the pool.

Mr. Fredericksen: And this -- and again, this -- cause I thought it was in the front --

Mr. Solamillo: Right.

Mr. Fredericksen: Cause when --

Mr. Solamillo: And it was my mistake in the way I presented it.

Mr. Fredericksen: So this is like the -- this the view of the back of the complex?

Mr. Solamillo: Correct.

Mr. Fredericksen: And there was a pool originally planned?

Mr. Solamillo: Originally planned, yes, but never built.

Mr. Fredericksen: Well, let's have discussion. I thought it was the front when this came --

Ms. Marquez: But still though, whether it's the back or the front, it's still the new entry, which brings it to the front.

Mr. Solamillo: No, this is not --

Ms. Marquez: I would take this one right here now. It says proposed new entry?

Mr. Solamillo: Proposed new entry is on the other side now.

Ms. Marquez: Right.

Mr. Fredericksen: Is in the front.

Mr. Solamillo: Okay. So it's -- the pool is located here; the entry is here. So you won't -- when you get out, you walk into Building 5, then you'll see the pool. You can't see it from the road. The pool is here. There's screening here; the parking lot ...(inaudible)...

Mr. Fredericksen: So it's not visible at all.

Ms. Marquez: Yes it is when you walk in.

Mr. Fredericksen: Oh yeah. No, I'm just looking at it from the point of view of how it's situated. Well, any comments? Bruce?

Mr. U`u: Just a comment. It's in the spot where I imagined it to be. I don't know if you'll be able to see it. I think quite possibly, on the bend around, you still potentially might see the pool. You have that existing house there with that big turnaround drive, and then you have the view of the inside of this backside houses. It's visible. It's not going to bother me much, but it is visible, but my original intention or my thought was it doesn't blend in with the Upcountry environment and that's the reason of the dislike. It's exactly where I thought it was going to be, I knew it was going to be there with the design, but I'm not sure if it blends in with the environment at all. It's up to you guys really, up to us. You know, it's up to us and, you know, you cannot win it all I guess but, like I said, Baldwin Avenue, that blends into Baldwin Avenue whether it's seen or unseen, there's no blend with a swimming pool like that. And I still have my same opinion where you don't put Four Seasons up in that area.

Mr. Giroux: Chair, can I just ask --

Mr. Fredericksen: Sure.

Mr. Giroux: Stanley, as a point of clarification, what is the exact condition that was put on this permit? I mean do you have the wording in front of you?

Mr. Solamillo: I don't have the wording of the final letter because I forgot to bring the letter with me.

Mr. Hutaff: I can pretty much kinda tell you.

Mr. Solamillo: It was that -- it was based upon the finding of the Commission that water could not be -- water had to be in movement, water could not be contained as a symbol of wealth, and that it had to be integrated with native plants and essentially lend itself to the Upcountry landscape.

Mr. Giroux: Yeah, Stanley, just as a point of order, Chair, if I may.

Mr. Fredericksen: Yes, please.

Mr. Giroux: With *Robert's Rules of Order*, something that's already been adopted, as far as fair play is concerned, at this meeting, all we could do is a member could indicate that they would want to move in the future to change that condition. I think the discussion today has to be limited to the fact that, with this new information, does that raise anybody's inclination on the board that they would like to see this motion put on the agenda in the future to change that condition.

Mr. Solamillo: That's fine.

Mr. Giroux: I guess it would be a notice. It would technically be a notice of a request --

Mr. Fredericksen: So it would be agendized.

Mr. Hutaff: Maybe I can help with that.

Mr. Giroux: Right now, it's just a request from the applicant. It's not -- it needs to come from the board.

Mr. Hutaff: Yeah, I kind of -- I think what was, for me anyway and at least I thought we shared the same concept but obviously I'm thinking for you guys, and I can't do that, let me go back to what I originally said and the original concept that I had is that having what we see right here, okay, is not to me a swimming pool but a -- a water feature, you've got a fire over there in the center, and it indicated to me disrespect for water; understanding, we're 97% water, okay. We can cook -- I'm sorry. We can grow without sunlight and we can grow without soil, but we can't grow without water, okay, and so water should be very

respected. We don't even get to take water with us when we die, okay. It all goes back to the land. And they have it just sitting out there as this, you know, artifact, if you will, based upon things that were done in the past all across the world, it was really a sign of opulence or conceit, or I have, you have not power, okay. And I didn't think that was appropriate for the Hawaiian culture. One of the units of Hawaiian culture and water is healing, okay. And a pool is a way to heal elements of our bodies that may be aching and stuff like that. And so a swimming pool in this particular yoga facility, to use that in order to be healing, to me, would be an appropriate use of water, not an inappropriate use of visual. So reconsidering that they wanna use this pool, I think we should revisit it because I still have some concerns about where it may go in 10 years, 20 years, or 100 years. I think we should revisit it.

