



# Editor's Foreword

Two years ago, you would have been hard-pressed to find anyone on a US college campus who was not aware of our impending doom—from the looming college-aged population decline to continued governmental budget cuts. Around the country humanities and arts departments were being cut and aspects that seemed fundamental, such as tenure, were in doubt and student loan balances were growing higher than the mortgage for a Kaka'ako studio apartment. We were all aware that something was going to have to give. Little did we know that we would soon find ourselves shut away in our homes (if we were lucky) riding out a global pandemic while trying to find new ways to learn and to educate.

Before the pandemic, in 2018 Adam Harris declared “The liberal arts may not survive the 21st century” in *The Atlantic*, as universities shifted away from disciplines such as languages, geography, and history, toward fields such as graphic design, finance, and law enforcement. This was seen as service to the commercialization of higher education, an outcome-focused utilitarianism, and an effort to develop graduates businesses said they wanted. It was also a slap in the face to the traditional idea of developing an informed and civic-minded society. This was our looming crisis of education.

However, in the past 18 months, incoming college students, who have grown up with STEM or, in some cases, STEAM disciplines being the only acceptable choice, were seeing their world change literally before their eyes. They have been made aware of just how challenging some things are for others from different backgrounds, religious traditions, and so on. Where campus-based activism had been at a relative low for many universities, it suddenly seemed to explode, even when physical demonstration was arguably at its most difficult logistically.

In my teaching I've certainly noticed an increased awareness and desire to be informed over the past few semesters and have heard similar from colleagues, both at the University of Hawai'i at Mānoa and at other institutions around the US and the world. My students have grown more proud of and willing to share their identities and work to connect our readings and their opinions to that, knowing that these elements necessarily

shape their understanding of our case material and their ability to question it.

As long as we provide a platform for students to innovate, they will do so, and we are all the better for it. So, crisis in education? The work we have here for you in volume 6 of *Horizons* would have you think otherwise. Take, for example, Ruth Kaneko's piece “Service Connected” in which she takes the uniform of her past to create her present expression. Or the paper from Anna Shu Yee Chua that calls our attention to the West Papuan independence movement in “Free West Papua: The Struggle for Decolonisation, Justice, and Merdeka.” Jessica Tritsch connects to our responsibility to practice conservation in “Promoting Biodiversity in a Pinch: The Influence of a Hawaiian Coastal Refuge on Ghost Crab (*Ocypodidae*) Size and Density on O'ahu, Hawai'i.” And with the artwork in “Submersion: Naturally Brutal and Beautiful” Crissia Vaughn draws us into her world as a spearfisher and conversations around ritual and respect. These are just a few of the enlightening pieces that await; you will also find explorations of the serial killer, reflections on mental health, interrogations of climate change and its impact on our islands, and much more within these pages.

While these may not be examples of scholarship in the traditional sense, they are proof that the academy has a promising future ahead of it. Students have demonstrated their ability, and even excitement, to adapt to changing surroundings. We may have fewer formulaic term papers in our future, but academic rigor is not in doubt.

As you read, you will see that these are not perfect submissions—sentence structure can be grammatically unwieldy, thoughts can be incomplete—yet this is the sort of opportunity to try and to learn through imperfection that can give our students the skills they need to navigate, thrive in, and improve our society. Our published authors and artists will be able to look back on this in the future and find tangible examples of how they have continued to grow and refine their communication skills.

I would also like to mention the students of HON 340 The Publication Process from Spring 2021. These students

made up the Student Editorial Board for *Horizons* and worked collaboratively through each stage of the process to get this volume to the finished product you see here. Each week in our Zoom class we discussed topics ranging from the actual day-to-day administrative requirements of publishing to big picture stresses of the Publish or Perish debate and how that impacts their experience as students.

This group was particularly struck by two ideas. The first revolved around ensuring contributors to the publication process get full recognition for their efforts. The second related to

representation of authors and artists from diverse backgrounds and content areas. If you look through this volume you will see that our creative contributions this year are the most numerous of any volume. The connection between these two themes—in essence the importance of ownership—will be interesting to explore and I look forward to seeing how it continues to impact our undergraduates and, as a result, our publication.

*Jayme Scally*  
Jayme Scally, Editor

# Student Editors' Foreword

The name of this journal, *Horizons*, is used as a title as well as a meaning. It influences students to look at the big picture, broaden their perspectives, and explore new academic horizons. We seek to represent a welcoming environment that encourages students of all backgrounds to push the boundaries of knowledge and research and allow themselves to think critically and creatively. *Horizons* includes everything from poetry, visual artwork, photography, research papers, and historical essays. Our goal is to inspire every student to reach their full creative and academic potential and gain confidence about expressing their unique ideas.

As we conclude our time in *Horizons* this Spring 2021 semester, we reflect on our progress in understanding and being a part of this fantastic journal. Due to the coronavirus pandemic, classes were held online, and most of the research was conducted remotely. We have had the opportunity to review research and creative-based work that allowed us to stretch our minds beyond our comfort zones and connect with others both academically and creatively across the globe.

Our communication skills were challenged and strengthened as we found creative alternatives to mentor our student authors and creators via online platforms such as Zoom. Our experiences and opportunities as the *Horizons* student editorial board have led us to become more aware of one of the most important things: making meaningful connections with our peers by sharing ideas and knowledge.

