‘ĀINAHOU
Nā Pou Kihi: Education for a Healthy and Vibrant Kānaka ‘Ōiwi

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Contributors

Dr. Joseph Keaweamoku Kaholokula is Professor and Chair of Native Hawaiian Health in the John A. Burns School of Medicine at the University of Hawai‘i at Mānoa and a licensed clinical psychologist. His research involves developing community-based and culturally relevant health promotion programs to address diabetes and cardiovascular disease inequities in Native Hawaiians and Pacific Islanders using community-based participatory research approaches. His research also examines how biological, psychosocial, and sociocultural factors interplay to affect their risk for and management of chronic diseases. His work has had an impact on the local, regional, and national levels to bring systemic improvements to health care delivery, clinical outcomes, and policy through community-based research efforts. He has a strong commitment to achieving health equity and improving the health of Indigenous communities, which are reflected in his services on the national level as past Chair for the Intervention Research to Improve Native American Health (IRINAH) network and his recent appointment to the National Advisory Council on Minority Health and Health Disparities. On a local level, he serves on boards of organizations with a mission to improve population and Native Hawaiian health to include the Queen’s Health Systems, Hawai‘i Public Health Institute, and Papa Ola Lokahi Native Hawaiian Health Board. As a Native Hawaiian, he is passionate about improving the health of Native Hawaiians and Pacific Islanders and has made a life-long commitment to addressing their social and cultural determinants of health.

Dr. Kimo Alexander Cashman is a Native Hawaiian originally from ʻEwa, O‘ahu. Dr. Cashman taught art and social studies at Nānākuli High and Intermediate School before accepting a faculty position at the University of Hawai‘i at Mānoa, College of Education where he is a Specialist Faculty. Dr. Cashman is the director of the Aloha Kumu program and is a member of ʻĀinahou: Native Hawaiian Faculty Council. His research focuses on Aloha ‘Āina Education and Leadership.

Dr. Jamaica Heolimeleikalani Osorio is a Kanaka Maoli wahine poet / activist / scholar born and raised in Pālolo Valley to parents Jonathan and Mary Osorio. Heoli earned her PhD in English (Hawaiian literature) with the completion of her dissertation entitled: “(Re)membering ‘Upena of Intimacies: A Kanaka Maoli Mo‘olelo Beyond Queer Theory.” Currently, Heoli is a Ford Dissertation Fellow and is an Assistant Professor of Indigenous and Native Hawaiian politics at the University of Hawai‘i at Mānoa. Heoli is a three-time national poetry champion, poetry mentor and a published author. She is a proud past Ka‘iāpuni student and a graduate of Kamehameha, Stanford (BA) and New York University (MA).

Coco was born in Honolulu and raised in different parts of O‘ahu and the U.S. continent. She currently lives in Mānoa with her husband and two children and is an assistant professor of higher education at the University of Hawai‘i at Mānoa. Her research broadly considers how communities of color, especially Indigenous peoples, define postsecondary success for themselves and how institutions of higher education can better support these forms of success. She is particularly interested in thinking about what relationships between higher education and kuleana lāhui (nation-building) could and should look like.

Kahunawai is a fifth generation kama‘aina of Kalihi, O‘ahu raised on the lands of her maternal great-great grandmother and great-great grandaunt. Currently she serves as an assistant professor of Educational Administration at the University of Hawai‘i at Mānoa. Previously, she served as the founding director of Native Hawaiian Student Services in Hawai‘i‘inui‘akea School of Hawaiian Knowledge, an award-winning program designed to support all Native Hawaiians interested in pursuing higher education. Her research focuses on Indigenous identities, particularly among Native Hawaiian and Pacific Islanders, and the ways these identities inform educational environments and native nation-building.

Noelani Goodyear-Ka‘ōpua is Associate Professor of Political Science at the University of Hawai‘i at Mānoa. Her research focuses on Indigenous and Native Hawaiian politics, with an emphasis on education, social movements, Indigenous resurgence and Indigenous futures. In addition to her publications and research, Noe is an award-winning teacher at UH Mānoa and a dedicated volunteer in the Hawaiian community. She serves on the boards of Hawaiian community organizations doing land- and ocean-based cultural resurgence work, as well as on the executive council of the Native American and Indigenous Studies Association. Noe was born and raised on O‘ahu, and her genealogy also connects her to other islands within the Hawaiian archipelago, as well as to Southern China and the British Midlands. She is a graduate of the Kamehameha Schools. Noe earned her BA in Hawaiian Studies and Political Science from the University of Hawai‘i, and she earned her PhD in History of Consciousness from the University of California, Santa Cruz. Her writing is one aspect of a lifetime commitment to aloha ‘āina.

Dr. Katrina-Ann R. Kapā‘anaokalāokeola Nākoa Oliveira was born on the island of O‘ahu and raised on the islands of Maui and O‘ahu. She is a graduate of Kamehameha Schools. She then attended the University of Hawai‘i at Mānoa where she earned dual Bachelor of Arts degrees in Hawaiian Language and Hawaiian Studies as well as a Master’s degree and a PhD in Geography. She is a Professor of Hawaiian and the Graduate Chair of Kawaihuelani Center for Hawaiian Language. Her research includes Kanaka geographies, epistemologies, language acquisition methodologies, and place-based experiential learning curriculum development.
**Eōmailani Keonaonalikookalehua Kukahiko**

Dr. Eōmailani Kukahiko is a Native Hawaiian from Waimānalo, O‘ahu with four children. She is a faculty member in the Curriculum Studies Department at the University of Hawai‘i at Mānoa, where her research focuses on Hawaiian language immersion education, Hawaiian research, and the integration of Hawaiian Culture-Based Education into STEM, specifically mathematics. She graduated with B.A. in Hawaiian Studies, a B.Ed in Elementary Education, and M.Ed and PhD in Curriculum and Instruction. Prior to her work at the University that she worked for five years as a Hawaiian Language Immersion teacher. In 2013 she was selected as a Mellon-Hawai‘i doctoral fellow.

**Julie Kaomea**

Julie Kaomea is a Native Hawaiian professor in the College of Education at the University of Hawai‘i at Mānoa. Her research is concerned with countering the enduring effects of colonization and occupation in Native Hawaiian and other Indigenous educational communities.

**Kirsten Kamaile Noelani Mawyer**

Kirsten Kamaile Noelani Mawyer is an Assistant Professor in the Institute for Teacher Education Secondary Program at The University of Hawai‘i Mānoa and works with aspiring science teacher candidates. She earned a BA in Geology and English from Amherst College and a PhD in Learning Sciences from Northwestern University. Over the last twenty years she has worked in the field of education in many capacities. She had her start as an educator as a biology and English teacher at Punahou Academy. Later she worked at The Field Museum in Chicago as a Senior Education and Media Project Developer. She also served as Associate Director of the Teacher Leadership Program at Northwestern University in the Master of Science in Education Program. Since arriving at UH, she has complemented her research on teacher thinking and learning with respect to literacy in the context of science, with work on helping science educators to design curricula that integrate knowledge of place, local and indigenous knowledge and STEM, and research on how ambitious science teaching can be a force for change in conversations about the teaching profession.

**Robin E. S. Miyamoto**

Dr. Robin Miyamoto is a Clinical Psychologist who earned her PsyD from Argosy University and completed her clinical training at Tripler Army Medical Center with a specialty in Health Psychology/Behavioral Medicine. Her areas of interest include diabetes, renal disease and cancer. For the last 15 years she has been active in promoting training opportunities in primary care psychology, particularly in rural and underserved communities within the State of Hawai‘i. She is an Assistant Professor at the University of Hawai‘i at Manoa’s John A. Burns School of Medicine in the departments of Native Hawaiian Health and Family Medicine and Community Health. Her areas of research include culturally relevant services for Native Hawaiians, community health navigation, and addressing the social determinants of health in patient interactions.

**Katherine Burke**

Katherine Burke is a doctoral candidate in the Office of Public Health Studies at the University of Hawai‘i at Mānoa where her research focus is on the social determinants of health and social justice. As a masters student she focused on ‘āina-based approaches to ethics and cultural safety training for community-based participatory research, partnering with Kōkua Kalīhi Valley Comprehensive Family Services in Honolulu. Katherine has been a member of the Curriculum Committee of Nā Limahana O Lonopūhā Native Hawaiian Health Consortium since 2012. Katherine was raised in Connecticut and has spent the last 10 years living and working in Hawai‘i. In addition to academics, Katherine enjoys learning about her ancestry, plants, and supporting the social justice philanthropy efforts of Hawai‘i People’s Fund.

**Kealoha Fox**

Dr. Kealoha Fox is Ka Pou Kākō‘o Nui of the Office of Hawaiian Affairs (OHA), charged with supporting the Executive Offices of its CEO as Executive Manager. She is also responsible for the leadership of OHA’s initiatives for Mauli Ola (Health) and those priority projects and partnerships within its administration that address the social determinants of Kānaka Maoli well-being. Kealoha has been named a 2016-2017 Mellon-Hawai‘i Doctoral Fellow and a 2016 Soroptimist International Founder Region Dissertation Fellow for her award-winning original research study, “Kūkulu Ola Hou. Rebuilding Native Hawaiian Health by Reconnecting Ancestral Practices of Traditional Medicine”. Kealoha received her PhD in Biomedical Sciences from the University of Hawai‘i at Mānoa John A. Burns School of Medicine, specializing in Clinical Research. She has a Master’s degree in Clinical Psychology and an undergraduate degree in Hawaiian/Pacific Studies. In addition to their collaborations at OHA, Kealoha has supported the administration of Nā Limahana O Lonopūhā Native Hawaiian Health Consortium since its inception in 2010 and currently through its Board of Directors and President. When Kealoha is not working she enjoys supporting various Native Hawaiian non-profit organizations like ‘Aha Kāne and Hui Mauli Ola, and spending time with her beloved ‘ohana.

