

**Papahānaumokuākea Marine National Monument**  
SPECIAL OCEAN USE Permit Application

**NOTE:** *This Permit Application (and associated Instructions) are to propose activities to be conducted in the Papahānaumokuākea Marine National Monument. The Co-Trustees are required to determine that issuing the requested permit is compatible with the findings of Presidential Proclamation 8031. Within this Application, provide all information that you believe will assist the Co-Trustees in determining how your proposed activities are compatible with the conservation and management of the natural, historic, and cultural resources of the Papahānaumokuākea Marine National Monument (Monument).*

**ADDITIONAL IMPORTANT INFORMATION:**

- Any or all of the information within this application may be posted to the Monument website informing the public on projects proposed to occur in the Monument.
- In addition to the permit application, the Applicant must either download the Monument Compliance Information Sheet from the Monument website OR request a hard copy from the Monument Permit Coordinator (contact information below). The Monument Compliance Information Sheet must be submitted to the Monument Permit Coordinator after initial application consultation.
- Issuance of a Monument permit is dependent upon the completion and review of the application and Compliance Information Sheet.

**INCOMPLETE APPLICATIONS WILL NOT BE CONSIDERED**

Send Permit Applications to:

Papahānaumokuākea Marine National Monument Permit Coordinator

6600 Kalaniana'ole Hwy. # 300

Honolulu, HI 96825

nwhipermit@noaa.gov

PHONE: (808) 397-2660      FAX: (808) 397-2662

**SUBMITTAL VIA ELECTRONIC MAIL IS PREFERRED BUT NOT REQUIRED. FOR ADDITIONAL SUBMITTAL INSTRUCTIONS, SEE THE LAST PAGE.**

## **Papahānaumokuākea Marine National Monument Permit Application Cover Sheet**

This Permit Application Cover Sheet is intended to provide summary information and status to the public on permit applications for activities proposed to be conducted in the Papahānaumokuākea Marine National Monument. While a permit application has been received, it has not been fully reviewed nor approved by the Monument Management Board to date. The Monument permit process also ensures that all environmental reviews are conducted prior to the issuance of a Monument permit.

### **Summary Information**

**Applicant Name:** Chris Jordan

**Affiliation:** Chris Jordan Photography

**Permit Category:** Special Ocean Use

**Proposed Activity Dates:** June 1, 2010 through May 31, 2015

**Proposed Method of Entry (Vessel/Plane):** FWS Chartered Plane as reserved/discussed with Matt Brown, Refuge Director, or privately funded and chartered plane if seats are not available on FWS flights.

**Proposed Locations:** Midway Atoll

**Estimated number of individuals (including Applicant) to be covered under this permit:**

Ten (10)

**Estimated number of days in the Monument:** Several one-week to two-week visits within the five-year permit period listed above.

**Description of proposed activities:** (complete these sentences):

a.) The proposed activity would...

Generate a collection of multimedia art about marine plastic pollution on Midway Island, with a focus on the effects of plastic on the albatross population nesting on the islands. These materials will be exhibited and distributed worldwide as explained below.

The core of the project is a collection of photographs to be made by Chris Jordan. More information on the artist's website at [www.chrisjordan.com](http://www.chrisjordan.com).

For this project, Chris will use a high-resolution digital camera to photograph albatross that have died on the island from ingesting plastic. He hopes to compile a series of images of this tragic phenomenon to be exhibited in art museums, galleries, science museums, and environmental events around the world. He also intends to take portraits of individual live birds and panoramas of nesting and fledging albatross, to fully document their life cycle.

A selection of photographs also may be incorporated into a hard-cover book, along with poems by Victoria Sloan Jordan and an essay by Terry Tempest Williams.

A selection of these images will also be used to create a virtual, educational exhibition online.

A selection of these images may be incorporated into a virtual, educational tour on Google Earth -with the collaboration of Google. Inc.

A selection of these images will be offered for free to any nonprofit organization or institution for educational and environmental awareness purposes.

