

Ukwanshin Kabudan
presents



10th Annual
Loochoo Identity Summit

物語

How We Remember
How We Share
How We Create



10th Annual
Loochoo Identity Summit

March 22 – 24, 2024

Kāne'ohe, O'ahu

UH Windward Community College • Hale 'Ākoakoa

Welcome

Imensōrē! This is just one of the myriad ways our people say "welcome" in Loochoo. And while the words that invite someone else into one's own space varies so widely from one *shima* to the next, the one thing they all have in common is the feeling they carry. You see, expressions like "imensōrē" are not just polite courtesies or passing phrases—they are invitations to warm, friendly spaces with an abundance of nourishment, whether it be food, drink, conversation, or any combinations of the above. They are expressions of acceptance and an invitation to share. They are the means by which we either start or continue long-lasting relationships.

For the last nine years, Ukwanshin Kabudan has had the privilege to say "imensōrē" to our fellow Shimanchu as well as friends and allies from around the world. For many of you here today, we have had the pleasure to welcome you into our spaces every year since our first gathering in 2015 on Maui. *Tushi ya 'nma nu hai...* indeed, the years pass like the strides of a horse! We are all a little older and the world around us has continued to change—for both better and for worse. Yet, we remain committed with fresh legs to creating a welcoming, nourishing, safe space for us to reaffirm our connections to our ancestors and our ancestral places. And we are grateful for all of you who continue on this amazing journey with us.

In this, our 10th Loochoo Identity Summit, we turn our focus to the Uchināguchi word, *munugatai* (also *mungatai*) which literally means "the telling of things," but more conventionally translated as "story" or "tale." For those of us who are separated from our ancestral homelands by both generational time and geographic space, stories are often the only connections we have left. For those who have remained in the homeland, stories store memories of places, people, events, or ways of living that exist no where else in the world that have either faded to the background or been erased by trauma or violence. For all of us, then, the sharing and interweaving of stories helps us to remain connected to our ancestral homes and ancestors in ways that people who do not understand these stories will never quite comprehend. Thus, the homework we have as indigenous Shimanchu is to learn how to both take in and understand the *munugatai* of our ancestors as well as to preserve and perpetuate them.

It seems our Uchinānchu ancestors understood the importance of stories in making relationships and maintaining connections as another definition of *munugatai* is "conversation" or "dialogue." In this way, the "telling of things" is not simply a recollection of past events, people, or places, but a vital means of communication in the present. It is in the present that we develop an understanding and relationship with others and the world around us. And it is in the present we create a vision or map for the future based on our lives and perceptions now. Thus, the full interpretation of *munugatai* makes it a thread that connects the past, present, and future.

As a thread is made up of fibers that are bound together, so then *munugatai* are made up of interwoven fibers of knowledge and understandings. However, these fibers can be frayed or damaged, or sometimes simply missing. In those cases, new sections of thread need to be tied in to keep the longer thread from breaking while the existing fibers need to be cared for. But what do those new sections look like? Will they be made from completely different colors or materials? How do you find suitable replacements? And how do you tie them in a way the thread will continue for future generations? For this summit, we hope to provide some DIY tips and hints on how to repair, maintain, and elongate our *munugatai* threads.

To help us in this end, we are pleased to welcome in a young scholar who is already very invested in the art of *munugatai*. Micah Mizukami is, among many other amazing things, the associate director of the Center for Oral History at the University of Hawai'i at Mānoa. He has generously offered to talk to us about oral history, but removing it from the confines of western academic practice into an indigenous mindset.

One of our goals for this summit is to challenge all of you to re-imagine "stories" and "storytelling" as ways of remembering and connecting beyond spoken and written words. To help us with this, we are very excited to welcome in two panels of Shimanchu whose lifeworks focus on bringing indigenous perspectives and sensibilities to both Shimanchu communities as well as the world at large. One of the panelists we are particularly thrilled to welcome has come from Okinawa to join us. Moeko Heshiki is an artist who is re-discovering her roots and re-affirming her connections with Loochoo through revitalizing the tradition of hand-poke "tattooing" called *hajichi*. We look forward to hearing her perspectives as both a practitioner as well as a younger-generation Shimanchu.

Thank you once again for joining us for our annual gathering. We look forward to creating special *munugatai* together this weekend.