**Tiffnie Kakalia**

Tiffnie Kakalia is the Cultural Protocol and Procedures Officer for the Department of Native Hawaiian Health and Native Hawaiian Center of Excellence (NHCOE) at the University of Hawai‘i John A. Burns School of Medicine. Tiffnie brings 25 years of coordinating skills to the team and has extensive experience in working with Native Hawaiian communities on the island of Hawai‘i. Her coordinated programs and events include aspects of Native Hawaiian education, cultural preservation, wahi pana (special places of Hawai‘i) and maui ola (optimal health) of Kānaka ‘Ōiwi. NHCOE Director, Dr. Malia Lee, tasked Tiffnie to assist in the development of a culturally based mentoring program expressive of “growing our own healers.” The pilot project was facilitated in the Kohala District of Hawai‘i Island and developed in alignment with the NHCOE’s Lau Hawai‘i Project.
**DEE-ANN CARPENTER**

Dr. Dee-Ann Carpenter is Principal Investigator of the Lau Hawai‘i Project and 15 year faculty member in the Department of Native Hawaiian Health, Native Hawaiian Center of Excellence (NHCOE) at the University of Hawai‘i John A. Burns School of Medicine. A graduate of JABSOM, Dr. Carpenter is an Assistant Professor and is a Board-certified Internal Medicine Kauka. Dr. Carpenter supports wellness programs in the Hawaiian Homes community of Papakōlea on O‘ahu and assisted with program development, implementation, and reporting of the I Ola Kohala pilot project. Dr. Carpenter is in charge of defining roles and responsibilities to those on the health team and serves as lead mentor to cohort 1 and JABSOM medical school student participants. Dr. Carpenter was privileged to be the medical officer on Hikianalia with Ms. Keala Kahuanui on Hokule‘a on Leg 2 of Mālama Honua voyage.

**WINONA K. LEE**

Dr. Winona K. Lee is Director of the Medical Education Division in the Department of Native Hawaiian Health at the University of Hawai‘i John A. Burns School of Medicine (JABSOM). Dr. Lee is a Board-Certified Pediatrician and has served as a medical educator for the past 15 years. Dr. Lee oversees key diversity programs including the ‘Imi Ho‘ōla Post-Baccalaureate Program and the Native Hawaiian Center of Excellence (NHCOE). Dr. Lee was born and raised in the rural community of ʻEwa Beach on the west side of O‘ahu and is a proud graduate of Kamehameha Schools Kapālama campus. After earning her B.A. in Biology from the University of Hawai‘i at Mānoa, she completed her medical degree from the University of Hawai‘i at Mānoa JABSOM. Dr. Lee completed her residency in Pediatrics at the University of Hawai‘i Integrated Pediatrics Residency Program in Honolulu. Prior to joining the Department of Native Hawaiian Health, Dr. Lee provided primary care services to children in foster care. Dr. Lee’s interests include disadvantaged and underrepresented student recruitment/retention, workforce diversity, medical professionalism, mentoring at-risk youth, and cultural competency.

**MELEANNA ALULI MEYER**

Meleanna Aluli Meyer is a Kanaka Maoli tūtū, mother, sister, artist/activist/educator and filmmaker, born and raised in the moku of Kailua to Harry and Emma Meyer. She is from a wonderful ‘ohana of like-minded siblings and cousins who are actively engaged in community. Meleanna has been a lifelong student of mea and ‘ike Hawai‘i. As a member of Halau Mele -her kumu, J. Keola Lake was instrumental in her life and continues to be. Meleanna is an honors graduate of Punahou School, Stanford University (BA) Borelli Art Prize recipient, and attended the University of Hawai‘i- Mānoa, (MA. Ed) Lamakū awardee. As a AITS artist and community collaborator, she has worked in countless settings throughout the state; at the college level, public and private schools, organizations and institutions. Curious about the world, Meleanna loves to travel, converse in multiple languages, meet spiritually grounded dedicated souls, and discover new ideas. An East-West Center grantee, APAWLI Fellow and MaMO Artist, her work has been shown, locally, and internationally in juried and invited exhibitions. She is a published author and practicing artist.

**LOEA AKIONA**

Loea Akiona is a Native Hawaiian from Wa‘ianae, O‘ahu with a wife and two sons. He is a faculty member in Student Affairs at the University of Hawai‘i – West O‘ahu, where he leads the Career Services department and works closely with programs that support the successful transition of Leeward Coast high school graduates to college. He graduated with a B.A. in Hawaiian Studies, an M.Ed. in Educational Administration, and an Ed.D. in Professional Educational Practice.

**MARTINA LEIALOHA KAMAKA**

Martina Leialoha Kamaka M.D. is a Native Hawaiian physician who graduated from the Kamehameha Schools Kapālama, the University of Notre Dame and received her medical degree from the John A. Burns School of Medicine (JABSOM) at the University of Hawai‘i at Mānoa. She is board certified in Family Practice. After over twelve years in private primary care practice, she joined the faculty at JABSOM where she has been working in the area of cultural competency training within the Department of Native Hawaiian Health. She is immediate past President of the ‘Ahahui o nā Kauka (Association of Native Hawaiian Physicians) and a founding member of the Pacific Region Indigenous Doctors Congress (PRIDOC).
ʻĀinahou Education for a Healthy and Vibrant Kānaka ʻŌiwi

Oli Aloha ʻĀinahou
–Haku ‘ia e Kalehua Krug lāua ʻo Babā Yim

Eō ke kāhea aloha ʻĀinahou
ʻĀina ‘Aihualama, kuʻu lei puʻō hau
Ka hau kani e pōhai ana i kahulu o Akāka
Ka lehua ulu o Konahuani
Nui luaʻole ka ‘ōmea o Waiakeakua
Ke akua hoʻopuaʻi wai i Kānewai
Wai ua anuhea ʻo Tuahine
Ka wahine kiaʻi ʻo Kahalaopuna
He punahele na Kala’iomânoa
I noa i ka malu kūpuna
Ka puna wai kiki mōlehelehu o Kawehewehe
Wehe ‘ia ka meheu aloha o ko Puahia
Aloha ē, aloha ē, aloha ē

Aloha e nā hoa makamaka mai ka lā hiki i ka lae ʻo Kumukahi a i ʻāina kāʻili ʻo Lehua. Educational Perspectives in collaboration with ʻĀinahou, the Native Hawaiian Faculty Council at the University of Hawaiʻi at Mānoa College of Education, and the Department of Native Hawaiian Health presents Nā Pou Kihi, a collaborative editorial, themed publication that celebrates Kānaka ʻŌiwi education.

ʻĀinahou, formally established in 2013 under the visionary-leadership of Melvin Spencer and Morris Kimo Lai, is a collaborative movement through which Kānaka ʻŌiwi faculty at the College of Education execute our genealogical kuleana to ʻāina, lāhui, and keiki. Our name, ʻĀinahou, refers to an area in Mānoa, near the UH-COE campus. The name was selected to honor this ʻāina, our people who worked and lived on this ʻāina, and to acknowledge the lāhui work currently being done here. ‘Āina hou (new land) serves as a metaphor for our efforts to create a lāhui space within this institution of higher learning in our homeland.

The goal of this Spring 2019 theme issue is to feature a broad range of creative, scholarly, and interdisciplinary work pertaining to Hawaiian educational innovation and inspiration that is being used to inform and transform educational research, policy and practice with and for Hawaiian communities.

The (mis)education of Kānaka ʻŌiwi, as part of the systemic indoctrination of the lāhui Hawaiʻi for more than a century under American occupation, has contributed to the disruption of the political, economic, linguistic, cultural, relational, and spiritual continuity amongst generations of Kānaka ʻŌiwi. This disruption continues to negatively impact the overall health and well-being of Hawaiians. In response, Kānaka ʻŌiwi are countering this education with powerful and innovative educational initiatives of their own designed to ensure the prosperity of lāhui Hawaiʻi into the 21st century.
The kūpuna kahiko (ancient ancestors) of contemporary Kānaka ʻŌiwi (Native Hawaiians) have a long history of valuing learning and ʻimi naʻauao (the pursuit of knowledge). These values are celebrated in our moʻolelo (history) and exemplified in the phenomenal achievements of our kūpuna kahiko. In the 1800s, the makaʻāinana (general Hawaiian citizenry) were among the most literate in the world with the desire to study the Baibala Hemolele (the Holy Bible) and with the circulation of over 20 Hawaiian language newspapers that fed their love for knowledge and the transmission of our moʻolelo. Our Aliʻi (Royalty) were among the most educated, often speaking several languages, and were prolific poets, composers of music and song, and writers among all Heads-of-States of their time. Our kūpuna kahiko developed a sophisticated system of resource management ensuring equitable access to the riches of the ʻāina (land), wai (fresh water), and kai (ocean) for all. All members of society had a clear and well-defined role that contributed to the welfare of the community and were well educated for those roles. However, much has changed since Western intrusion that altered the political and thus the cultural, educational, and economic circumstances for Native Hawaiians the years leading up to and following the illegal overthrow of Queen Liliʻuokalani in 1893.

Contemporary Kānaka ʻŌiwi face educational and economic challenges. Those with poorer educational qualifications and opportunities are more likely to suffer from behavioral health issues (e.g., substance abuse) and be at risk for chronic diseases (e.g., diabetes and heart disease; Kaholokula, Spencer, Nacapoy, and Dang 2009). A majority of Kānaka ʻŌiwi are educated by our public school system, which is under-resourced and whose curriculum is often incongruent with the values and learning preferences of many ʻŌiwi students. Compared to students of other ethnic groups, ʻŌiwi students are more likely to attend low-quality schools with less experienced teachers, to be overrepresented in special education, to repeat grade levels more frequently, and to have among the lowest graduation rates (Kana'iaupuni and Ishibashi 2003). These early educational experiences means less ʻŌiwi students transitioning to college. Disturbing news given that a higher educational achievement contributes to better quality of life (Agency for Healthcare Research and Quality 2015) and a longer life expectancy across all populations (Hayward, Hummer, and Sasson 2015).