Mr. Fredericksen: I agree with what you're saying. I also agree with Bruce, to some extent too, but I think the -- and what Stanley said earlier is interesting to me that there was a pool designed for it at one point but, in this case, because it's not like a - just like a - I don't know what you call it, a reflection pond or whatever, it's something that would be I guess, yeah, it would be incorporated in the overall spa and it would be an integral part of -- cause I mean water is very healing. So I personally feel that it should come back for discussion and, you know, hey, we still might end up not going there but I think it does merit coming back cause I would -- I misunderstood from my own thing and I didn't realize it was like a - I don't know what you call it - an exercise pool sort of thing. Yeah, Bruce?

Mr. U`u: And I agree with everyone where we should bring it back.

Mr. Fredericksen: Yeah.

Mr. Hutaff: But keep the Four Seasons idea ...(inaudible)...

Mr. U`u: And then do we need a motion?

Mr. Fredericksen: Well, we're still discussing. I mean, James, what --

Mr. Giroux: I guess the procedure, the least informal, would just be that if a member -- it would almost be like our agenda building, just that I'm giving notice that I will be proposing a motion to reconsider that condition. And then at the next meeting, it would be on the agenda as a motion to reconsider condition number whatever in this permit.

Mr. Hutaff: Ditto.

Mr. Fredericksen: Ray, do you want to --

Mr. Hutaff: I'd like to let the Commission know that I would like to revisit this for reconsideration on its use in our next meeting.

Mr. U'u: Second.

Mr. Fredericksen: Yeah, and I think we're all -- there's some new information and we need to talk about it again but we have to do it properly. Thank you, James, for the guidance. Veronica?

Ms. Marquez: Clarification. So we had this initial mana`o last month. So today, what did we just do in connection to what we want to do?

Mr. Fredericksen: It's gotta be agendized by us.

Ms. Marquez: And it's not on today?

Mr. Fredericksen: Not --

Ms. Marquez: What is today's purpose though, James?

Mr. Giroux: Yeah, basically, because it's agendaed as advisory review but it's really a notice by the applicant that he has new information. So at this meeting, it's perfectly legal for the -- for the Commission to look at that information, discuss it, and to see if it influence -- it's the mind of the body to want to either modify that condition, change that condition, or delete that condition. Ray has indicated on the record that the information that he's received today has, in his mind, made him inclined to do a motion to do one of the three things that I just suggested: either modify, delete, or change.

Mr. Hutaff: Or leave it the same.

Mr. Giroux: Or after discussion from the body --

Mr. Fredericksen: We would need to discuss it and get more public input.

Mr. Giroux: Yeah. Yeah, so when it's on the agenda again, when we get to that, Ray will propose his motion, get a second, or you can just start with discussion again, and then Ray can formulate his motion, put it on the table, and if he gets a second, then you'll go into discussion again and see how it goes. If the motion dies, then there's no change in the condition. If the motion passes, then the condition will be changed.

Ms. Marquez: No matter if this person is here or not ...(inaudible)...

Mr. Fredericksen: He requested you look at the information.

Ms. Marquez: It doesn't matter who's here?

Mr. Hutaff: I would really like to have him here, okay, because I think that, one, we owe him that.

Ms. Marquez: Right.

Mr. Hutaff: And, two, he owes us that.

Ms. Marquez: Could we word it as such, with the presence of this ...(inaudible)...

Mr. Giroux: Yeah, I think the indication would be that if he's not present, we might not take up the motion. I mean absent any direction in your rules about reconsideration, this is how I've -- I've kind of advised all my commissions, is that in order to be in alignment with *Robert's Rules of Order*, that this procedure is the most beneficial to both the body and to the applicant. I don't think you wanna be inundated with motions to be reconsidered.

Ms. Marquez: Right.

Mr. Fredericksen: Right, without representation.