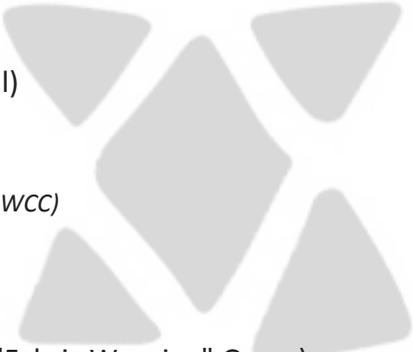
About the Cover Art (from the artist): *About four years ago my dad shared with me a photo of my great-great-grandmother and I noticed immediately her hajichi. Not knowing what they were called at the time, I was taken aback by how much I had yet to learn about my heritage and identity as a Ryukyuan. From her hands, I began to research the long and arduous history of my family and our people—our munugatai. The patterns of this design are all visual motifs found in the hajichi from across the Ryukyu Islands.*

— Dane Nakama

Ukwanshin Kabudan *is an independent 501(c)3 non-profit organization based in Honolulu, Hawai'i. It was founded by masters of Ryukyuan performing arts with the purpose of creating spaces to engage in educational and cultural activities to promote and perpetuate Ryukyuan indigenous connections to ancestors, ancestral lands, and ancestral knowledges.*

Program

Day 1 – FRIDAY, MARCH 22

- | | |
|-------------------|-------------------------------------------------------------------|
| 5:30 pm – 6:15 pm | • Registration |
| 6:15 pm – 6:35 pm | • Entry Protocol (atrium)
• Karī Song & Dance: "Mēkata" (hall) |
| 6:35 pm – 6:45 pm | • Welcome/Logistics |
| 6:45 pm – 7:30 pm | • DINNER (<i>Blue Zone meal prepared by WCC</i>) |
| 7:30 pm – 7:45 pm | • Recap of Past Summits
• Current Theme |
| 7:45 pm – 8:45 pm | • GROUP ACTIVITY: Nunu-ui Ashibi ("Fabric Weaving" Game) |
| 8:45 pm – 9:00 pm | • Wrap-up/Announcements |
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Day 2 – SATURDAY, MARCH 23

- | | |
|---------------------|-------------------------------------------------------------------------------------------------|
| 7:30 am – 8:30 am | • Registration/Continental Breakfast |
| 8:30 am – 9:00 am | • Welcome/Logistics
• Song: "Idishina Bushi" |
| 9:00 am – 9:30 am | • ERIC WADA: "Nkashi, Nkashi, Ufunkashi...At the Beginning of Our Indigenous Core" |
| 9:30 am – 10:50 am | WORKSHOP 1: "Are a 'Thousand Words' Enough?"
• SMALL GROUP DISCUSSION
• LARGE GROUP SHARE |
| 10:50 am – 11:00 am | • BREAK (10") |
| 11:00 am – 12:15 pm | • CHIHIRO KOMINE, ERIC WADA, NORMAN KANESHIRO: "Contextualizing a 'Thousand Words'" |
| 12:15 pm – 1:15 pm | • LUNCH (60") |
- 

- 1:15 pm – 2:20 pm **WORKSHOP 2: "N̄jun: Seeing"**
- OUTDOOR OBSERVATION ACTIVITY
 - INDOOR WRITING ACTIVITY
 - MAKANA TANI & ERIC WADA: follow-up comments
- 2:20 pm – 2:25 pm • BREAK (5")
- 2:25 pm – 3:00 pm • MICAH MIZUKAMI: "Mo'ō'ōlelo & Munugatai: Rethinking Oral History from an Indigenous Perspective"
- 3:00 pm – 3:05 pm • BREAK (5")
- 3:05 pm – 4:05 pm • **PANEL DISCUSSION: "How We Share..."**
- Panel:* Moeko Heshiki / Brandon Ufugusuku Ing / Yukie Shiroma
Moderator: Norman Kaneshiro
- 4:05 pm – 4:30 pm • **RECAP & SUMMARY**
- 4:30 pm – 5:00 pm • **BREAK** (*end of formal summit activities for the day*)
- 5:00 pm – 8:00 pm **OPTIONAL DINNER**
- pre-ordered Hawaiian plate by Uncle Glenn's
 - Storysharing "Camp Fire"

Day 3 – SUNDAY, MARCH 24

- 8:00 am – 8:45 am • Check-in/Continental Breakfast
- 8:45 am – 9:00 am • Opening & Recap
- Song: "Shichishaku Bushi"
- 9:00 am – 10:15 am • **PANEL DISCUSSION: "How We Create..."**
- Panel:* Tina Grandinetti / Dane Nakama / Josh Tengan
Moderator: Kaiya Laguardia-Yonamine
- 10:15 am – 10:25 am • BREAK (10")
- 10:25 am – 11:55 am **WORKSHOP: "Munugatai That Define Us"**
- **SMALL GROUP DISCUSSION**
 - ❖ *The munugatai that best defines our community is...*
 - ❖ *To ensure it persists, I will...*