There is promising news. Compared to the performance of ʻŌiwi students enrolled in traditional public schools, those enrolled in culture-based Charter Schools do better on math and reading tests, and they have better attendance and engagement in their education (Kana’iaupuni and Ishibashi 2003). Across both private and public schools, teachers who employ culture-based educational strategies, versus those who do not, results in ʻŌiwi students with greater cultural knowledge and values, stronger cultural identity, greater emotional and cognitive engagement in their education, and greater sense of place and community engagement (Kana’iaupuni and Ishibashi 2005). It is clear that cultural-based educational programs are making a difference for ʻŌiwi learners.

This special issue of Educational Perspectives focuses both on innovative and proven approaches to educating our ʻŌiwi learners of all ages that are inspired by or grounded in ʻŌiwi cultural values, perspectives, and practices. From the use of art for healing and educating youth on the social and cultural determinants of health to “growing our own” physicians, scientists, and teachers, the articles in this special issue illustrates how they are erecting Nā Pou Kihi – the metaphoric four corner posts of our educational hale to achieve social justice in education. These four corner posts are Ke Ao ʻŌiwi, Ka Mālama ʻĀina, Ka Hana Pono, and Ka Wai Ola (Kaholokula 2014).

Ke Ao ʻŌiwi here means “the native world.” It highlights the importance of our ʻŌiwi cultural spaces and practices to our health and wellbeing, which includes our natural resources and sacred spaces; our cultural values and
customs; and our rights as Indigenous Peoples that define us as the host and indigenous population here in Hawai‘i. It refers to our ability to exercise our indigenous prerogatives and aspirations and express our cultural identity, without discrimination or prejudice across all contexts and settings in Hawai‘i. Ke Ao ʻŌiwi is necessary for ensuring our ʻŌiwi learners’ cultural identity, preferred modes of living, and aspirations are supported, in fact encouraged, within our educational systems and curricula. Education is an agent of cultural reproduction (e.g., the transmission of cultural values and norms from generation to generation) through the process of socialization, intentional or not, occurring within educational settings (Blasko 2003). How do we ensure that Ke Ao ʻŌiwi -- the cultural environment -- is in place for our ʻŌiwi learners to reach their full academic potential while promoting ʻŌiwi values, perspectives, and norms? How can our educational milieu foster ʻŌiwi cultural reproduction?

**KA MĀLAMA ‘ĀINA** here means “the caring of the land,” which is also a strong Hawaiian value of good resource stewardship. It highlights the importance of the physical environment to Native Hawaiians and their ancestral kuleana (responsibility) to mālama ʻāina. It is a reciprocal relationship because, in turn, the ʻāina provides the needed resources for life. The importance of this pou kihi is illustrated by the ʻōlelo no’eau (proverb), Mohala i ka wai ka maka o ka pua. Its poetical reference speaks to the fact that “Flowers thrive where there is water, as thriving people are found where living conditions are good” (Pukui and Elbert 1991, 237). In the context of this special issue, Ka Mālama ʻĀina focuses attention on the educational physical environment of ʻŌiwi learners to ensure the needed resources are in place for them to learn in ways applicable to real-world experiences and relevant to their own lives and cultural context. How are our educational systems and curricula utilizing place-based education (e.g., learning based on the unique history, environment, culture, art, etc. of a particular place) for our ʻŌiwi learners? At the same time, how are they instilling the kuleana of mālama ʻāina into our learners?

**KA HANA PONO** here refers to “the right behaviors.” With a nurturing cultural and spiritual environment (Ke Ao ʻŌiwi) and physical environment (Ka Mālama ʻĀina), learners are able to make better choices that directly affect their health and wellbeing, such as eating healthy, exercising, and fostering positive relationships with teachers, students, family, and community while avoiding harmful substances (e.g., cigarettes) and other negative influences -- factors that affect a student’s ability to learn and interact effectively with others. Studies of ʻŌiwi youth and their ʻohana show that strong positive family relations and supportive home environments are associated with less behavioral health problems (DeBaryshe, Yuen, Nakamura, and Stern 2006) and with greater academic achievement (Carlton et al. 2006). Greater physical fitness is also associated with greater academic achievement (Carlton et al. 2006). A healthy learner, emotionally and physically, and the home environment have an impact on academic performance. How can the educational system and curricula promote individual and family resilience and wellness? How can they involve family and community members and resources to meet the individual learners’ needs?

**KA WAI OLA** literally means “the life giving waters.” Metaphorically, it highlights the importance of social justice through educational achievement and improved economic conditions for Native Hawaiians. This pou kihi depends on the successful erection of the three previous pou kihi -- Ke Ao ʻŌiwi, Ka Mālama ʻĀina, and Ka Hana Pono. An educational system can either perpetuate inequities across ethnic groups in society or it can catapult a person to a stronger socioeconomic position (Okamura 2008). The collective aspiration of Kānaka ʻŌiwi is to achieve the highest level of education and economic success while perpetuating our cultural values, perspectives, and preferred modes of living. How do we as Kānaka ʻŌiwi initiate systemic change in education?

The articles in this special issue, to varying degrees and in different ways, are helping to erect Nā Pou Kihi to rebuild our educational hale. The rebuilding is being led by Kānaka ʻŌiwi for Kānaka ʻŌiwi with ʻŌiwi perspectives and approaches. They are answering the questions posed here under each Pou Kihi in their teaching philosophies, methodologies, and curricula across different settings and disciplines. In doing so, they are providing greater educational opportunities for our ʻŌiwi learners and thus positively altering their trajectory and that of their ʻohana and larger community. The articles represented in this issue are only a small sample of the great work happening in our larger community of ʻŌiwi educators, learners, and their institutions. ‘Aʻohe pau ka ‘ike i ka hālau hoʻokahi!
REFERENCES


It’s 1874
David Kalākaua
Pens the lyrics to a song commissioned by
Kamehameha V, Lota Kapuāiwa
Hawaiʻi Ponoʻī
A new national anthem
A new symbol of strength
A new promise for Hawaiians of Kalākaua’s generation,
that like those before
they would stand and fight for their right to noho Aupuni
Today we call this resistance
Back then we just called it pono

Hawaiʻi ponoʻī
Nānā i kou mōʻī
Ka lani aliʻi,
Ke aliʻi

So as Kalākaua writes
we sing of generations of makaʻāinana & mōʻī
who offered their fierce bodies
for this legacy
we sing
and remember we are the sons and daughters of pō
the deepest and darkest most creative force of this world
we sing
and remember: ʻUmialiloa Kihapiʻilani,
Manano and Kekuaokalani
Kanaka Maoli who practiced
strength, resiliency and resistance,
knowing NO human power was so supreme
that it could not or should not be overturned when unjust

Kalākaua writes
and remembers an older Kamehameha
Kauikeaouli thundering, Ua mau ke ea o ka ʻāina i ka pono
Kalākaua holds this declaration in his ʻiwi,
and pushes its promise in his melodies
as we’ve been taught to hold it in our bloodline,
and cradle it on our tongues,
keep it sacred and safe from the poisoned
fingertips of this fake state

Cuz It’s 1893
an overthrown kingdom
a lāhui in distress
and Ellen Ke‘ohi‘ohiwaokalani Wright Prendergast feeds
her generations with rocks of resistance
gives us a melodic reminder
of our genealogy of protest

& Kaluaiko‘olau and Pi‘ilani
run through brush at Kalālau on Kaua‘i.
their steps are heavy, but precise,
because they know the weight of generations
of oppression shrouding their shoulders
they realize the power from which they resist

When they refuse to be wrongfully
imprisoned for his sickness,
and there is no regret for resistance.
when Pi‘ilani buries him,
it is her tears that return his body and rifle to dust.
his generation’s ihe,
an answer strapped across his bare chest,
pointing back to Kalākaua’s call to protect THIS legacy

Makua lani ē,
Kamehameha ē,
Na kaua e pale,
Me ka ihe

It’s January 7, 1895
over three hundred men,
led by Robert Wilcox,
take cover in pōhaku above Lē‘ahi
with rifles armed with gunpowder and aloha ‘āina
untrained soldiers give their lives for Hawai‘i.
these are not the koa of the Kīpu‘upu‘u rain of Waimea.
they are only the last physical defense of people,
who know in their na‘au that laying down
to the opposition is not an option.
Though they are not ihe
—not malo —not ma’a,
they are the kaua who answer Kalākaua’s call.
It’s 1897
when America’s physical power is a
muscle that cannot be matched
Kanaka Maoli of the patriotic league take to
the greatest weapon of this new time:
paper & pen
our kupuna’s names scratched
into a new kind of pōhaku
painting a picture of a strong, unified people
A nation
whose love for ‘āina
& lāhui could not be rivaled
erased
or buried.
Under joint resolution

    Hawaiʻi ponoʻi
    Nānā i nā aliʻi
    Nā pua muli kou
    Nā pōkiʻi

It’s January 3, 1976
after almost six decades of mourning
nine young Kanaka Maoli
galvanized by the resistance to Kalama Valley evictions
land on Kahoʻolawe
Kohe Mālamalama o Kanaloa.
they come to heal the scars
of an island torn by the bombs
of someone else’s war
for someone else’s security.
On that day, the Protect Kahoʻolawe ʻOhana reignited
a practice of aloha ‘āina so powerful
it defeated the US military

Between March 6th and 7th 1977
George Helm and Kimo Mitchell,
two members of the PKO, were taken
their sacrifice reminds us what
we must be willing to offer back to our lāhui.
Sometimes
we do not return on our own two feet.
Sometimes
we are only
the song
the promise
the faint memory of a sweet melody
the mo‘olelo for the next generation to carry.