Mr. Giroux: And this gives you that chance that say, okay, you filed your motion, we're not going to spend five hours debating it, but we see that there is information and, as a member, I'm kind of inclined to change my mind. But the rest of the body has a chance to at least digest that information and have full input at the next meeting.

Ms. Marquez: I'm waiting for the part "with said individual presence."

Mr. Giroux: Right, and if that influences, you know, because if -- it's about information.

Ms. Marquez: Yeah.

Mr. Giroux: If he's not present and you have questions and those questions aren't answered, then that goes to your vote, that goes to your, you know, inclination.

Mr. Marquez: Thank you.

Mr. Laborte: So Ray will make his motion for reconsideration then?

Mr. Hutaff: Yes.

Mr. U'u: Well, and maybe if he cannot make it on the day we set the agenda on, it's deferred till the next meeting that potentially he can make. So for clarity, to revisit the item on the agenda, it must be made by one of the members and not the owner?

Mr. Giroux: Right.

Mr. U`u: Is that what you're saying?

Mr. Giroux: Yes.

Mr. U`u: Clarity?

Mr. Giroux: Yeah. Because you're the agenda makers and, you know, some of your guys' administrative rules, you know, when you're in a formal contested case, it says that you can make a motion before, during, or after your contested case, and I've always looked at that as being a motion to reconsider is one of those. The problem is a high percentage of our hearings aren't formal contested cases so your rules are absent, so I'm defaulting to *Robert's Rules of Order*.

Mr. Fredericksen: So if we -- if we go with Ray's motion, which basically says, yes, we -- that he's interested in revisiting this with the additional information, how does that need to be modified so it's worded that the, yeah, applicant needs -- we'd like the applicant to be here?

Mr. U`u: The Commission request --

Mr. Giroux: Stanley, needs to communicate with the applicant that if he's not here --

Mr. Fredericksen: And if he doesn't show, then we're just going to go, oh, well ...*(inaudible)*...

Mr. Solamillo: I will tell him that if he's not here, then it won't be on the agenda.

Mr. Fredericksen: There'll be no action taken and it'll be the same as it was ...*(inaudible)*...

Mr. Solamillo: Because the letter with conditions has already gone out.

Mr. Giroux: Yeah, you should -- Stanley, you should send him out another letter that says that this will be, you know, revisited and then give him the date and that his presence is highly necessary.

Mr. Fredericksen: It's necessary, otherwise, if not, no action.

Ms. Marquez: Is required.

Mr. Giroux: Required, yeah.

Mr. Fredericksen: Bruce?

Mr. U`u: How much time is needed before this goes out in public? I know there's a timetable two weeks prior.

Mr. Giroux: Yeah, I think Chapter 91, for contested cases anyway, it's 15 days. The Sunshine Law requires 6 days. So if we can work with those parameters, that'll keep everything above 15 days, a week.

Mr. Solamillo: You're asking me to post an agenda 15 days before a hearing date.

Mr. Giroux: No, not the agenda. The notice to the applicant so that --

Mr. Solamillo: That can be done.

Mr. Giroux: That he knows that this is going to be revisited.

Mr. Solamillo: Okay.

Mr. Fredericksen: Only if he's here.

Mr. Hutaff: And us too. Make sure we all show up.

Mr. U`u: And for me, it's more so to set the schedule with him involved.

Mr. Fredericksen: Yeah, so he's here.

Mr. U`u: So we don't need to defer it.

Mr. Fredericksen: Yeah.

Mr. Giroux: Right, and that's why the 15 days is important. If we can get notice to him 15 days in advance, at least we won't put it on the agenda until 6 days in advance.

Mr. Hutaff: I think what we're doing is we're trying to be fair to him and if he could reciprocate and be here to answer our questions --

Mr. Fredericksen: And then we'll look at it.

Mr. Hutaff: Then we'll look at it again. If he can't be here, then we can't do anything, and we move on. We have other things to do.

Mr. Laborte: It's a meeting of the minds so ...(inaudible)...

Mr. Fredericksen: Okay, so we had the motion and then we've a second.

There being no further discussion, the motion was put to a vote.

It has been moved by Mr. Hutaff, seconded by Mr. U`u, then unanimously

VOTED: to revisit this for reconsideration on its use in our next meeting.

Mr. Fredericksen: Okay, so that's on the agenda for next time assuming the applicant shows up.