The seven of us have taken the HON 340: Publication Process course under the instruction of Dr. Jayme Scally and have collectively become more open-minded. We have learned about the ins and outs of the publishing process, which is undoubtedly laborious and time-consuming. Our new editing experience, combined with being in the coronavirus pandemic, required us to adapt our knowledge to this foreign landscape.

Not only did we learn how to review our peers' work critically, but we also learned many essential principles of clear, concise writing and how to apply those principles to our own

academic pursuits. Having to edit pieces that were not specifically in our field of study, we have learned from our intelligent peers about their diverse and innovative work. We have seen works from all different fields ranging from Science, Arts and Humanities, Indigenous and cultural studies, and more. This journal consists of works that span across various academic disciplines, just like we do. We all collaborated and merged our different specializations to help cultivate engaging pieces for this *Horizons* volume.

This volume reflects our best efforts to keep the University of Hawai'i undergraduate body connected during a time of severe isolation. Navigating this new set of circumstances and challenges has not been easy, but we would like to thank everyone who made the release of this volume possible. A big and special thanks to the heart of this journal: Dr. Jayme Scally. Thank you for your unconditional guidance, support, and passion for cultivating the best version of everyone around you. This journal is better for it, and so are we. Your hard work and devotion do not go unnoticed; thank you. Thank you also to all the students who contributed to this journal. Your work reflects dedication and perseverance in a time of such uncertainty. It is much more difficult to do research when there are fewer resources, especially when working from home, so you all deserve extra recognition. It is something we are so proud to present to our community, and we hope you all are proud too.

Mahalo nui loa,

Franz Adam  
Aishwarya Behl  
Ruth Kaneko  
Vanessa Liang  
Aneka Nelson  
Amanda Nitta  
Peter Rivera-Concannon

# Cover Art: He Hawai‘i Au

He Hawai‘i au (I am Hawaiian). What does it mean to say these words, to live by these words, to *be* these words? I have spent my life knowing that I am Hawaiian. But, it wasn’t until my undergraduate studies at the University of Hawai‘i at Mānoa that I truly began my journey to understand the weight of these words. Being Hawaiian is not just having the koko (blood). It is about understanding and carrying the kuleana (responsibility) of our kūpuna (ancestors).

In the early nineteenth century, Western imposition and foreign diseases nearly obliterated the Hawaiian culture and people. Consequently, when the illegal annexation of the Hawaiian Kingdom occurred in 1893, there were only approximately 40,000 Hawaiians left in existence. Under U.S. control, Hawai‘i became a colonized and commoditized state; Hawaiians could not speak Hawaiian or conduct centuries-old cultural practices. In 1896 a supplication known as the *Kū‘ē Petitions* was signed by about 38,000 Hawaiians in direct opposition of the annexation (Silva). The petitions became a symbol of Hawaiian resistance and sovereignty.

The knowledge of colonization penetrates my heart deeply, not just because I am Hawaiian but because I am also a U.S. Army veteran. My genealogy is inextricably connected to the lineage of the lāhui (nation of Hawaiian people), yet my experience is coupled to my time in service as a combat medic. Exploring these themes in my art practice aims to sew together my experiences to honor my life and my kūpuna.

My focus as an artist is primarily in photography, mixed media, collage, and fiber arts. When asked to participate in creating the cover art for volume 6 of the *Horizons* undergraduate journal, I knew I wanted to represent the Hawaiian culture and pay tribute to the late Dr. Haunani Kay-Trask (October 3, 1949–July 3, 2021). Her powerful voice and lifelong service to the lāhui is a reminder of the kuleana we carry as Kānaka Maoli (Native Hawaiians).

Seeking to learn and better understand my mo‘okū‘auhau (genealogy) through stories of mana wāhine (strong women) in Hawai‘i, I read *From a Native Daughter* by Dr. Trask and felt incredibly connected to her journey. I learned of the Hawaiian Renaissance in the ‘70s and how the lāhui came together to revitalize the Hawaiian culture through hula (Hawaiian dance), ‘ōlelo Hawai‘i (Hawaiian language), music and traditional cultural practices (“Cultural Renaissance”). I was shaken to my core when I watched a video featuring Dr. Trask on the rotunda of

‘Iolani Palace on January 17, 1993 (the 100th anniversary of the overthrow). She shouted with her fist raised, “We are not American! We will die as Hawaiians; we will never be American!” (Anowar). I felt an ancestral cry deep within my na‘au (gut).

In this cover piece titled *He Hawai‘i au*, I pieced together a digital collage that would represent the lāhui and honor Dr. Trask. I included photographer Ed Greevy’s iconic image of Dr. Trask with her fist raised. Behind her is the hae Hawai‘i (Hawaiian flag) flying over the shores of Hawai‘i. I used Greevy’s image to create a vector placed in the foreground of the collage as a symbol of her powerful presence and message. The images in the background are ones that I captured during my undergraduate journey. I subtly weave in the *Kū‘ē Petitions* as a reminder to mai poina (never forget) who we are as a people and what we stand for.

In her decree to the Hawaiian people that cultural people have to become political, Dr. Trask, in 1985, said, “You cannot just dance hula and go to Hawaiian language class at night and think you’re going to get a land base. You can’t do that. Cultural people have to become political. It’s not just political people like me who need to be more cultural. Our culture can’t just be ornamental or recreational. That’s what Waikīkī is. Our culture has to be the core of our resistance. The core of our anger. The core of our mana.”

I dedicate this huaka‘i (journey) to our fierce leader and Kumu (teacher) Dr. Trask and all the mana wāhine past and present.

## Works Cited

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