And carry we have
on January 17, 1993 ten-thousand Kanaka Maoli
and allies gathered at the ʻIolani Palace
and watched in awe as a fierce and brilliant wahine
Haunani-Kay Trask proclaimed,
“We are not American, we are not American,
We are not American. We will die as
Hawaiians, we will never be American”

Now It’s 2015
those of us who remain
have the kuleana their lessons laced
into the backbone of our practice
so they shall never be forgotten.

Hawaiʻi ponoʻi
E ka lāhui e
ʻO kau hana nui
E ui e

This is our anthem of resistance
written from the inspiration of past promises.

On March 29, 2015
Aloha ʻĀina of this generation
ascend our sacred Mauna a Wākea
they stay through the night
defending our sacred piko on the front
lines and the courtrooms ever since

Their sacrifice confirms resistance
as a Hawaiian tradition.
ʻAi pōhaku:
as fundamental to our story
as hula and oli
this is the moʻolelo of Hawaiʻi
of new roots sprouting from old seeds

E nā poʻe o Hawaiʻi
ʻōnipaʻa in this resistance knowing our kupuna
and the hundreds of thousands
who joined in their sacrifice
would stand with our brothers and sisters
between our sacred mauna and this desecration
until the very last Aloha ʻĀina

We stand on their shoulders today
when we insist on a better future
we honor their names.

So come
sing with us
know that when you do,
you are joined by the hundreds and thousands who
who sang these stories before you
know in your naʻau
that this is the way we rise.

Hawaiʻi ponoʻi
Nānā i kou mōʻi
Ka lani aliʻi,
Ke aliʻi

Makua lani ē,
Kamehameha ē,
Na kaua e pale,
Me ka ihe

Hawaiʻi ponoʻi
Nānā i nā aliʻi
Nā pua muli kou
Nā pōkiʻi

Makua lani ē,
Kamehameha ē,
Na kaua e pale,
Me ka ihe

Hawaiʻi ponoʻi
E ka lāhui e
ʻO kāu hana nui
E ui e

Makua lani ē,
Kamehameha ē,
Na kaua e pale,
Me ka ihe
Ka Lei o ka Lanakila:
A Letter to the Potential of Our Lāhui

Erin Kahunawaikaʻala Wright,
Nicole Alia Salis Reyes,
With contributions by Noelan Goodyear-Kaʻōpua and
Katrina-Ann R. Kapā‘anaokalāokeola Nākoa Oliveira

Higher education has been linked to a host of positive outcomes. While neoliberal discourses emphasize career preparation and monetary gains that may lead to individual upward social mobility (Cantwell & Kauppinen, 2014), other scholars have highlighted how higher education may contribute more to communal or societal benefits. Among Indigenous peoples and Native Hawaiians in particular, higher education has been identified as essential for increasing capacities for nation-building, or kuleana lāhui (Brayboy, Fann, Castagno, & Solyom, 2012; Wright & Balutski, 2016; Salis Reyes, 2017; Wright, 2018). For the potentiality of this kuleana lāhui to be realized, however, Kānaka ʻŌiwi must draw connections between the knowledge, skills, and networks that they gain through college to the needs of their ‘ohana and broader community (Salis Reyes, 2016). They must maintain strong senses of who they are and develop a strong sense of who they can become as leaders (Wright, 2015).

Recently, we (the authors of this piece) came together to discuss our own pathways into the academy and senses of kuleana given our identities as Kānaka women faculty. Through dialogue, we have come to understand our kuleana for creating, supporting, and protecting the potential of our lāhui in higher education. Learning from the example of Haumea, we see “the importance of constructing and consecrating spaces, through our relationships with lands and people, for potential to fully unfurl” (Salis Reyes & Wright, forthcoming).

With the focus of this special issue on Native Hawaiian well-being in mind, we reach out to and lift up our Kānaka college students in what follows. Building from themes uncovered through our dialogue and also supported through research, we write to our Kānaka students to take care of themselves through their higher education journeys and to know that we are with them.
BELIEVE IN YOUR OWN VALUE AND POTENTIAL

Unfortunately, in both implicit and explicit ways, we as Native Hawaiians have been told that we are not capable of knowledge production. As a result, many in our families and communities have been made to feel that we do not belong in western-style educational spaces, such as schools and universities and we have nothing substantial to offer within these spaces. We’ve seen that, for many of our students, messages like these have planted within them seeds of self-doubt that are difficult to shake. However, we are here to tell you that you belong here and that you are highly capable of being powerful learners and producers of knowledge. You have so much to offer. As our kūpuna said, “Ua lehulehu a manomano ka ‘ikena a ka Hawai‘i” (great and numerous is the knowledge of Hawaiians) (Pukui, 1983, ŌN 2814).

PARTICIPATE IN ACTIVATING EXPERIENCES

Higher education can be an ‘āina momona, a place of abundance. In the University of Hawai‘i, our campuses are full of opportunities, particularly for Kānaka ʻŌiwi students, to participate in higher education. Decades of research show that the more students engage in their college journeys, through participation in student government, cultural centers, or even intramural sports, the more likely they are to stay in school. So we encourage you to enthusiastically identify these opportunities to explore your interests; connect with peers, faculty, and staff; and make new discoveries about yourself and your community. Moreover, there are spaces and services designed to support your college journey and Kanaka identity through what we’ve come to think of as culturally conscious support services, where culture and academics are parts of the same whole. Culture is a rigorous endeavor and relevant to all aspects of life, including college-going. This mana‘o can be encapsulated in the ‘ōlelo no‘eau, “Ma ka hana ka ‘ike” (in doing or working one understands) (Pukui, 1983, ŌN 2088).

FIND YOUR EDUCATIONAL ‘AUMĀKUA

For generations, our ʻohana have been guided by our ‘aumākua. ‘Aumākua are our guardians, our kahu, who come to us in various forms. So their kuleana is to guide us especially in times of uncertainty and doubt. In college, you’ll undoubtedly feel discouraged or find yourself in need of guidance. Thus, finding academic ‘aumākua, or mentors, is essential to help you along your college journey. Our kūpuna say, “ʻAno lani; ʻano honua” (a heavenly nature; an earthly nature) (Pukui, 1983, ŌN 119) to encourage us to be maka‘ala identifying these special folks. Use your observational skills to identify traits and characteristics you admire. Use your relationships to ask for recommendations and feedback. Use your naʻau to guide you in the right direction to cultivate and tend to these precious relationships.

REMEMBER THE BIG PICTURE

Our kūpuna survived untold atrocities to bring us here today. So when you’re feeling down, first remember to ask for help. There are several places offering support like Native Hawaiian student centers, your peers, trusted faculty, and student affairs professionals (e.g., advisors, health care professionals). Second, remember you’re part of an ever-expanding constellation of Kānaka traversing higher education as students and professionals, all endeavoring to succeed in a place not created for our people. Yet, we continue to make strides, transforming ourselves, our ʻohana, our communities, and our lāhui on a daily basis. Our kūpuna were noted for their keen powers of observation, critical to understanding the ways in which each part of their lives influenced the whole. They’d say, “ʻIke i ke au nui me ke au iki” (know the big and little currents) (Pukui, 1983, ŌN 1209). Thus, part of identifying the relationship of your potential to your kuleana is to also overlay it with the health and well-being of our lāhui. You play an essential role in building a vibrant and dynamic lāhui.

TRUST YOUR NAʻAU

It seems that western-style educational spaces often tend to emphasize certain ways of knowing. They suggest that we only know through our heads, through “rational” thought. However, Kanaka scholar Manulani Meyer (2003) has argued that this entails only a limited view of knowledge. We also know through our naʻau. Trust that knowing. There will be times when you will not be able to foresee or to plan for what lies ahead. There will be times when unexpected windows of opportunity open. And, there will be times when you will reach what seem to be crossroads. When you reach these points, reflect carefully then trust and follow what feels right. Your naʻau will lead you to where you are meant to go and, through that process, your path in life, your kuleana, will become more and more clear.
We wish you well along your college journey and hope that you find strength and knowledge along the way. As we said before, we are proud of you and we are here for you. We do our work in the academy because you, as the hope and potential of our lāhui, are worth it. This is only the beginning.

Me ke aloha,

Drs. Kahunawai Wright, Coco Reyes,
Noe Goodyear-Kaʻōpua, & Kapā Oliveira

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Ke ‘A’ali‘i Kū Makani: Kinolau of a Feminist Mo‘olelo

Eōmailani Keonaonalikookalehua Kukahiko

He ‘a‘ali‘i kū makani mai au; ‘a‘ohe makani nāna e kula‘i (Pukui, 1997, ŌN 507). In Hawaiian mo‘olelo, the ‘a‘ali‘i is regarded as a lowly shrub with small scattered leaves and tiny flowers, not much to look at. Its counterpart, the pūmaiʻa, is grand in stature with large green leaves and is beautiful to behold. However, in the time of great wind and rain, it is the ‘a‘ali‘i that is able to kū makani, to be steadfast. The lesson here is one of humility versus arrogance.

Upon further exploration however, Pukui offers another proverb of ‘a‘ali‘i. “He hina nō ka ‘a‘ali‘i kū makani, he ‘ula’a pū me ka lepo, (When the wind-resisting ‘a‘ali‘i falls, it lifts the sod up with its roots) (Pukui, 1997, ŌN 579). This second description of the ‘a‘ali‘i is likened to a strong warrior, that in their strength everything goes with them. Like the contrast of the humble ‘a‘ali‘i and the haughty pūmai‘a, the second comparison gives us a glimpse into the ‘a‘ali‘i kū makani and ‘a‘ali‘i hina makani, both honoring the strength of the this kinolau.

I use ‘a‘ali‘i as a metaphor for our wāhine Hawai‘i, resilient in their times of both kū and hina. I use our mo‘olelo to connect our experiences back to our mo‘olelo ku‘una, as well as to our current mo‘olelo of lived experiences, each asserting our aloha ‘āina, kūpuna, and mo‘opuna.