Mr. Solamillo: I'll just title it "Versailles."

Mr. Fredericksen: You're on the spotlight.

Mr. Solamillo: That's good.

F. WORKSHOP

- 1. Continuing Workshop for Cultural Resource Commission on "Regulations on Buildings and Uses" as outlined in Chapter 19.52 of the Maui County Code as well as applicable State and Federal laws. Public testimony will be accepted. (S. Solamillo)**

Mr. Solamillo: Okay, our workshop is deferred until the next meeting. Hopefully, Hinano can be present to present Chapter 6E, and, hopefully, I can have 19.52 ready for presentation before this Commission.

G. DIRECTOR'S REPORT

- 1. July 1, 2010 CRC Meeting Agenda**

Mr. Solamillo: Another thing which I failed to put on the agenda, and I apologize, was Molokai because that did come up, and so we will continue it and place the discussion on that item on the next month's agenda as well.

Mr. Fredericksen: For the July agenda?

Mr. Solamillo: Correct.

Mr. Fredericksen: Now, Veronica, you will not be here?

Ms. Marquez: I will probably not be here for the July meeting.

Mr. Solamillo: Are you here in August?

Ms. Marquez: We'll see. So if I'm not here for the July, you'll put it on the August?

Mr. Fredericksen: Well, we can have it on July and just defer or talk about it and defer to her coming back.

Ms. Marquez: Well whether I'm here or not, I'm going to say I will still want it on Molokai.

Mr. Solamillo: Okay. Then we'll leave it for the July 1.

Mr. Fredericksen: So let's have it on July and if we don't come to any conclusion at that point, it'll go to the August one when Veronica's able to be here.

Ms. Marquez: Well, the purpose of being agendized is to us to say, yes, we want it there? What's the purpose?

Mr. Solamillo: Yeah. But I mean the Planning Department needs to --

Mr. Hutaff: Understand.

Mr. Fredericksen: Yeah.

Mr. Solamillo: Well, I mean I had put in a request last year to go but because of economics, that was the reasoning that was used to say we can't take the Commission over there.

Mr. Fredericksen: And if for some reason that's not possible, it's, okay, how -- how can we still look at Molokai issues in a way that's going to help instead of just not looking at anything?

Ms. Marquez: Yeah, well ...(inaudible)...

Mr. Hutaff: The problem is you have all the good arguments, my dear.

Ms. Marquez: I don't argue. Excuse me, what? I rephrase that. What?

Mr. Hutaff: Okay, when we're talking about why there's an importance to be -- to go to Molokai --

Ms. Marquez: Yes.

Mr. Hutaff: You have all the cards and the knowledge on why, we have an idea, but you have the final mana`o, and then we can decide from there how much support. Without you here, we don't know.

Ms. Marquez: The final mana`o is, you know, we are a county and I've been here almost pau next year and Molokai has been like a little aloha on the side so I just wanna see what action can be done prior to my demise -- oh, excuse me, my exiting.

Mr. Fredericksen: Your retirement.

Ms. Marquez: I try.

Mr. Hutaff: We're going to allow you while you're on your vacation and you have to come back. Let's put that on the record.

Mr. Solamillo: So based upon Ray's statement, would you prefer that it be on the August agenda when you're back here?

Ms. Marquez: Like I said, whether I'm here or not the point is let's get there to look at the concerns for the historical sites so --

Mr. Solamillo: Okay.

Ms. Marquez: Agendize it in July and, hopefully, you folks, without my presence, will be able to support that.

Mr. Fredericksen: Could -- let's assume that there is support in the July meeting, could we do something where we had some discussion items in August for Molokai here, when Veronica returns, and then issue something, at that point, regarding the Commission's wishes to go to Molokai for X, Y, and Z?

Mr. Solamillo: Site visits.

Ms. Marquez: Site visitations.

Mr. Fredericksen: Or in September or something, but to have that, come up with some --

Mr. Solamillo: I just really -- this is all boiling down to economics. It's getting everybody over there on a boat and getting everybody back. Now, as I try to keep telling everyone, and it's the public as well as you Commissioners, we have a severe deficit; that means cost cutting is going into effect; on July 1 we go under furloughs for staff. It's very difficult for me to argue, you know, and I -- I love Molokai, you know. In fact, I had to take myself out of the equation for going over there to be part of the General Plan Update when they're talking about cultural resources. It's just economically really difficult when the cost cutting is severe. So I guess my challenge is how do we get the Commissioners, and Suzie, and myself, to Molokai, how do we get cars rented, how do we get people to a meeting place without using County funds? I mean that's really essentially ...(inaudible)... or at least doing a match or some -- some other things because, you know, I was instructed last year, no, we can't because we don't have the money. I can't be any plainer than that, you know.