NOAA, the Monument's management, as well as its collaborating organizations are welcome to use them as well.

Filmmakers Bill Weaver and Jan Vozenilek will be capturing Chris Jordan at work. This footage will be a part of documentary film dedicated to the environmental message encapsulated in Chris Jordan's art. This film will be theatrically released, available on DVD and on Netflix, and submitted to several film festivals.

A selection from this footage will be donated for nonprofit, educational purposes. A portion of the proceeds from the book project will also be donated by Chris Jordan and Victoria Jordan to non-profit groups who are working to protect marine environments.

A collection of educational materials will be created with both images and footage. These materials will be posted on the web under a free, Creative Commons license, for any environmental or educational institution to use.

This journey will be blogged and shared on the Internet via a website and social networks.

The team will have total control of the media generated. Virtual and online exhibitions will be additional avenues of additional avenues by which to reach a broad public audience, aimed at reaching a broader public, without losing control of the content. Google Earth/Google Oceans collaborations are also ways to enhance outreach without granting control of the content. Google may license images from the team for display on Google Earth/Google Oceans. In sum, these are mere platforms, and will not affect the control nor the ownership of the content.

b.) To accomplish this activity we would ....  
travel to Midway Atoll several times over the five-year permit period, capturing the various cycles of albatross mating, nesting and fledging, and how plastic pollution is impacting their lives. We will work primarily outdoors during daylight hours. Filmmakers Bill Weaver and Jan Vozenilek will be capturing Chris Jordan at work.  
Location scout Victoria Sloan Jordan will help locate potential photographic subjects while also generating a collection of poetry based on her experience of Midway Atoll.  
Writer and conservationist Terry Tempest Williams will be writing from her experience on Midway. Sloan Jordan and Tempest Williams will collaborate with Chris Jordan to create a book on the experience.  
Manuel Maqueda will be Chris Jordan's assistant and take production photos (photos of Chris Jordan at work and of the rest of the team members). In addition, he will be in charge of blogging and posting updates to social networks on the Internet.

All members of the team are life-long naturalists and lovers of nature. We all have long histories of bird watching, backpacking, and other nature-related activities. We are all skilled at minimizing our impact on the land. We have received training on how to minimize our impact on burrowing petrel habitat.

Other individuals may accompany the expedition, including Native Hawaiian spiritual practitioners, a musician or visual artist, and/or film assistant.

c.) This activity would help the Monument by ...

Providing a collection of photographs, film, book, educational materials, and other multimedia content and outreach activities that will greatly increase public awareness on the threat that plastic pollution poses to the ecosystem of Midway Atoll, and to other islands of the Papahānaumokuākea Marine National Monument.

In addition, these materials will showcase the ecological, cultural and historical significance of the Papahānaumokuākea monument, and highlight the need to preserve it.

Press coverage by international media outlets will amplify the environmental and conservation messages embodied in these materials.

Schools, environmental organizations and other institutions interested in teaching and or learning more about the Monument will have a wealth of free materials either to share with their members / students as is, or to incorporate into their own educational and awareness efforts.

### **Other information or background:**

Though many photographers and filmmakers have visited Midway, there has not yet been (as far as we can tell) a project concerned with deeply affecting the public consciousness around our insensitivity in how we treat the environment. Even today, most of the public have never heard of the Great Pacific Garbage Patch, or of Papahānaumokuākea Marine National Monument, and are unaware of the effects of plastics on the bird and marine life.

We want the opportunity to tell the story in different way, to connect emotionally with the tragedy of pollution, but to then focus on creativity and the abundance in nature as a path toward generating new solutions for the problem. So, our intention is not just to document the problem, but discuss and present solutions in a realistic and thoughtful way.

If requested, we could present references and/or letters of support from the following institutions and persons: Wallace J Nichols (marine biologist, California Academy of Sciences), Captain Charles Moore (Algalita Foundation), Daniella Russo (Sea Studios foundation), Bill Henry (UCSC albatross expert), and others.