In utilizing storytelling as a research method, it is important to understand the role that mo‘olelo have played for Indigenous peoples. Smith (1999) asserts, “Storytelling, oral histories, the perspectives of elders and of women have become an integral part of all indigenous research. Each individual story is powerful. But the point about the stories is not that they simply tell a story, or tell a story simply. These new stories contribute to a collective story in which every indigenous person has a place” (144).

Kaomea (2005) adds to this as she writes, “We seek to reclaim our indigenous stories and the indigenous practice of storytelling, as we begin to replace the stories of the colonizers with stories from our communities and struggle to once again find our indigenous voice” (79). Kovach (2010, 94) reiterates that our stories are relational and place us in a genealogical time and space. I echo the idea that for Indigenous scholars every isolated struggle for self-determination, language, culture, and identity contributes to the collective struggle for self-determination, language, culture, and identity. Through our stories, we locate ourselves at the liminal space between our kūpuna and mo‘opuna and seek to honor both.

The mo‘olelo included in this article are three stories of exploring Ke Ao Ōiwi, creating and maintaining a Kānaka Ōiwi space as a wahine, mother, and kumu, either through its deficit or through its presence. I suggest that these stories, experienced through a feminist lens, are activities that cross “the (blurred) boundaries between academic and other activist sites” (DeVault and Gross 2011, 75). As experiences that do not fit discreetly within our classroom, home, or individual experiences but intersect with our personal and lāhui wellness, and as we interrogate their overlap, we are given clues in our mo‘olelo, in our kinolau, and in our own mo‘okū‘auhau.

KU‘U TŪTŪ

We, as Native Hawaiians, must continue to unveil the knowledge of our ancestors. Let us interpret for ourselves who our ancestors are, how they thought, and why they made certain decisions. In the process, we treat them with honor, dignity, love, and respect—whether they be akua, aliʻi, or kānaka—because they are our ‘ohana, our family (Kanahele 2011).

My relationship with my tūtū, Pearl Kuʻuleimomikai Amina Perry, has been of paramount importance in my life. As a model of a strong Hawaiian woman, she was raised in Waiākea Uka, on the island of Hawaiʻi. Although by the time I came along she had already moved to Honolulu, there were qualities about her that carried an aura of serenity that were very calming in this bustling city. She had a deep love for family and she always appreciated the little that she had. I would suggest that my ‘ohana is matriarchal in general, but it is from her specifically that I formulate my ideas about my own identity as a Hawaiian woman and mother.
Orphaned at an early age, my tūtū, as the hiapo, took on the kuleana of raising her younger siblings, forcing her to drop out of school. She learned then, that in order to survive she had to fight—fight being Hawaiian, fight being a woman, and fight being poor. Her inner conflict about being Hawaiian manifested itself in several ways. Although Grams was raised speaking Hawaiian, later in her life she did not speak it at home. Like others of her generation, she believed that following in the American style would ensure success for her own children in a changing society. She was from a big family plagued with issues of domestic violence and sometimes talked about her ʻohana with reproach. “ʻOna mau” she called them and would later go as far as discouraging her own children from marrying Hawaiians.

Cautioned by tūtū’s reluctance to speak Hawaiian, I stepped into my first Hawaiian language class as a sophomore in high school. This first Hawaiian language class had a profound effect on me as I was even shocked to learn that there were people who could speak Hawaiian as their mother tongue. I decided that day that I needed to be involved in teaching the ʻōlelo Hawaiʻi. It was not until I graduated, however, that I learned about Pūnana Leo, a pre-school where all teaching was done through the medium of Hawaiian language. I was truly amazed that children as young as three and four years old could speak entirely in this “new” language. I would go home after visiting the Pūnana Leo and talk to Grams in Hawaiian, sharing the new vocabulary that I had learned. Although she sometimes had reservations about the way I was speaking or the new words that I would use, I knew that she was happy again in having a hoa walaʻau.

I know that my dream to become an educator, a Hawaiian immersion teacher specifically, was a direct result of my tūtū’s own struggles. Although she had to drop out of school at an early age, she had a zeal for learning that she shared with us kids, and always reminded us to do our best with the opportunities we were afforded, “Mahalo i ka loaʻa.” She wanted a better life for us, but also for other Hawaiians who struggled as she did. She never lost her curiosity for learning. My tūtū inspired and taught me by her example. She worked so hard just to survive, so even in this time where people are proud to be Hawaiian, I can never take being Hawaiian for granted.

To perpetuate the knowledge and traditions of our ancestors, however, we embrace our future, ka wā ma hope, through our children. I boast with both regret and pride that as a child, my activist parents often sacrificed family by redirecting their time, energy and resources for the hope of a Hawaiian nation. As a mother, however, I learn from the sacrifices of our past and change the trajectory for a future course.

Pukui, as an early Hawaiian scholar, drew upon her native intelligence and bridged it with her expanding worldview as a Hawaiian woman. Her writings of traditional pregnancy and childbirth allowed me to seek a cultural path for the birth of my son. I believed that by invoking spiritual and practical approaches she described, a safe delivery could be ensured.

As Kaleikoa Kaʻeo reminds, “If I have courage, it is because I have faith in the knowledge of my ancestors” (as previously stated by Mau Piailug). Pukui, Haertig, and Lee (1979) provide an accounting of pregnancy from conception to birth, and gives insight to pre and postnatal practices. Diet, pain management, and ʻohana engagement are detailed in the customary practices, providing a roadmap to cultural and spiritual practices unfamiliar to me. My takeaways from her words were simple. First, the cravings of a mother are actually that of the baby. Second, diet during pregnancy revealed the characteristics of the child to come and were designed to meet the needs of the mother. Lastly, although Hawaiian mothers experience “natural” childbirth, they did not cry out in pain as it was believed to scare the child.

While “western” medical doctors, hospitals, and insurance carriers do not support this practice, my son’s arrival into this world through a home-birth, in my humble, rented apartment, and subsequent planting of his ʻiewe in his ancestral home reassure me that he too will be firmly planted in the ways of his kūpuna. Through faith in our Hawaiian traditions and knowledge we will always have the strength to survive and thrive as a Hawaiian people.

HE HINA

The following is a cautionary story of injury. In spite of major gains that we make as lāhui, there is still much work to be done to combat the aggression against Hawaiians that is entrenched in our educational system. Crenshaw (2018) explains “the intersectional experience is greater than the sum of racism and sexism” (58). Therefore, we must interrogate our own participation.

NO KALAE ‘OE

As a people, we make connections to our past, ka wā ma mua, through our lived experiences.
The following is a student’s written response to an assigned class reading, *Culture and Educational Policy in Hawai‘i: The Silencing of Native Voices* (Benham and Heck 1998) for an introductory teaching seminar course I was conducting. As an instructor I did my best to create an environment where students felt free to express themselves. The class itself was a mix of Hawaiian, local, and continental students seeking teacher licensure for the Hawai‘i Department of Education. Each of these candidates had been working in public schools, some in Hawaiian language immersion.

We’ve all heard the same rhetoric before about the illegal overthrow of the Hawaiian government by US marine backed politicians yada yada yada. Personally, I think it grows tiresome. Unfortunately, things happened in the past that cannot be undone or changed. Constantly referring to something we are all aware of I think does nothing to add to a sensible discussion about the real issues and what we can do to CHANGE CURRENT problems. Sure it’s easier to blame the US government for the overthrow and how people have been marginalized. I think in any case though, you are going to find both sides of the coin. I’m sure there are many native Hawaiians who have suffered because of the effects the US has had here on the islands. On the same hand, there are also many who have benefited from it.

PS - This response was written in ENGLISH so that I could contribute to an open “class discussion” that involves ALL class members.

This student’s hostile attitude was not limited to his course papers but continued into class discussions. “Haole go home!” flashed through my mind, and while other students would provide a counterview in class, suggesting that perhaps if he wanted them to translate what they were saying into English, he should be prepared to translate everything he did into Hawaiian. I began to feel a sharp drop in overall morale of the students in my class, especially the Hawaiian-speaking students. As the instructor, I felt a great unease in my attempts to deal with his verbal tirades and attacks concerning Hawaiian history, culture, values, and ideas that I considered to be my foundational beliefs, beliefs I knew were shared by many students in the classroom. His combative stance made it clear he would resist any and all attempts to influence his thinking, as he aggressively fought to impose his worldview on others in the class. While I understand, as a member of the academy, that universities, of all places, exist foremost to promote the democratic ideal of freedom and individual expression, I find myself, as a Hawaiian, questioning certain aspects of the instructor’s role. How can I promote the free flow of ideas while, in my view, a student is engaging in veiled and not-so-veiled racist attacks? How can I maintain civility in a classroom where such a student behaves overtly, and states explicitly, views that, if adopted, would further marginalize the Hawaiian people and other oppressed peoples perpetuating the intersectionality of oppression, power, and discrimination? To what extent should the teacher engage an outspoken intransigent? Is it a mere matter of facilitating skills or of possessing a more cunning intellect? As a university instructor, but contrary to my Hawaiian values, should I be expected to tolerate a classroom as a toxic battleground for racist sentiments? What role, as teacher, most promotes ideas of a safe classroom while giving voice to and counterbalancing the truth of colonization and oppression in an institution where the deep structures of that oppression are still extant? In practice, what is the role of non-Hawaiian participants in Hawaiian educational preparation programs? Can exposure to counter-narratives be illuminating for all? Should I be trying to indoctrinate Hawaiians and non-Hawaiians alike? Or should I focus my efforts on supporting students that already share a worldview that is similar to my own? Or perhaps we, as a larger cultural group, need to spend more time and resources addressing areas of cultural conflict among the uninitiated.