Mr. Laborte: So you're just kinda go with them with, you know, instead of giving -- giving them an option. In other words, we'll say here look, you know --

Mr. Solamillo: Right.

Mr. Laborte: We wanna go --

Mr. Solamillo: I would rather present something --

Mr. Laborte: We have something to go with.

Mr. Solamillo: That's why you're critical.

Mr. Laborte: Yeah.

Mr. Solamillo: Even if you can't be here, what can you suggest to help us do it, because that's the barrier. The barrier is bucks.

Ms. Marquez: Okay, I think my bottom line, and this is for James, is are we in noncompliance that we're not doing this, because we do Lana'i, we do Maui, are we in noncompliance that we're not actually physically there to discuss kukakuka about Molokai? I think that's my question. Are we?

Mr. Giroux: I think I would have to look in the charter and the code to see if there's a specific requirement that we actually be on the island or on the island that the site is where we're discussing. I think that would be the technicality of it.

Mr. Laborte: Was that in the entire binder that we -- well, when I came on that we originally got that giant black binder?

Mr. Giroux: Yeah, that --

Mr. Laborte: Yeah, so I've actually went through it, in fact, like a nerd --

Mr. Solamillo: Which is okay.

Mr. Laborte: And it doesn't -- the legalities of it state that there's no stipulation that we cannot go there, or that the other site locations, you know, are -- there's no disallowance for it at all. There's no allowance, yet not disallowance either.

Mr. Giroux: Right, we say it's silent.

Mr. Laborte: Yeah.

Mr. Giroux: It's silent on the issue. It's not prohibitive, and it's not mandatory. It's, you know, it's, again, in the law, what happens is that there's a lot of policy. Policy is really in the framework of those who have the duty to administer the administrative laws. And with what Stanley's telling us is that the policy is being influenced by economics, and that's the sad reality that I think we're in.

Mr. Hutaff: I have a question for James, if you will. If there was a way that the County didn't have to pay for it, obviously, it would have to be a gift, okay, I know that's a real touchy subject, how does that work? If some --

Mr. Fredericksen: Or does it?

Mr. Hutaff: Well, actually the reason I'm asking is my understanding is is that if you want to donate something to the County, like tickets for somebody, you basically have to go to the County Council and they go thank you.

Mr. Giroux: Yeah, there's some --

Mr. Laborte: You might to like ...(inaudible)...

Mr. Giroux: Yeah, there's a huge bureaucracy in receiving of --

Mr. Hutaff: A gift. Yeah, they just wanna make sure that nobody's being paid off for decisions or things like that ...(inaudible)...

Mr. Laborte: Is that still the one that receives the over 250 amount? Isn't there a monetary stipulation cause like under 250 the County doesn't have to necessarily -- they have that

letter of recognition, all that...(inaudible)... and all that particulars that need to go along with it, but there's that monetary --

Mr. Giroux: Yeah, I guess the problem is that if there is that threshold, that I think this -- I think this trip would be way over the 250.

Mr. Hutaff: But 250 from each entity, or 250 whole towards the event?

Ms. Marquez: The effort?

Mr. Giroux: Yeah, again, we're getting into, you know -- what the law doesn't like is bifurcation and so I think if we, you know, if we look at the trip and we say somebody donated to every member of the board \$350, now we've got, you know, now we're entangled in their bureaucracy, you know, that --

Mr. Hutaff: Well, I was kinda thinking how about if ten people donate to the County for the specific purpose of transportation to Molokai by the council -- by the Commission rather.

Mr. Giroux: It's a possibility. I -- you know, at this meeting, I wouldn't rule it out, you know. I wouldn't rule it out. I wouldn't say, no, it can't happen, it wouldn't happen. But I think we -- we would actually, yeah, I think --

Mr. Solamillo: Commissioner Marquez --

Ms. Marquez: Yes?

Mr. Solamillo: How much is the ferry ticket from --

Ms. Marquez: One way from Kaunakakai to Lahaina is 40 plus all these other fees that comes out to like 52 bucks.