## **Section A - Applicant Information**

### **1. Applicant**

Name (last, first, middle initial): JORDAN, CHRIS

Title: Photographer, Chris Jordan Photography

#### **1a. Intended field Principal Investigator (See instructions for more information):**

N/A

#### **2. Mailing address (street/P.O. box, city, state, country, zip):**

[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]  
[REDACTED]

For students, major professor's name, telephone and email address: N/A

#### **3. Affiliation (institution/agency/organization directly related to the proposed project):**

NextNow Collaboratory, a 501(c)3 nonprofit organization creating visualizations, multimedia resources, web tools and educational materials that illustrate the environmental problems caused by plastic pollution.

#### **4. Additional persons to be covered by permit. List all personnel roles and names (if known at time of application) here (e.g. John Doe, Research Diver; Jane Doe, Field Technician):**

Chris Jordan (photographer), [REDACTED]  
Manuel Maqueda (photographer's assistant, production photographer, blogger),

[REDACTED]  
Bill Weaver (documentary filmmaker), [REDACTED]

Jan Vozenilek (camera and sound technician), [REDACTED]

Victoria Sloan Jordan (location scout, poet), [REDACTED]

Terry Tempest Williams (writer and conservationist), [REDACTED];

John/Jane Doe Native Hawaiian elder / spiritual practitioner;

John/Jane Doe film assistant/sound engineer;

John/Jane Doe musician;  
John/Jane Doe visual artist.

**Section B: Project Information**

**5a. Project location(s):**

<input type="checkbox"/> Nihoa Island	<input type="checkbox"/> Land-based	<b><u>Ocean Based</u></b>	
<input type="checkbox"/> Necker Island (Mokumanamana)	<input type="checkbox"/> Land-based	<input type="checkbox"/> Shallow water	<input type="checkbox"/> Deep water
<input type="checkbox"/> French Frigate Shoals	<input type="checkbox"/> Land-based	<input type="checkbox"/> Shallow water	<input type="checkbox"/> Deep water
<input type="checkbox"/> Gardner Pinnacles	<input type="checkbox"/> Land-based	<input type="checkbox"/> Shallow water	<input type="checkbox"/> Deep water
<input type="checkbox"/> Maro Reef			
<input type="checkbox"/> Laysan Island	<input type="checkbox"/> Land-based	<input type="checkbox"/> Shallow water	<input type="checkbox"/> Deep water
<input type="checkbox"/> Lisianski Island, Neva Shoal	<input type="checkbox"/> Land-based	<input type="checkbox"/> Shallow water	<input type="checkbox"/> Deep water
<input type="checkbox"/> Pearl and Hermes Atoll	<input type="checkbox"/> Land-based	<input type="checkbox"/> Shallow water	<input type="checkbox"/> Deep water
<input checked="" type="checkbox"/> Midway Atoll	<input type="checkbox"/> Land-based	<input type="checkbox"/> Shallow water	<input type="checkbox"/> Deep water
<input type="checkbox"/> Kure Atoll	<input type="checkbox"/> Land-based	<input type="checkbox"/> Shallow water	<input type="checkbox"/> Deep water
<input type="checkbox"/> Other			

NOTE: There is a fee schedule for people visiting Midway Atoll National Wildlife Refuge via vessel and aircraft.

Location Description:

Midway Atoll, Land-based

**5b. Check all applicable regulated activities proposed to be conducted in the Monument:**

- Removing, moving, taking, harvesting, possessing, injuring, disturbing, or damaging any living or nonliving Monument resource
- Drilling into, dredging, or otherwise altering the submerged lands other than by anchoring a vessel; or constructing, placing, or abandoning any structure, material, or other matter on the submerged lands
- Anchoring a vessel
- Deserting a vessel aground, at anchor, or adrift
- Discharging or depositing any material or matter into the Monument
- Touching coral, living or dead
- Possessing fishing gear except when stowed and not available for immediate use during passage without interruption through the Monument
- Attracting any living Monument resource
- Sustenance fishing (Federal waters only, outside of Special Preservation Areas, Ecological Reserves and Special Management Areas)
- Subsistence fishing (State waters only)
- Swimming, snorkeling, or closed or open circuit SCUBA diving within any Special Preservation Area or Midway Atoll Special Management Area

**6 Purpose/Need/Scope *State purpose of proposed activities:***

The albatross is the key emotional connector and the main aesthetic and metaphorical element for our art-based projects. We are not interested in taking photos of trash, per se, but on capturing the drama of plastic pollution through the plight of the albatross.