I wish I could say that this was an isolated incident where a passionate student sought to assert his critique of literature that sets out the history of an oppressed people, but sadly the “get over it” mentality is not uncommon (Hassouneh 2006). Seemingly this student’s own discomfort with confronting a counter narrative regarding Hawai‘i’s educational history left him angry—perhaps not wanting to recognize his own position of white, male privilege. The dearth of indigenous faculty and students at institutions of higher learning is ironic considering that these institutions owe their very physical existence to, and are situated on, Hawaiian Kingdom lands that the U.S. has admitted were illegally stolen from the Hawaiian people in Public Act 103–150, the “Apology Resolution,” and that their funding costs were underwritten by revenues generated from these lands. The truth of this history is an important story that has worked its way into the soul of many Hawaiians. It must be neither suppressed, denied, or silenced because it may be a discomfort to those who benefit but contribute...
little toward redress. The hostility of the academy has not
gone undocumented—all we have to do is look at the enroll-
ment numbers of our students and the percentage of our
people who are tenured-track faculty to understand that
the academy has worked extremely hard at keeping us out.
Justice (2004) argues that “many of us have been educated
to believe that we don’t belong in this place of mean-
making, that we don’t have anything worthwhile to
contribute as Native peoples, that the intellectual traditions
of our families and communities aren’t powerful under-
standings of the world and her ways” (102).

Prior to being hired at University of Hawaiʻi at Mānoa
(the largest teacher preparation institution in Hawaiʻi),
there was only one other faculty member within the College
of Education that had a Hawaiian language background
and was involved in teacher preparation. There was then,
and still is, a need to increase future classroom teach-
ers’ Hawaiian language fluency so that they can impart a
Hawaiian worldview into their teaching. Having the facility
to teach courses in both English and Hawaiian, but through
the lens of Hawaiian culture, helps teacher candidates gain
the experience of articulating their educational philosophies
and pedagogies, making them more effective teachers.

ʻAʻOLE I PAU While prolonged occupation still
plays a very real role in shaping the parameters of our edu-
cational experiences, the landscape for Hawaiians is very
different from the time of my tūtū. She would rejoice to
learn that students are celebrated in our Kula Kaʻiapuni and
not punished, as she was, for speaking Hawaiian. She
would be shocked to learn that her moʻopuna had completed a
doctoral degree at a university that had once been a gate-
keeper institution for Hawaiians. She would be relieved to
learn that her ʻohana had career opportunities beyond the
tourism service industry, where as a single mother with sev-
en children she had limited career choices.

I write to remind myself of the kuleana inherent within
my commitment to Hawaiian education. Through shar-
ing my own family stories within the contexts of being a
Hawaiian, a mother, and scholar, I locate myself within the
continuum of a larger Hawaiian moʻolelo. As a learner and
as a vulnerable participant in this process, I am mindful of
how far we have come and how far we have to go as a lāhui
to solidify our educational hale, our pou kihi. We continue
on humbly, as ʻaʻaliʻi kū makani.

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Teaching Qualitative Analysis as Hoʻokuʻikuʻi or Bricolage

Julie Kaomea

To tell different stories, we need different research methods. (Kaomea 2003, 23)

The quote above is centered at the top of the syllabus for my doctoral course in qualitative data analysis at the University of Hawai‘i at Mānoa. As a Native Hawaiian educational researcher teaching qualitative analysis in a college of education at a mainstream university, I place this quote front and center to make clear from the outset the perspective that informs my teaching of the course. For centuries, Native Hawaiians, like other Indigenous and historically oppressed communities, have been studied by Western researchers whose claims, until recently, have been accepted without question and in many instances have led to our peoples’ continued oppression. However, now that growing numbers of Native Hawaiians and individuals from other Indigenous and historically marginalized communities are entering higher education and becoming researchers and teachers of research ourselves, the question that looms before us is, How will the research stories that we tell be different, or will they be different, from the stories previously told about us by Western research?

I begin my qualitative analysis course by suggesting that if educational researchers who are concerned with challenging oppression and promoting social justice want to tell different, and ultimately more liberating, stories about our school and communities, we may need to use different tools of analysis; for if we continue to use the same, dominant analytical methods, we may quite simply end up retelling the same, dominant stories. I then invite my students to join me in a semester-long, collaborative apprenticeship for qualitative research bricoleurs who aspire to tell both more critical and more empowering stories about the schools and communities in which we work and live. Working collaboratively within the framework of “research as bricolage,” we set out to assemble, explore and utilize multiple methodological and analytical tools with an emphasis on methods of analysis that are appropriate for emancipatory research in Indigenous and historically oppressed communities.

INTRODUCING RESEARCH AS BRICOLAGE

Our class introduction to the concept of research as bricolage (Levi-Strauss 1966) begins with a discussion of two contrasting images: 1) a photo of my nineteen-year-old neighbor’s set of tools, and 2) a photo of my father’s toolkit. My neighbor’s toolkit is a shiny, new, and meticulously organized mechanic’s toolkit. Jackson is a college freshman who lives with his parents and studies auto mechanics at the local community college. For his last birthday, his parents surprised him with a second-hand car and an elaborate toolkit with ratchets, wrenches and sockets organized systematically in sixteenth-inch progressions. When something in his car is in need of repair or maintenance, Jackson orders the necessary parts and reads the detailed instructions or the owner’s manual on how to fix it. Following the directions step-by-step, he applies his tools as indicated and his car is usually back to normal in no time.

My father’s toolkit, on the other hand, is a bricoleur’s toolkit. My father is an 84-year-old Native Hawaiian man who has been fixing things all his life. He’s what Hawaiians call a laukua, or jack-of-all-trades. Consequently, his toolkit is more varied than a mechanic’s toolkit, enabling him to accomplish a diversity of tasks. Like many Hawaiian families, my father’s family didn’t have a lot of money when he was growing up. Therefore, when things fell into disrepair, he learned to fix them using whatever tools he could find. For this reason, his toolkit isn’t fancy, shiny, or expensive. It’s simply an assortment of tools that he’s gathered through the years.
But my dad can fix just about anything with this toolkit: his car, his grandchildren’s bicycles, the toilets in the house, electrical wiring—even the kitchen sink! He didn’t go to school to learn how to do this, and he doesn’t spend a lot of money on tools or spare parts. He just uses his good intuition, his creativity, and whatever he has at hand to ho’oku’iku’i, or piece together a workable solution. After he repairs something, it may not look exactly as it had initially or work exactly as it used to, but it always does the job.

Another wonderful thing about my father’s toolkit is that, in addition to using his tools to fix things, he also uses them to build or create contraptions of his own. For instance, to this day, my brother and I have fond memories of tearing down the steep driveway of our childhood home in a wooden soapbox car with no brakes and minimal steering, which my father cobbled together using the wheels from our sisters’ old roller skates along with scraps of wood, a discarded hub cap, and a broom handle. Because my father’s toolkit doesn’t rely on a set of instructions, it allows him to be more creative in what he builds and repairs.

My qualitative analysis course was developed with these two contrasting toolkits in mind. I structure the course as a collaborative venue in which my students and I support one another in becoming research bricoleurs who strive to assemble and use analytical toolkits that are more like my father’s than my neighbor’s.

**BRICOLAGE IN HISTORICAL PERSPECTIVE**

The French word “bricoleur” refers to a handyman or handywoman who makes use of the tools available to solve a problem or complete a job. In *The Savage Mind*, French anthropologist Claude Lévi-Strauss (1966) used the term bricoleur to describe a jack-of-all-trades who is adept at manipulating and reworking a finite field of intellectual and/or material resources to carry out a varied set of tasks. More recently, Denzin and Lincoln (2000) have applied the concept to qualitative research and have likened qualitative researcher bricoleurs to quilt makers who employ an assortment of research strategies, methods, and techniques to develop new perspectives on old problems. When one approaches research as bricolage, decisions regarding which interpretive practices to employ are not necessarily made in advance. Instead, the choice of materials and methods are inspired by, and depend upon, the context. Moreover, if a research bricoleur needs to invent or piece together new tools or techniques, he or she will do so (Denzin and Lincoln 2000).

As Kincheloe (2008) asserts, the metaphor of research as bricolage is not designed to create “an elite corps of expert researchers . . . who deploy their authority over others by excluding them from the conversation about knowledge production” (127). On the contrary, research bricoleurs value diverse forms of knowledge, especially those knowledges that have historically been subjugated. They likewise value the abilities and insights of their research participants. By drawing upon a variety of methodological, epistemological, and cultural traditions—and seeking insight from the margins of Western societies and the ways of knowing of non-Western peoples—bricoleurs make previously repressed features of the social world visible and seek to challenge the hegemonic status quo.

Consistent with the logic of bricolage and its suspicion of grand theories and narratives, throughout my qualitative analysis course, my students and I employ theoretical frameworks and interpretive methods that are intentionally eclectic—mingling, combining, and synthesizing theories and techniques from disparate disciplines and paradigms (Kaomea 2000). Like the traditional Hawaiian proverb that advises, “E ‘ai i ka mea loa’a” (literally “Eat what is available” or more figuratively “Make do with what you can find”) we do not attach ourselves to any one theoretical perspective, but, instead, we “make do” (de Certeau 1984) with an assortment of interpretive tools that are suited to our particular analyses. While some of our tools are native or Indigenous (‘ōiwi), others are borrowed or foreign (haole).

**HO’OKU’IKU’I, QUILTING, AND HAWAIIAN RESISTANCE**

A number of Indigenous scholars are understandably skeptical of the emancipatory potential of Western tools and metaphors for research in Indigenous communities and argue instead for research rooted in strictly Indigenous ways of knowing (see, for instance, Richardson 2013). In my course, however, we acknowledge the Hawaiian proverb or ʻōlelo noʻeau that says “ʻAʻohe pau ka ʻike i ka hālau hoʻokahi,” (“Not all knowledge is learned in one school” or “One can learn from many sources”) (Pukui 1983, 24).