Mr. Hutaff: So 52 by 2 by 9.

Ms. Marquez: So 52 times -- what do you come to a hundred something, right?

Mr. Hutaff: No, 106.

Mr. Solamillo: So 106, and everybody needs to get to Lahaina Harbor, right, and we then we need somebody to pick us up.

Ms. Marquez: We can walk.

Mr. Solamillo: No, no can walk.

Ms. Marquez: There's the County building right there that you can walk to. I'm not being facetious. Good exercise. Well anyway, think about it.

Mr. Solamillo: Then we just need a place to meet.

Ms. Marquez: County building right there in walking distance.

Mr. Solamillo: Okay, then we need a place to eat.

Ms. Marquez: Walking distance. It's all walking distance.

Mr. Solamillo: Alright. So, Commissioners, you'd have to pay for your own lunch.

Ms. Marquez: Well you get --

Ms. Chandler: Can we just pay for --

Ms. Marquez: I get per diem whenever I come here so you get per diem when you go there.

Mr. Solamillo: Yeah, I mean that's another option is that Commissioners pay for their own.

Ms. Chandler: Yeah. That was it.

Mr. Solamillo: That's the other option.

Ms. Chandler: Can we just pay for ourselves to go and then there's no question of donated what? Is that possible, James?

Mr. Giroux: You know this is weird, but I remember this happening before and there was like this major like charter problem because the charter says that you shall get per diem, something like that, and so there was the big --

Mr. Solamillo: Roo-haha.

Mr. Giroux: Yeah. I hate being part of the problem.

Ms. Chandler: Can we just figure out how to do it?

Mr. Giroux: I think Stan and I would have to --

Mr. Laborte: And we can't go ex-parte cause we'd be ...(inaudible)...

Mr. Solamillo: I will -- I will send correspondence to our Director and I will ask the question once more, as I did last year, that the CRC wishes -- is that wish? Do we have a motion that we wish -- can we do a motion to wish to go, Corporation Counsel?

Ms. Chandler: Can we --

Mr. Fredericksen: It's not on the agenda though at this point.

Mr. Solamillo: It's not on the agenda.

Mr. Giroux: We can -- we can add it. I don't think it's something that -- it's internal. It's not going to influence -- It's not a decision-making process that's going to influence a wider body of people. I think if we unanimously put it on the agenda and the motion is to ask Stan to go ask the administrative powers to please relook --

Mr. Solamillo: No.

Mr. Hutaff: I don't even think we should ask them to relook. I say we just ask them if we can go.

Mr. Solamillo: I'm just going to say the Commission wishes to go to Molokai.

Mr. Hutaff: Right.

Mr. Solamillo: It has not been to Molokai for how many years - four?

Ms. Marquez: Well, yeah.

Mr. Solamillo: Four years.

Mr. Fredericksen: ...(inaudible)...

Ms. Marquez: This is going to be five years already.

Mr. Solamillo: Five years.

Ms. Marquez: Could we use a stronger word than "wish?"

Mr. Solamillo: Desires.

Ms. Marquez: Could you use word relating to we should really be there.

Mr. Laborte: What about it's imperative that we be there?

Ms. Marquez: Imperative.

Mr. Laborte: Imperative.

Ms. Marquez: Mandated.

Mr. Laborte: Mandated is a little ...(inaudible)...

Mr. Hutaff: Then you have to have very specific reasons.

Mr. Laborte: Well, what Veronica was saying --

Ms. Marquez: Well, what's the reason for us meeting here for? Maui. What's the reason for us meeting there for? Lanai. Same bottom line.

Mr. Hutaff: That's what I mean by specifics. We can meet here for Molokai, okay.

Mr. Solamillo: That's what was suggested.

Ms. Marquez: I know. I know.

Mr. Hutaff: And nobody from Molokai is asking. Lana`i asked. Lana`i asked.

Ms. Marquez: I'm somebody.

Mr. Hutaff: Could you ask?

Mr. Solamillo: And remember, it was really -- the whole Lana`i thing was itself a big -- a big issue because it was the nomination. Alright, we're not going to nominate -- I don't have an intention, at this point in time, to nominate Kaunakakai, alright, because there's not much of original Kaunakakai left. That's no fault of anyone except the -- a large landowner. Anyway, so because we don't have something standing like a nomination, you know, that changed the whole thing and the whole issue. In fact, the State, the Hawaii Historic Places Review Board could not go. A private donor did in fact donate the airfare for the entire Hawaii Historic Places Review Board and staff to go, which was a significant donation, and, yeah, they had to go through the AG's office.