Midway lies halfway between the U.S. and Asia. The U.S., Japan and China are three of the top five consumers of resources in the world, and most of the pollution in the Pacific, and in our atmosphere, comes from these three countries. An urgent need exists for more dialogue around sustainability between these cultures, and Midway suggests a halfway meeting point.

Midway has been a turning point previously, in the Pacific theater of World War II. The lagoons around the island hold the relics of crashed planes and several large navy ships, including a Japanese aircraft carrier and an American one, and the remains of all the sailors and pilots who lost their lives in that battle. Midway's history as a fulcrum point in a battle for world domination gives it a symbolic significance as the focal point of a new kind of battle against the forces of destruction, where all humans are called to cooperate.

Midway is also one of the remotest places on earth, and so if this place is covered with our pollution, it can serve as an illustration of the interconnectedness and interdependence of the systems on our finite planet. And the Albatross can serve as a metaphor for the western human spirit, dying of its consumption of cheap plastic junk.

In another way, our trip can be serve a kind of metaphorical journey to witness and acknowledge the open, generative place that humankind finds itself in right now. This is illustrated on several levels: the plastic pollution on the island and in the bellies of the Albatross serves as a visible manifestation of the destructive forces of greed, mass consumption, money, power, mindlessness, and waste that have permeated our world for centuries. These forces have peaked in the last few decades and are now experiencing radical global collapse. The new paradigm has yet to emerge, and in this way humanity is at a mid-way point.

And in this metaphor the Albatross may be seen as the threatened spirit of trust, innocence, nature, nurturance, and wild beauty, being killed off by the destructive forces represented by the plastic.

The message coming from the scientific community also suggests that we are at a mid-way point. Scientists almost unanimously agree that it is not too late to heal our planetary life-support systems, and things could still go either way— but there is not much time left. Radical action must happen very soon, but it has not yet happened. This is the moment of stillness, the eye of the storm.

Our hope is that we can develop these layers of metaphor (and others that we haven't thought of yet) through a sacred process on our journey to Midway. I envision our project not as being a bunch of professional media people tramping around the island with cameras; instead it will be an emotional and spiritual journey by a deeply connected group of artists, to honor the issues that

Midway represents. Maybe it is not too ambitious to hope—if we can fully rise to the occasion—that we might be able to co-create a multi-media work of art that tenderly witnesses this middle point on behalf of all humanity; and in the eye of the storm—the apex of the Gyre—perhaps our collaborative efforts can create a container for healing that might have some small effect on humanity’s collective change in behavior.

And another very important purpose of this trip, and of all the resulting materials, is to connect our daily lives and decisions with the tragic impact we are having thousands of miles away; to educate the public, with a focus on the younger generations, on the need to rethink the ways we use and dispose of consumer goods in general, and of plastic objects in particular, while paying more attention to the preservation of threatened ecosystems, such as that of the islands of the Central Pacific.

If possible, we would like to collect some plastic debris as follows:

What?: Plastic litter (plastic fragments, cigarette lighters, toothbrushes, etc).

How Much?: Several 30-gallon trash bags of plastic debris

From where?: From beaches, fields and other land areas of Midway Atoll, following the indications of the FWS staff at the Refuge, provided that the debris are visible and can be easily picked up by hand without disturbing animals, burrows or the landscape.

How?: All debris will be picked up by hand only, without digging or altering the terrain in any way, and always in compliance with the instructions and recommendations of the FWS staff on the island.