Hawaiians have a long and successful history of resourcefully adopting and adapting foreign tools and concepts to our own ends. After learning the art of quilting and sewing from American Calvinist missionaries, who upon their 1820 arrival in Hawai‘i endeavored to civilize and
domesticate the native women, Hawaiians employed the needle and thread for their own cultural expression.

While the missionaries sought to teach the natives to quilt and sew in order to introduce Hawaiians to “civilized” behavior and attire for women, Hawaiians began to use and adapt the tools and techniques taught to them by the missionaries to fashion their own style of quilts through which they voiced their Indigenous beliefs and reasserted their native identities. For instance, in the years leading up to and following the United States’ 1893 illegal occupation of the Hawaiian nation, the Christian motifs and icons that were originally taught to Hawaiian quilters by American missionaries were supplanted by images of Hawaiian flags and the Hawaiian coat of arms, which Hawaiian natives wove into their quilts as symbols of allegiance to an independent Hawaiian nation and resistance to foreign domination. There are accounts from this time period of Hawaiian families sewing Hawaiian flag quilts for their beds and asserting that they were born under the Hawaiian flag and intended to die under it (Hammond 1993). Through quilting, Hawaiians were able to express their loyalty and political protest in the privacy of their homes at a time when such public symbols were forbidden.

Likewise, in 1895, when Queen Liliʻuokalani was imprisoned in ʻIolani Palace and the Native Hawaiian population was petitioning for the return of the monarchy, the Queen and her companions created a magnificent, nine-panel silk patchwork quilt that simultaneously chronicled her ten months of imprisonment and protested the sequence of events that led to her illegal dethronement and arrest. With two Hawaiian flags sewn into every corner of the center square, and significant dates and symbols interspersed throughout, the quilt proudly bears the embroidered names of Liliʻuokalani’s supporters who remained steadfast in their allegiance to their queen and their sovereign Hawaiian nation (Kimokeo-Goes 2007). Thus Hawaiians took this established art form of American quilting and made it their own. Although fashioned from Western fabric, thread, and needles, these Hawaiian quilts evolved as expressions of Hawaiian resistance to Western domination and served as symbols of loyalty to their native identity and community.

COURSE CONTENT AND PEDAGOGICAL APPROACH 

Like the quilters who came before us, in my qualitative analysis course my students and I adopt and adapt tools and theories from a variety of sources to hoʻokuʻikuʻi, or stitch together, a rich tapestry of analyses that privilege Indigenous perspectives, expose and “speak back” to Western domination, and promote social justice and Indigenous self-determination. In the first half of the course we assemble our interpretive toolkits. We begin by reading studies by Indigenous and social justice researchers who apply multiple methods of analysis to the interpretation of interview transcripts, student work samples, and other qualitative texts. We then consider if and how these various tools could potentially inform our particular research projects within our respective communities. When students find tools employed in these studies that they think might be relevant to their current or future research, we read further to investigate the origins and possible uses of those particular tools. Consequently, our reading list is an emergent construction consisting of a myriad of theoretical, methodological, and applied readings along with relevant, illustrative pieces from contemporary literature and popular culture.

By the middle of the semester, we have accumulated an eclectic assortment of analytical tools, including juxtaposition (Kaomea 2000), defamiliarization (Shklovsky 1965), reading erasures (Kaomea 2003), rhizoanalysis (Deleuze and Guattari 1987), the Hawaiian process of mahiki, or peeling away (Pukui, Haertig, and Lee 1972), haʻi moʻolelo, or Hawaiian storytelling (Kaomea 2001), counter-storytelling (Delgado 1993), and so on. With our toolboxes overflowing with interpretive tools, we then progress to the second phase of the course, in which we put our toolkits to use as we assist one another in analyzing the qualitative data that we have been collecting independently outside of class. Each student selects a piece of qualitative data that he or she would like the class’s help in interpreting, and we work collaboratively to apply the analytical techniques that we have collected in our toolkits to assist one another in making sense of our data.

In preparation for this second phase of the course, I introduce my students to two moʻolelo, or stories, that serve as foundational metaphors or touchstones for us for the remainder of our time together. The first is the moʻolelo of Queen Liliʻuokalani and her faithful companions who worked collaboratively with the queen to create the majestic nine-panel protest quilt, which I referred to earlier. Throughout her imprisonment, Liliʻu’s loyal supporters stood by her side and quilted along with her, often adding pieces of their own garments to the quilt and embroidering.
their names in solidarity. At a time when Native Hawaiian voices of resistance were silenced and discredited, this collaborative quilt provided these women the rare ability to speak.

The second mo‘olelo that I share with my students is the story of my father and his “fix it” buddies. Whenever my father is stumped on a repair project, he phones my uncle and a couple of friends who come right over with their toolkits in hand. My dad explains the problem that he’s having with his car, the dishwasher, or whatever project he’s working on and then lets the group try their hands at fixing it. They take turns “looking under the hood,” share their thoughts about what might be wrong, and then roll-up their sleeves, get out their tools, and work together to come up with a solution. On other days, when his buddies need help and my dad gets “the call,” he packs up his tools and heads over to their place to return the favor. My dad and his buddies can spend hours working on each other’s repair jobs, and they seem to be learning a lot and enjoying themselves in the process.

The second half of our qualitative analysis course proceeds in a similar fashion, with each of us taking a turn at bringing in data that we are struggling with, or that we would like another opinion on, and the rest of us rolling up our sleeves, getting out our interpretive toolkits (or sewing kits), and helping each other bring out the stories that are embedded in our data. In the remaining weeks of the semester, each student has the opportunity to share his or her developing research project and request feedback from the class in two collaborative feedback sessions. The first session is typically more preliminary and exploratory (e.g., asking for classmates’ initial thoughts on an interview transcript or other piece of data), while the second session is more developed and refined (e.g., an oral presentation in which one shares the progress made in interpreting a transcript and asks the class for further feedback and suggestions). Through this collaborative approach, the students’ varied theoretical and methodological backgrounds are collectively brought to bear on their classmates’ respective research topics as each week the class turns their energies to coming up with useful ways of understanding the case in question. Working together in this collaborative research community, we aim to provide each other with new resources, new perspectives, and new ideas for telling new stories about these and other qualitative texts.

A PATCHWORK OF STUDENT RESEARCH PROJECTS

In examples that follow, I offer a patchwork of three student research projects that my class worked on over this past semester: three “panels,” if you will, of a much larger, collaborative class quilt. These three panels serve as concrete examples of the ways that students “make do” with the range of analyses and insights that are shared collaboratively amongst the class. Moreover, each panel is a bricolage in itself; a clever assemblage of interpretive tools and empirical materials that together provide us with new perspectives on old and enduring social, political, and educational challenges.

Panel #1: Reading Erasures and University Censorship of Hawaiian Community Artwork

At the time of her class data sharing, Haley Kailiehu, a second-year doctoral student and Native Hawaiian community artist was coming to terms with a traumatic incident in which portions of a beautiful on-campus community mural, which Haley thoughtfully designed and supervised to completion, had been censored and painted over by University of Hawai‘i staff members who originally approved Haley’s mural application in conjunction with an upcoming university arts festival. Haley had organized the community mural project to provide members of the Native Hawaiian community an opportunity to convey their aloha for the sacred mountain of Mauna a Wākea (also known as Mauna Kea) and express their opposition to the university’s involvement in the proposed construction of the world’s largest telescope at the mountain’s summit. (Because of its unique elevation and atmospheric conditions this sacred summit is the site for a number of Hawaiian cultural and religious practices that are conducted nowhere else in the world. It is also home to some of the most unique and fragile native plants and animals that are found nowhere else on earth.) Approximately one hundred Hawaiian community members and allies participated in the painting of the mural in protest of the telescope and the irreparable damage that its construction would bring to the mountain’s cultural and natural resources.

For her class data sharing, Haley brought in before- and-after photos of the mural. The first was a photo of the mural upon completion. Proudly flanked by its community artists, the mural features a stunning artistic rendering of the genealogical connection of Native Hawaiians to
this sacred mountain along with a written critique that asserts, “The University of Hawaii cannot be a Hawaiian place of learning [as stated in the University’s strategic plan] while leading the desecration of Mauna a Wākea.” The second photo of the mural was taken on the morning after the completion of the community mural project. In this photo, the portion of the mural that proclaimed the community’s message of resistance, along with chalked in statements of solidarity from other Indigenous Pacific Islander students, had been covered over with green paint and a hastily painted advertisement for the University arts festival.

For her course project, Haley chose to analyze this incident and the accompanying before-and-after photos through the application of the interpretive tool of reading erasures. In our earlier class discussions on interpreting erasures (Kaomea 2001; 2003) we considered how educational researchers who are committed to exposing oppression and recovering the voices and perspectives of Indigenous and historically marginalized people can move beyond the surface study of dominant texts and attend to situations, perspectives, and circumstances that have been literally or metaphorically buried, written over, or erased. We also explored how attending to erasures can enable educational researchers who strive for more complex and nuanced understandings of the colonialist and oppressive tendencies of schooling to delve behind familiar hegemonic surfaces and unveil the many masked and insidious ways in which various oppressions are reproduced in our schools and communities.

With her classmates’ support and assistance, Haley skillfully weaved the analytical tool of reading erasures with settler colonial theory to reveal the ways in which the literal erasure of the Mauna a Wākea mural reflects a larger, more insidious, figurative erasure of our native voices, our cultural practices, and our very existence in Hawai‘i’s settler-dominated society. By drawing a parallel between the settler university staffers’ desecration and erasure of the Hawaiian community’s words of protest on the mural and the settler state’s continued desecration and erasure of sacred Hawaiian lands and associated cultural and ceremonial practices, Haley succeeded in heightening the community’s awareness of settler colonial erasures and reignited a groundswell of student opposition to the proposed telescope.

