

## BEAU J.K. BASSETT

### CULTURAL FOUNDATION

I was born into a large Hawaiian-Chinese family rich with tradition. Kahalu`u, Ko`olaupoko, O`ahu is where we are from. We are a family of fishermen and food-preparers. We are known for feeding people. I, however, am a poor fisherman. I am a musician, a filmmaker, a collector of things and a vessel for stories. Throughout my life I have sought out paths to further my cultural understanding, always with the commitment to ensure the vitality of the Hawaiian culture. I have outlined some of this journey below.

### EDUCATION

<b>UH Richardson School of Law</b>	J.D., 2005. Admitted to the Hawai`i Bar, 2005
<b>UH Mānoa</b>	B.A., Geography/Hydrology, 2002
	B.A., Hawaiian Studies, 2002
<b>Kamehameha School</b>	Honors, 1998

### RELEVANT EXPERIENCE

**Pitluck Kido & Aipa** February 2014 - present  
Attorney. I am of counsel with the firm Pitluck Kido & Aipa. My practice is centered on business law, nonprofit law, real estate, and trusts and estates. This experience has provided me with important insight into Honolulu's business culture.

**Office of the Public Defender, State of Hawai`i** 2007 - 2014  
Deputy Public Defender. I provided legal representation to Hawai`i's indigent population. Through this experience I gained an understanding of the socioeconomic and cultural realities that face Hawai`i's disadvantaged communities, including native Hawaiian communities.

**Out of State, LLC** 2012 - present  
Film Producer. *Out of State* is a feature-length documentary on how native Hawaiian culture and arts can rehabilitate and aid in the reintegration of native Hawaiian inmates.

**Awaiiulu, Inc., a Hawai`i nonprofit corporation** 2007 - 2011  
Hawaiian Language Translator. Translated the life story of Kamehameha I from Hawaiian to the English language. Awaiiulu's mission is to reconnect and bridge knowledge from Hawaiian historical resources to today.

**Sundance Film Institute** 2006 - 2007  
Fellow in Film Production. Chosen to participate as a fellow in the Sundance Native American and Indigenous Program at Sundance, Utah. As a fellow, I participated in various panels and workshops envisioning the future of native cinema and native storytelling.

**Tewetewe, a short film** 2006  
Film Producer, Director, Editor. Produced a short film entitled *Tewetewe*, through a grant from Pacific Islanders in Communication, a member of the National Minority Consortia of the Corporation for Public Broadcasting. Hawaiian tradition, music, and hula were the themes of this film.

**Queen Lili'uokalani Children's Center**

2005

Completed an eight-week certification in the practice of ho'oponopono, native Hawaiian dispute resolution, with Haku Malia Craver and Lehua Pouha.

**'Ilio'ulaokalani Coalition**

2004

Organizer. Organized a three-day conference on traditional Hawaiian knowledge and intellectual property rights.

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**ATTACHMENT**

I was recently featured in an article in FLUX magazine. I am attaching the article, as it tells who I am, highlighting some of the qualities that make me a strong candidate for this position. The article can also be viewed online at: <http://fluxhawaii.com/the-hunt-beau-bassett/>.

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#### THE HUNT: BEAU BASSETT

In his dreams, Beau Bassett can see a boy—a younger version of himself—splashing through streams in Kahalu'u on O'ahu's east side, where he grew up. He's on the hunt, looking for the black and gold fish with which to fill his aquarium. "Ohhh, swordtails," he recalls emphatically from the law offices of Pitluck Kido and Aipa in downtown Honolulu, where he works. "I still dream about them. They play out like films in my brain."

Years later and Bassett is still on the hunt, but this time for narratives to produce. Bassett, who took part in Native Lab in 2008, fell into filmmaking by way of lawyering. "I got into law because I had all these ideas about social change that I wanted to see reflected, and I thought the law was the answer to fix it," he says. After attending law school in 2005 and learning the process involved that actually leads to change, Bassett realized that policy was only as valuable as the populace makes it. "So much of our understanding and identities are formed not just by what's in front of us physically but through media, and that was a big eye-opener."

It was on a trip to Japan during his last year in law school that his future in filmmaking was affirmed. Wandering the streets of Tokyo, he saw a culture that had a firm grip on both its past and its present. He became fascinated by television programs similar to *Soko Ga Shiritai* on KIKU, which features everyday people

doing everyday things (abalone divers in Atami, turnip farmers in Shinanoji). "For it to be common to be able to turn on the TV and access that kind of information—where even the most modern Japanese young person who's growing up in the city and creating their own identity can still tap into that traditional culture," he says, "I thought how amazing it was to always have that informing their identity."

It's a notion that Bassett could easily identify with, growing up in the country but now living city life in Honolulu. "A lot of what inspires me is the constant tug at my spirit to address both needs, the old and new, the natural and synthetic," says the Hawaiian-Chinese Bassett, whose childhood was marked by big family gatherings, fishing, and picking limu in front of his grandma's house in Kane'ohe Bay. "I grew up loving it so much, and loving all the characters in my family really inspired me to want to tell the stories of my own family," he says. "Then to meet different people and realize that every family is so different and yet we hold onto the same values—I feel like that's one thing that is missing from Hawai'i cinema, that voice that really makes it a point to say, 'This is what's so beautiful about this place; this is how we're different but ultimately how we're the same.'"

Bassett's current project, *Out of State*, which he's producing with Lacy, puts this challenge to the test. The film, which centers on Hawai'i prisoners housed in Arizona correctional facilities who are learning to dance hula, is ultimately "about the ability

of culture and art, song, dance, chant, history, and religion to aid in rehabilitating the human spirit," according to Bassett, "rehabilitating someone to find value in themselves."

While he aspires to do more in local film, *Out of State* is about all he can manage between billable hours at the law firm. One can still dream though. With the islands' freshwater resources changing before his eyes, Bassett is eager to do more in the medium he's found most effective to preserve the areas that practically raised him. The limu he grew up picking, for example, is now long gone, choked out by foreign species. "A big part of my future is being more involved in preserving freshwater resources," he says. "It's really important to my upbringing that other people from the area be able to still experience that."