For what purpose?: The debris will be displayed along with the exhibition of photographs; it will be exhibited during talks and lectures, and will be shown to members of the California Legislature and other assemblies of representatives studying measures to fight plastic pollution. The debris will also be used for additional lab photography off-site and potential artistic projects including a mosaic.

**7. Answer the Findings below by providing information that you believe will assist the Co-Trustees in determining how your proposed activities are compatible with the conservation and management of the natural, historic, and cultural resources of the Monument:**

The Findings are as follows:

a. How can the activity be conducted with adequate safeguards for the cultural, natural and historic resources and ecological integrity of the Monument?

All of us greatly value the natural environment, and we will do everything possible to minimize our impact. We will take no natural material from the land, and our photography will not harm the cultural, natural and historic resources of the Monument, nor its ecological integrity. The visit will take place in September, at a time when it will cause minimal disturbance to the Albatross population. If permitted, we would like to collect some plastic debris and bring it back to Seattle, as detailed above.

Prior to our first visit to Midway in September 2009, we met with several Native Hawaiian kupuna on the Big Island. We learned much about the history and cultural relevance of the atoll from their perspective including the native name of Sand Island (Pihemanu "the din of loud birds"), the reverence they have for the islands as ancestral beings, and the significance of the chain of Northern Hawaiian Islands as a pathway for souls to travel after leaving the body.

These insights into the sacred nature of the atolls resonated with us during our first trip and have stayed with us. Indeed, the wisdom received has already begun to shape our artistic vision going forward. We hope we will do justice to the sacredness of the atoll. We intend to meet with kupuna again before our next visit, and they may accompany us on one of our upcoming visits to Midway if they are able. We want to honor Midway Atoll's full cultural value, including its distinction as a spiritual pathway, a wildlife refuge and war memorial.

b. How will the activity be conducted in a manner compatible with the management direction of this proclamation, considering the extent to which the conduct of the activity may diminish or enhance Monument cultural, natural and historic resources, qualities, and ecological integrity, any indirect, secondary, or cumulative effects of the activity, and the duration of such effects? Our photography and filming will not harm the cultural, natural and historic resources of the Monument, nor its ecological integrity. We will consult with FWS rangers upon arrival on proper protocol for accessing sensitive areas of the Refuge.

The participants will ensure that all activities and resulting multimedia materials honor and respect the cultural resources of the Papahānaumokuākea monument and peoples, and also become avenues for furthering the understanding and protection of values of the Native Hawaiian culture.

The team will have total control of the media generated. Virtual and online exhibitions will be additional avenues of additional avenues by which to reach a broad public audience, aimed at reaching a broader public, without losing control of the content. Google Earth/Google Oceans collaborations are also ways to enhance outreach without granting control of the content. Google may license images from the team for display on Google Earth/Google Oceans. In sum, these are mere platforms, and will not affect the control nor the ownership of the content.

c. Is there a practicable alternative to conducting the activity within the Monument? If not, explain why your activities must be conducted in the Monument.

Midway Atoll is the only accessible place where carcasses of Laysan albatross can be photographed and filmed in great quantities, along with the large amounts of plastic debris that have been brought ashore in the bodies of these animals. Only Midway provides the perfect

visual epitome of the consequences of plastic pollution of the oceans. In addition, Midway represents a point "in the middle of the ocean", as far from civilization as it gets, which brings home the interconnectedness of ecosystems, life and our own actions. This project could not be conducted elsewhere. In addition, the activities described (photography, filmmaking, writing from experience), cannot be performed remotely and require the physical presence of the artists on the island.

d. How does the end value of the activity outweigh its adverse impacts on Monument cultural, natural and historic resources, qualities, and ecological integrity?

With a minimal impact, and a short duration trips, this activity will result in a great wealth of art and multimedia resources that will instruct the public for years to come.

e. Explain how the duration of the activity is no longer than necessary to achieve its stated purpose.