Mr. Hutaff: So how do we do that?

Mr. Solamillo: So --

Mr. Fredericksen: That has to go through ...(inaudible)...

Mr. Solamillo: So what I'm going to do is say that the CRC feels that it is imperative that it visit Molokai and have a meeting there because it has not visited the island in - you've been five years you say?

Ms. Marquez: Yes, this is going to be -- this is my fifth one already.

Mr. Fredericksen: In over four years.

Mr. Solamillo: In over four years.

Mr. Giroux: Stan, is there -- is there any project that you can dig up or --

Mr. Solamillo: I've got mostly violations.

Mr. Fredericksen: Okay, well, here's a suggestion. How about -- let's, as a Commission, look at Molokai from here and identify some hot button issues and then go -- we need to go to Molokai to address X, Y, and X.

Ms. Marquez: Okay, what did you just say? There are violations?

Mr. Solamillo: Tons.

Ms. Marquez: Then wouldn't that be some reason to go and visit?

Mr. U`u: Is it our jurisdiction?

Ms. Marquez: Is that our jurisdiction? I don't know. Ask Corporate Counsel.

Mr. Giroux: Do we have review and --

Mr. Fredericksen: We need to have --

Mr. Solamillo: Most of the violations are handled administratively and several big things -- okay, I'm going to be - could I speak off the record?

Mr. Fredericksen: Well what -- let's have this -- let's have Molokai as a discussion --

Mr. Solamillo: I'm just going to give you some general things. Molokai -- can I just give you some just basic concepts?

Mr. Fredericksen: Okay, off the record.

Mr. Solamillo: Molokai has the largest collection of fishponds in the Pacific.

Mr. Fredericksen: Yes. That needs to be on the agenda.

Ms. Marquez: Right.

Mr. Solamillo: The way that these particular resources are being handled and has historically been handled is atrocious. We have the makings probably of a large multi property district, which includes all the fishponds, which would also qualify for international status because, as I said once again, this is the largest collection of fishponds in the Pacific, okay. You don't go -- you cannot go anywhere else and find an island which is entirely ringed in fishponds, okay. Anywhere in the Pacific. It is only here. The other big thing, building in fishponds, filling them in, filling in lo'i, grading and grubbing without permits, destroying kuleana walls, this goes on routinely, okay. But what this is doing constantly and consistently is eroding the cultural landscape of that island. Those are like the really big issues. It's like this is a food -- this was historically a food source. It was a food production area, right, after what, 1940-whatever, '47, whenever we had that last -- '46 was tsunami but there was something after that, fishpond production went to zip. There's been ten years of studies. Lots of peoples studying can we get the fishponds to work; can we rebuild them. Yes. No kidding. But still the question that I tell -- I ask everybody involved even remotely who comes from Oahu: What can we do about the fishponds? Because, seriously folks, we're importing 80 to 90% of our food. Molokai has all these fantastic resources. You can grow the ...(inaudible)... in the school districts, right? Make it a big community thing and, literally, feed the archipelago. It's not happening. So the resources, which historically produced food, are being allowed to be destroyed over time either by neglect or by outright destruction. There was a time when they just blew through the reefs over there, blew through the fishponds, you know, so we've had kind of these discussions about Kaunakakai Wharf. Why don't you put holes in the damn thing so that it lets the silt out and allows the currents to clean out the fishponds, right, because we've got silt, lots of silt build up in the fishponds. I get really emotional about this thing because it's like, hello, I've been talking to you guys for like five years. This is so important. So anyway --

Mr. Hutaff: If I was the mayor or the Planning Department, I'd say here's the checkbook, based upon what you just said.

Mr. Solamillo: So anyway, if you feel those are -- those are -- Molokai is an extremely important and special place and, you know, the economic crisis that it has gone through as well as the continual problems that are associated with preserving that place, and part of it, and I will be candid, part of it does lie within Molokai people, heavy equipment operators, contractors, this is something that Hawaiians on Molokai must deal with. This is a big issue because at some point, you come to deal with that issue. This is your culture. This is your legacy. This must go to future generations. But you are part of it because you need jobs. That's the big question. So East End is being surveyed. We did a survey of Manea two years ago. It was funded in part with a grant - actually, it was funded by the County, 10,000. A second phase is on the books now for 20, which will take us all the way from Manea around the East End. That's critical. That's where most of resources lie today and there is a proposal in concept to put a cultural overlay over the entire East End. That's fantastic. But that's there's a lot of groundwork which needs to happen and there's going to be a lot of probably public debate.