- LARGE GROUP SHARE
- 11:55 pm – 12:15 pm • SUMMARY & WRAP-UP
- 12:15 pm – 1:15 pm • LUNCH (60")
- 1:15 pm – 1:45 pm • BREAK (30")
- 1:45 pm – 3:15 pm • **Talkstory Concert by Ukwanshin Kabudan**
- 3:15 pm – 3:45 pm • KARIYUSHI CIRCLE



Nifē Dēbitan!

Guest "Storytellers"



Tina Grandinetti



Moeko Heshiki



Chihiro Komine



Kaiya Laguardia-Yonamine



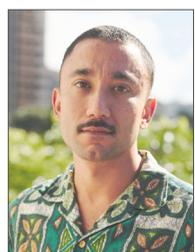
Micah Mizukami



Dane Nakama



Yuki Shiroma



Josh Tengan

(Each "storyteller" provided their own profile. All place and proper name spellings appear here as provided by them.)

Tina Grandinetti

Tina is a second-generation biracial Uchinaanchu born and raised in Hawai'i. Her ancestral village is Kin, where her family still lives. Tina grew up hearing stories of her mother's childhood living under American occupation in the post-World War II years, and those stories drive her commitment

to decolonization and demilitarization. She serves as vice president of Hawai'i Peace and Justice, an organization that aims to nurture demilitarized futures in Hawai'i. As a former member of

the O'ahu Water Protectors, she was active in the fight to drain the Red Hill Fuel Tanks. In 2017, she joined Women's Voices Women Speak's delegate to the International Women's Network Against Militarism in Okinawa.

Moeko Heshiki

Moeko is a second-generation Uchinaanchu born and raised in Japan (Tochigi Prefecture). She majored in oil painting and contemporary art at Tama Art University in Tokyo and lived in Berlin for a year after graduation from TAU. Her father's side of the family still lives in Okinawa, and she is currently based in Naha where she is working on a revival of Hajichi-Tattooing in the still-colonized Okinawa.

Chihiro Komine

Chihiro has her genealogy in Futami (current Nago City) and Yonaguni Island. Chihiro met the co-directors of Ukwanshin Kabudan when she was a graduate student in American Studies at the University of Hawai'i at Mānoa. Both a mother to a teenage boy and an associate professor in the English Communication Department at Okinawa Christian University, Chihiro is passionate about engaging Okinawan youth on critical issues including gender equality, demilitarization, and decolonization. She is currently working on a PhD at Meio University focusing on decolonial counter-narratives co-constructed between Okinawa and Hawai'i.

Kaiya Laguardia-Yonamine

Kaiya (she/her) is a second-generation Uchinānchu and Afro-Cuban student born on the lands of the Multnomah, Cowlitz, Clackamas, and Kalapuya peoples (Portland, Oregon). She recently graduated from the Journalism program at the University of Hawai'i at Mānoa and focuses her storytelling on our Indigenous and island communities across Oceania. As a student reporter, Kaiya has covered topics like the current repatriation movement in Okinawa, Indigenous activism in Henoko, food sovereignty in Hawai'i, military impacts on climate change, and more. She is now pursuing a Master's in Multimedia Journalism at the University of Oregon and hopes to continue sharing these stories of resilience—for our community, by our community.

Micah Mizukami

A Nikkei *gosei* and Uchinānchu *yonseï*, Micah was born and raised on the island of Kaua'i. Currently based in Honolulu, he works at the Center for Oral History in the Department of Ethnic Studies at the University of Hawai'i at Mānoa (UHM) as associate director, where he helps to document and disseminate life history interviews. Micah spent three years teaching on Tokunoshima in the Northern Ryukyuu Islands, which prompted him to pursue an MA in Linguistics, focusing on language documentation and conservation. He is currently a PhD student in the Department of Second Language Studies at UHM and his current research focuses on multilingualism at the *Sekai no Uchinaanchu Taikai* through an oral history project collecting photos and videos along

with conducting interviews. As an artist, educator, and scholar, stories and storytelling are at the core of his practice and inspiration.