The proposed duration of each stay is a minimal (one to two weeks at the most) given the amount of time required to get acquainted with the terrain, to find the best locations and subjects, and to capture these at the right times of day, with adequate lighting. A feel of connection with the place and its history is an essential element of this project. Having been to Midway Atoll in September 2009, we now believe in the importance of visiting the atoll in all its seasons to best experience and document the albatross through their cycles of birth and death while encountering the plastics in their environment. Therefore, a five-year permit will give us enough time to plan and coordinate each trip with our group and with FWS.

f. Provide information demonstrating that you are qualified to conduct and complete the activity and mitigate any potential impacts resulting from its conduct.

Regarding seabird burrows on Midway Atoll:

Upon arrival in Midway we will consult with the Refuge Manager and staff about

- a) location of areas of high burrow activity to avoid; and
- b) how to identify burrows and areas of high burrow density.

Our intention is to document dead albatross and therefore we are confident we can avoid nesting burrows with proper guidance from the Refuge staff.

We have consulted with a biologist and a former US Fish and Wildlife biologist and former consultant on endangered species, for the best course of action in the event of burrow collapse, including methods for repairs burrows following collapse, as follows:

FWS Staff recommendation will supersede suggested protocol described below.

Visitors are to avoid areas of high burrow nesting seabird concentration. If burrows are spotted we will communicate with each other as to the location of burrow and direction of burrow tunnel to avoid collapse of burrow. Visitors will carry 1 liter of water with them and to help repair burrows and a piece of cloth (t-shirt or other) to cover temporary displaced seabirds in the event an occupied burrow is stepped on and collapses. Note it is understood any burrow may contain

nesting seabirds or even if unoccupied may be the nest of a seabird during other times of the year.

If collapse of any burrow occurs visitors will:

Carefully excavate the collapsed portion to determine if eggs, chicks, or adult seabirds have been buried.

If egg/chicks/adults are encountered they will be held and covered in the cloth and kept out of the sun.

Talking and activity will be kept at a minimum to reduce stress to the displaced egg/chick/bird.

Egg/chick/adult will be held for a little time as possible.

Reconstruction of the burrow (occupied or not) will be made per the following:

vegetation may be used to help reconstruct ceiling of burrow.

If the burrow ceiling will not stabilize water will be used to moisten sand only if necessary to help hold the sand in place during reconstruction of the burrow.

Burrows will be reconstructed to approximate original state.

An entrance/exit to the burrow will be maintained so birds can enter/exit to feed/incubate chicks/eggs.

Any eggs/chick/adults will be (re)placed in the burrow in the end away from the entrance the area will be evacuated following the disturbance.

The total number of collapsed burrows will be included in any report submitted to USFWS or the acting refuge manager.

g. Provide information demonstrating that you have adequate financial resources available to conduct and complete the activity and mitigate any potential impacts resulting from its conduct. This project is supported financially by the NextNow Collaboratory, a 501(c)3 nonprofit organization, Chris Jordan photography, and jointly by the respective personal and professional endeavors of all team members.

All team members will be covered by an insurance policy underwritten by Jefferson / BCS Insurance Company, covering Emergency Medical Expenses up to \$100,000 per person, and Emergency Medical Transportation up to \$500,000 per person. This policy will be purchased the moment the permit is granted and a copy of it will be made available to the permit office prior to travel.

h. Explain how your methods and procedures are appropriate to achieve the proposed activity's goals in relation to their impacts to Monument cultural, natural and historic resources, qualities, and ecological integrity.

The equipment we will use for photography and filmmaking is lightweight and non-destructive to the environment. Our procedures will not be different from what a standard tourist or visitor would do, though we believe we are better trained than most tourists in minimizing environmental impact.

i. Has your vessel has been outfitted with a mobile transceiver unit approved by OLE and complies with the requirements of Presidential Proclamation 8031?

N/A

j. Demonstrate that there are no other factors that would make the issuance of a permit for the activity inappropriate.

We will be arriving by a FWS chartered plane, and will stay on land. Our activities will not be substantially different, nor cause more impact, than those of tourists and other visitors that regularly are granted permits to visit Midway Island.