Mr. Fredericksen: Okay, well, bringing it back to where we can get -- I'm just looking at nuts and bolts, how to get something so have a way to officially discuss things and try to develop a plan to address some of these challenges. I'd like to see an agenda item next week -- or next month that has -- it's not -- we're not going to solve all of the problems next month, but just to get Molokai so it's on the radar, our radar, and address some hot button topics, which I'm sure some of us can think of.

Mr. Hutaff: I like the fishpond.

Mr. Fredericksen: Yeah.

Mr. Laborte: It may become necessary upon -- for the Commissioners to go and visually inspect such a thing to get a better understanding and to make informative decisions thereof.

Mr. Solamillo: Well, you need to be -- cause you need to be there. I needed to be there.

Mr. Fredericksen: Yeah.

Mr. Solamillo: When I first went there, I didn't -- you know, yeah, you see pictures of fishponds but you gotta be there; you gotta see it.

Mr. Hutaff: James, real quick. Is there a way, I mean I don't know what your role is with us exactly as a counsel while we're in session, but is there a way you can find out if -- what the vehicle is and the method is for us to find a donor and have that donor accepted to pay for transportation for us? Could you find out how that works? If they got that other board

over to Lana`i, there's gotta be - I know that's State, it's not County, but could you find that and kinda email me so I can followup on it?

Mr. Giroux: Yeah, I can look into that. Yeah, if you put it as an agenda item, I can address it as a report to the board as far as, you know, receiving gifts for travel maybe.

Mr. Hutaff: Perfect. Okay.

Mr. Fredericksen: Okay, Ray, you want that as an agenda item?

Mr. Hutaff: Please. Yes.

Mr. Fredericksen: So we've got Molokai as -- there's a general like, let's see, how could that be phrased? Areas of concern, Molokai.

Mr. Hutaff: To review areas of concern.

Mr. Fredericksen: Very, very general, but at least a way to get something, some traction on this. And then a separate agenda item on Ray's request.

Mr. Hutaff: Thank you, James.

Mr. Giroux: Not problem. We just gotta look in the charter and the code and I'm sure we're going to --

Mr. Hutaff: That's something that you can email me?

Mr. Giroux: Or Google it. Just kidding.

Mr. Hutaff: That's all it took.

Mr. Laborte: ...(inaudible)...

Mr. Hutaff: Thank you, James. I appreciate it.

Mr. Giroux: It's what I do all day.

Ms. Marquez: Thank you.

Mr. Fredericksen: Anything else, Stanley?

Mr. Solamillo: That's it for today.

I. NEXT MEETING DATE: July 1, 2010

Mr. Fredericksen: Okay, so next meeting's July 1st and those two agenda items will be on there as well as other -- the workshop. That sounds like we'll have to have lunch that day.

Mr. Solamillo: Yes.

J. ADJOURNMENT

Mr. Fredericksen: Okay, meeting -- anybody wanna make a motion to adjourn the meeting?

Ms. Marquez: Move to adjourn.

Mr. Fredericksen: Second?

Mr. Laborte: I second.

There being no further discussion, the motion was put to a vote.

It has been moved by Ms. Marquez, seconded by Mr. Laborte, then unanimously

VOTED: to adjourn the meeting at 12:53 p.m.

Mr. Fredericksen: Okay, we're done.

Mr. Solamillo: It was a miracle. We got out of here by one.

Mr. Fredericksen: Have a safe rest of June everybody.

Respectfully submitted by,

SUZETTE L. ESMERALDA
Secretary to Boards and Commissions

RECORD OF ATTENDANCE

Present

Erik Fredericksen, Chairperson
Raymond Hutaff, Vice-Chairperson
Rhiannon Chandler
Jacey Laborte
Veronica Marquez
Bruce U`u

Excused

Makalapua Kanuha

Others

Stanley Solamillo, Cultural Resources Planner
Erin Wade, Small Town Planner
James Giroux, Deputy Corporation Counsel