Dane Nakama

Dane (b. 1999, Honolulu, Hawai'i) is a Japanese-Uchinanchu ceramicist, painter, and educator from O'ahu, Hawai'i, currently based in Los Angeles, California. Nakama addresses subjects of cultural hybridity, settler colonialism, and ancestral knowledge through the dreamy multicultural aesthetic of their childhood. They are also one of the founding members of fishschool Hawai'i education space and ceramics studio. Nakama received a BFA from the California Institute of the Arts and is a current UCLA MFA candidate in ceramics. They have taught workshops and participated in numerous group/ solo exhibitions in Hawai'i, Los Angeles, Miami, and Tokyo.

Yukie Shiroma

Yukie is a dancer, choreographer, and director born in Hawai'i and raised in San Francisco. Following modern dance teacher, Betty Jones, and Okinawan dance teacher, Cheryl Nakasone, Yukie moved back home in 1980 and earned a MFA degree in dance from the University of Hawai'i. In 1987, she started the dance program at Mid-Pacific Institute and served as Dance Director for twenty years. Co-founder and Artistic Director of mask dance theatre company, Monkey Waterfall, she received an Individual Artist Fellowship Award from the Hawai'i State Foundation on Cultural and the Arts in 2006. Yukie currently directs and choreographs Monkey Waterfall productions and teaches Okinawan dance in the University of Hawai'i's Department of Theatre and Dance.

Josh Tengan

Josh is a curator, cultural producer, and arts administrator from Pauoa, O'ahu, Hawai'i. He is a generational islander of Kānaka 'Ōiwi, Ryukyuan, and Madeiran descent. His curatorial practice centers on art of Hawai'i and Moananuiākea. He currently serves as associate director for Hawai'i Contemporary. Recent curatorial projects include 'Ai Pōhaku, Stone Eaters (2023) an intergenerational exhibition of forty Native Hawaiian contemporary artists across the University of Hawai'i system on O'ahu, co-curated with Drew Kahu'āina Broderick and Noelle M.K.Y. Kahanu. He was the Assistant Curator of the second Honolulu Biennial 2019, To Make Wrong / Right / Now, with curator Nina Tonga. From 2015-2019, he organized Hawai'i's largest annual thematic contemporary art exhibition, CONTACT, which offered a critical and comprehensive survey of local visual culture. In 2022, he was a co-editor of the newly released publication CONTACT 2014–2019, which memorialized that effort. Tengan is also a lauhala weaver and alaka'i with Keanahala, a weaving hui centered on revitalizing practices around traditional Hawaiian moena. He has studied lauhala under Mahina and Cheryl Pukahi, Aunty Lorna May Pacheco, and Aunty Dee Shimabukuro.

House "Storytellers"

Norman Kaneshiro

Norman is co-director and co-founder of Ukwanshin and *shihan* of Nomura Ryū Ongaku Kyō Kai, a student of the late Harry Seisho Nakasone. In 2009, he was designated by the Okinawan Prefecture Government as a cultural preservationist of Okinawan classical music. Norman served as a lecturer at the University of Hawai'i at Mānoa Music Department's Ethnomusicology Program since 2002 and is currently working on an MA in Applied Cultural Anthropology. Norman expresses his deep sense of social responsibility and respect of Okinawan culture, history, and language by sharing his extensive knowledge at numerous public events.

Brandon Ufugusuku Ing

Brandon is a fourth-generation Uchinānchu born and raised in Kāne'ōhe and serves as an advisor on the Ukwanshin board and is president of the Young Okinawans of Hawai'i. He has spent many years practicing both guitar and uta-sanshin in a wide range of musical styles, including traditional Okinawan classical and folk music. He also devotes much of his time and energy contributing to the revitalization of Uchināguchi, leading study sessions with Ukwanshin Kabudan as well as composing songs in the language. He is currently an elementary school teacher and working toward a PhD in indigenous Language Revitalization at Ka Haka 'Ula O Ke'elikōlani College of Hawaiian Language at the University of Hawai'i, Hilo.

Keith Nakaganeku

Part of the Ukwanshin trio of co-directors, Keith has been a student of uta-sanshin since he was ten years old under his late grandfather, Kosuke Nakaganeku, and later under the late Harry Seisho Nakasone. He now holds the title of *shihan*, indicating a teacher at the master level and offers classes online. Keith is also the lead vocalist and ukulele player for his multi-genre/cross-cultural band, Calabash. He produced and released his first album, "Hawaiian Jazz Done Asian Style" in 2006 which features four different languages and his award-winning Hawaiian falsetto.