#### FOR SPECIAL OCEAN USE ACTIVITIES OUTSIDE OF MIDWAY ATOLL SPECIAL MANAGEMENT AREA

k. Will the activity directly benefit the conservation and management of the Monument?

N/A. Activities will not occur outside Midway.

l. Is the purpose of the activity for research or education related to the resources or qualities of the Monument?

N/A. Activities will not occur outside Midway.

m. Does the activity involve the use of a commercial passenger vessel (defined as a vessel that carries individuals who have paid for such carriage)?

No.

#### FOR SPECIAL OCEAN USE ACTIVITIES WITHIN MIDWAY ATOLL SPECIAL MANAGEMENT AREA

n. Does the activity further the conservation and management of the Monument?

Yes. As discussed above, this activity will greatly enhance awareness of the importance to preserve the natural and cultural resources of the Monument in general and of Midway Island in particular, both nationally and internationally. We hope that may also be beneficial to its nomination as a UNESCO World Heritage Site.

o. Is your activity compatible with the purposes for which the Midway Atoll National Wildlife Refuge was designated?

Yes. As explained above, this activity highlights the reasons why this area was declared protected, and stresses the importance of the Refuge's ecosystems and cultural heritage.

**NOTE: If this is a first time Special Ocean Use activity, it will be subject to a pilot project. Additionally, public notice of the application and an opportunity to provide comments is given at least 30 days prior to issuing the permit.**

#### **8. Procedures/Methods:**

We will walk, bike or use a golf cart to transport ourselves and photographic/filming equipment around Sand and Eastern Island, taking careful consideration to walk around nesting birds with minimal interference. We will swim and snorkel in designated areas if allowed.

**9. Provide proof of general liability insurance, or indicate that you will be posting an equivalent bond against claims arising out of activities conducted under the permit:**

All team members will be covered by a civil liability insurance policy issued through Jefferson/BCS Insurance Company. This policy will be purchased the moment the permit is granted and a copy of it will be made available to the permit office prior to travel. Alternatively, we will post an equivalent bond as instructed by the Monument's management.

**10. If applicable, describe how you are collaborating with others in any way to reduce duplicative activities in the Monument or elsewhere?**

Art is a non-duplicable activity. However, the results of this activity will be shared with others as detailed above.

**11. List all specialized gear and materials to be used in this activity:**

Digital photo cameras with lenses and accessories;  
Digital video recorders and accessories;  
Laptop computers and accessories.

We will require the use of electricity on the island for recharging our electronic devices.

**12. List all Hazardous Materials you propose to take to and use within the Monument:**

No hazardous materials will be taken to the monument.

Some disposable camera batteries will be brought with us, and taken back to the mainland for appropriate disposal.

No inorganic waste will be generated.

**13. Describe any fixed installations and instrumentation proposed to be set in the Monument:**

None.

**14. List all Applicants' publications directly related to the proposed project:**

[www.chrisjordan.com](http://www.chrisjordan.com); [www.midwayjourney.com](http://www.midwayjourney.com)

With knowledge of the penalties for false or incomplete statements, as provided by 18 U.S.C. 1001, and for perjury, as provided by 18 U.S.C. 1621, I hereby certify to the best of my abilities under penalty of perjury of that the information I have provided on this application form is true and correct. I agree that the Co-Trustees may post this application in its entirety on the Internet.

I understand that the Co-Trustees will consider deleting all information that I have identified as “confidential” prior to posting the application.

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Signature

Date

**SEND ONE SIGNED APPLICATION VIA MAIL TO THE MONUMENT OFFICE BELOW:**

Papahānaumokuākea Marine National Monument Permit Coordinator  
6600 Kalaniana'ole Hwy. # 300  
Honolulu, HI 96825  
FAX: (808) 397-2662

**DID YOU INCLUDE THESE?**

- Applicant CV/Resume/Biography
- Intended field Principal Investigator CV/Resume/Biography
- Electronic and Hard Copy of Application with Signature
- Statement of information you wish to be kept confidential
- Material Safety Data Sheets for Hazardous Materials