Eric Wada

A staunch advocate for the perpetuation of traditional Okinawan language, values, and culture and as the artistic director and co-founder of Ukwanshin Kabudan, Eric has helped to raise the consciousness of local Uchinānchu of the importance of their heritage. Eric holds the title of *shihan* and heads the Hawai'i branch of the Tamagusuku Ryū Shōsetsu Kai, teaching traditional Ryukuan dance in Honolulu. He is a student of the late Kikue Kaneshiro and Setsuko Tamagusuku. Eric is a teacher of Hawaiian Studies at Fern Elementary School and working on an MA in indigenous Language Revitalization at Ka Haka 'Ula O Ke'elikōlani College of Hawaiian Language at the University of Hawai'i, Hilo.

Songs

KAJADIFŪ BUSHI (MĒKATA)

Ishinagu nu ishi nu / Ufushi naru madin / Ukakibushēmishōri / Waushuganashi
石なぐぬ石ぬ 大瀬なるまでいん うかきぶせーみしょーり 我御主がなし
As pebbles form an enormous boulder, please watch over us, our beloved king.

TINSAGU NU HANA

Tinsagu nu hana ya / Chimisachi ni sumiti / Uya nu yushigutu ya / Chimu ni sumiri
ていんさぐぬ花や 爪先に染みてい 親ぬ言し事や 肝に染みり
In the same way you dye your fingernails with petals of the balsam flowers, dye the words of your ancestors onto your heart.

Tin nu muribushi ya / Yumiba yumarishiga / Uya nu yushigutu ya / Yumin naran
天ぬむり星や 読みば読まりしが 親ぬ言し事や 読んならん
The myriad stars in the sky can be counted if you try; however, it is impossible to count the teachings of our ancestors.

Yuru harasu funi ya / Ninufabushi mīati / Wan nachēru uya ya / Wan du mīati
夜走す船や にぬふあ星目当てい 我産ちえる親や 我どう目当てい
Ships that sail by night look to the guiding stars. The parents who gave me life, look to me for guidance.

IDISHINA BUSHI 出砂節

(Nzō yō) Idishina nu ibi ya (ashitarinu yō) / Izumi dachimutēru
(Nzō yō) Umigwa dachimutēru (ashitarinu yō) / Tunuchi satunushi (yō une kasamuchi miyarabi churasanu yō)

ソゾーヨー出砂ぬいびやアシタリヌヨー泉抱ちむてえる
ソゾーヨー 思子抱ちむてえるアシタリヌヨー殿内里之子
ヨーウネカサムチミヤラビチュラサヌヨー

*The shrine at Idesuna Island lies in the embrace of a fresh water spring;
The young lord of Tonaki Island is tenderly and lovingly embraced.*

SHICHISHAKU BUSHI 七尺節

Waku nu itukashi ni / Kuikaishi gaishi / Kakiti umukaji nu / Masati tachusa
(sāyūyonna)

杵ぬ糸総に 繰返し返し 掛きてい面影ぬ
勝てい立ちゆさ サーユーヨンナ

*I spin the threads around the spool, over and over, over and over;
With each turn, your image stands vividly before me.*

Kashi kakiti tuji ya / Naran munu sarami / Kuikaishi gaishi / Umi du mashuru
(sāyūyonna)

総掛きてい伽や ならんむぬさらみ 繰返し返し思どう増る サーユーヨンナ

*Spinning threads bring me no relief; as I wind the threads over and over again,
my feelings for you only grow stronger.*

DANJU KARIYUSHI だんじゅかりゆし

Danju kariyushi ya / Iradi sashimisēru / Uni nu china turiba / Kaji ya matumu
だんじゅかりゆしや 選ていさしみせーる 御船ぬ綱取りば 風やまとうむ
(Sā sā) kariyushi

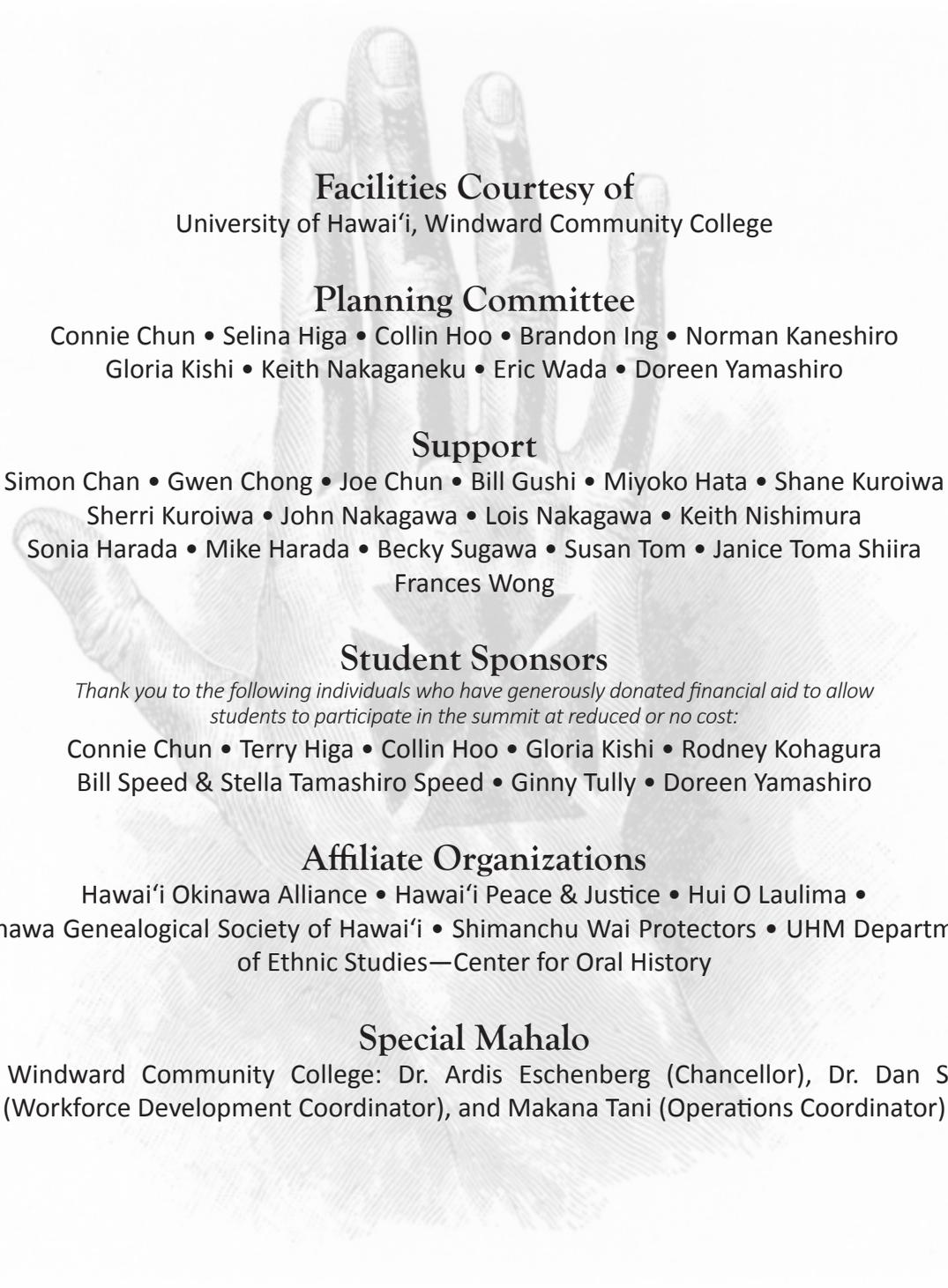
サーサーかりゆし

*A truly blessed day has been chosen for this journey as fair winds take up the
sails of the ship.*

Kariyushi nu uni ni / Kariyusagwa nushiti / Tabi nu ichimudui / Ichu nu 'wīkara
かりゆしぬ御船に かりゆさ小乗してい 旅ぬ行ち戻い 糸ぬ上から
(Sā sā) kariyushi

サーサーかりゆし

*On an auspicious ship, blessings and good fortune ride with you. Go forth and
return safely, traveling smoothly on the waters as if riding a thread.*



Facilities Courtesy of
University of Hawai'i, Windward Community College

Planning Committee

Connie Chun • Selina Higa • Collin Hoo • Brandon Ing • Norman Kaneshiro
Gloria Kishi • Keith Nakaganeke • Eric Wada • Doreen Yamashiro

Support

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Sonia Harada • Mike Harada • Becky Sugawa • Susan Tom • Janice Toma Shiira
Frances Wong

Student Sponsors

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Connie Chun • Terry Higa • Collin Hoo • Gloria Kishi • Rodney Kohagura
Bill Speed & Stella Tamashiro Speed • Ginny Tully • Doreen Yamashiro

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