Panel #2: Juxtaposition and Student Community iMovies

Anna Lee Puanani Lum is a Native Hawaiian graduate student in her fourth year of doctoral studies. She is also a classroom teacher at a Native Hawaiian-serving elementary school where students are bused in from various communities throughout the island. For her class data sharing, Anna Lee chose to analyze a series of iMovies, which were produced by her fourth-grade students in response to a social studies assignment that was intended to strengthen the children’s connections to the rich cultural history of the communities in which they live. Working in collaborative groups according to their moku (districts) or home communities, the students were asked to draw from traditional Hawaiian mo’olelo (stories) of their moku and oral history interviews with community kūpuna (elders) or long-time residents to share the cultural history of their community through the production of an iMovie.

In their initial analyses of the student videos, Anna Lee and her classmates used the interpretive tool of critical clues (Zizek 1991) to home in on one video in particular that seemed oddly uncanny or distinctively different from the rest. The video in question focused on the moku of Kona, which encompasses the land division from Moanalua to Kuli‘ou‘ou. In addition to being home to the children’s elementary school and a number of wahi pana (culturally significant places), the Kona district is also the location of downtown Honolulu and the tourist center of Waikīkī.

What Anna Lee and her peers found particularly intriguing about the iMovie that the students created for the Kona district was the group’s choice of Disney’s Lilo and Stitch soundtrack as the dominant background music for their video. The group’s use of music from this romanticized and exoticized Hawai‘i-based Disney comedy drama seemed antithetical to the assignment’s intention of encouraging the students to tell the traditional stories of their native communities in their native voices. In order to pursue this critical clue further, Anna Lee applied the interpretive tool of juxtaposition to read (or view) the students’ Kona district video alongside a Lilo and Stitch movie trailer. As our class had discussed in an earlier session, the interpretive tool of juxtaposition, or reading a text alongside an unlikely partner from another era or genre, can enable researchers to draw new insights from unlikely comparisons (Kaomea 2000).

Correspondingly, viewing the students’ Kona district iMovie and the Lilo and Stitch movie trailer side-by-side intensified Anna Lee’s awareness of the Disneyfied, tourist perspective...
assumed by the students’ video, which largely consisted of postcard views of Waikīkī tourist attractions, including high-rise hotels along the Waikīkī coastline, sunbathing tourists lounging on the sand at Waikīkī beach, and evening shots of swaying palm trees and hula dancers amidst an unnaturally pink Hawaiian sunset.

Using this tool of juxtaposition, Anna Lee became more acutely aware of the difficulty for Indigenous youngsters to truly know their native land and perpetuate the native stories of their communities in a settler colonial environment where our native landscape and historic sites have been overlaid and obscured by concrete, high-rise urbanization and mass tourist attractions while our traditional stories about these places have likewise been re-written and Disneyfied to better appeal to global consumers. This initial analysis has motivated Anna Lee to further explore how she might more effectively apply place-based instructional methods to better assist her students in peeling back these layers of obfuscation in order to recuperate and retell more traditional stories of their native communities from a native perspective.

Panel #3: Counter-Storytelling and Native Hawaiian Student Success in Higher Education

Michaelyn Nakoa is a Native Hawaiian graduate student in her fourth year of doctoral studies in educational psychology. She also works as the coordinator of Native Hawaiian student success in the department of student services at a local community college. In this capacity she monitors the academic progress of Native Hawaiian students and offers personal and career counseling, academic advising, and student workshops to enhance their academic success.

As a student success counselor, Michaelyn is all too familiar with the negative statistics regarding the plight of Native Hawaiians in higher education. For instance, Native Hawaiians consistently lag behind their non-Hawaiian counterparts in terms of academic preparation for higher education and college enrollment. Hawaiian students who do enroll in college are more likely than students of other backgrounds to leave after their first year. Of those who persist beyond the first year, their rate of retention until degree completion is lower than that of their non-Hawaiian peers, and those who do graduate take longer to do so (Balutski and Wright 2013).

Much of the current research on Native Hawaiians in higher education assumes a deficit-based perspective in which the educational experiences of Native Hawaiian students are described in terms of cumulative barriers or challenges that ultimately overwhelm the students’ ability to achieve their educational goals. Numerous studies, for instance, paint a picture of Native Hawaiian students who enter higher education with poor academic preparation and insufficient financial and/or family support and ultimately fail to thrive in the university environment. As Michaelyn suggests, while identifying the barriers to educational achievement is an important component of a comprehensive understanding of the Native Hawaiian experience in higher education, it is also a very limited perspective as it fails to include stories of Native Hawaiian student success.

Michaelyn aimed to reframe these conversations by considering Native Hawaiian students’ perspectives on their higher education journeys. With this intention in mind, for her class data sharing, she brought in her students’ “education plans,” which were written at the end of an introductory college success course that she teaches, along with students’ academic transcripts and longitudinal data acquired from students who remained in contact with Michaelyn and shared personal updates on their career trajectories. By applying critical race theory and counter-storytelling (Delgado 1993), along with the Hawaiian practice of ha’i mo’olelo, or “talk-story,” to her analyses of these various data sources, Michaelyn and her classmates were able to provide a more hopeful perspective on Native Hawaiians both within and outside of higher education.

Critical race theory departs from mainstream scholarship by emphasizing the importance of counter-storytelling as a methodological and analytical tool. Critical race theorists distinguish between majoritarian stories, or stories of those in power, which are a natural part of the dominant discourse, and counter-stories, or stories of those experiences that are not often told (those on the margins of society), which can serve as a tool for analyzing and challenging the majoritarian story. Thus, counter-storytelling is both a technique of telling the story of experiences that are rarely told and a tool for analyzing and challenging the majoritarian stories of those in power. Counter-stories challenge the perceived wisdom of those at society’s center and provide a context to understand and transform established belief systems (Delgado 1993).

Consider, for example, the case of one of Michaelyn’s former students, Kekoa. Kekoa is Native Hawaiian and the first in his family to attend college. A cursory look at
Kekoa’s university transcript suggests a majoritarian story of academic failure. After enrolling in Michaelyn’s introduction to college success course, Kekoa dropped out of school. A couple of years later he enrolled at another community college campus and dropped out there as well. He is currently not enrolled at any institution of higher learning.

As Michaelyn explains, on the basis of Kekoa’s transcript alone, the University would characterize Kekoa as personally failing to attain the goal of community college graduation and negatively impacting the statistics on Native Hawaiian student success. However, a counter-storytelling analysis that considers Kekoa’s transcript along with his narrative “education plan” and longitudinal data, which Michaelyn acquired through informal, talk-story conversations with Kekoa when he visited her a few years after dropping out of school, provides a more nuanced and optimistic account.

Several years after Kekoa dropped out of college, he stopped by to see Michaelyn at her campus office. He was working for a community organization, helping “at-risk” youth, which was exactly what he had stated as his career goal in his education plan. In fact, he was on campus that day because he was bringing these youth to the community college for a tour and to encourage them to pursue a college education. Thus, while the majoritarian story suggests that Kekoa did not succeed in accomplishing the college’s goal of graduation, the counter-story, based on his education plan and his current job of assisting at-risk youth in pursuing higher education, reveals that he is actually well on his way to meeting his personal educational goals and likewise helping others meet their educational goals as well. Instead of writing Kekoa off as another negative statistic, Michaelyn characterizes Kekoa’s story as an educational success story (both personally and as a Native Hawaiian) regardless of his lack of formal degree attainment. For while he may not have graduated from college, Kekoa is a testament to the fact that we can live fulfilling lives without a university credential; that we can live, learn, and serve others throughout our lives outside of the academy whether we choose to focus our efforts on the ‘āina (land), in the kai (ocean), or elsewhere in the community.

**CONCLUSION** Each semester, I begin my qualitative analysis course, as I began this article, by asking my students: How will the research stories that we tell be different, or will they be different, from the stories previously told about us by Western researchers? As the “panels” above suggest, my students answer with a rich tapestry of creative research projects that powerfully illustrate how the interpretive tools of collaborative analysis and ho’oku’iku’i, or bricolage, can shed new light on ongoing struggles for social justice and self-determination. Haley’s project demonstrates how attending to literal erasures can provide us with an entry to thinking about the many ways in which Indigenous peoples have been subject to erasure and attempts to eliminate our native existence. Her project also suggests that we can counter these erasures through courageous acts of Indigenous survival and resistance. Anna Lee’s project demonstrates how a focus on critical clues and juxtaposition can reveal contemporary reproductions of colonial representations of Indigenous peoples and can likewise inform future efforts to avoid the continual replication of dominant colonial imaginaries. Finally, Michaelyn’s project demonstrates how critical race theory, counter-storytelling, and the Hawaiian practice of ha’i mo’olelo, or talk-story, can be employed to challenge deficit models of contemporary Indigenous cultures and enable us to re-read and reframe stories of apparent failure (in higher education, for instance) as personal and community success stories.

Moreover, these student research projects simultaneously alert us to critical issues in Native Hawaiian struggles for social justice. The first study draws our attention to the need for preserving our sacred places; the second to the necessity of valorizing Native Hawaiian knowledge against Western tourist narratives; and the third to the importance of recognizing the value of occupations and activities that empower the self and the community, whether or not these activities involve certified schooling.

As the students’ tapestry of projects suggest, this approach of collaborative bricolage enables us to identify and challenge taken-for-granted assumptions (the invisible stitching, if you will) that are sometimes so engrained in our consciousness that we do not even “see” the dominant suppositions on which our schools and society are based. With these tools, we can produce research that calls attention to and interrogates power rather than reinforcing power (Tuck and Yang, 2014). We can challenge and counter misrepresentations of Indigenous people rather than
reproducing these representations. And, we can further sovereignty and social justice rather than inhibit it.

Granted, because my course does not offer a step-by-step framework for conducting research as bricolage, it is not always easy for some students to adopt this methodology. There are occasionally students who emerge from the course with a working toolkit that more closely resembles my neighbor’s rather than my father’s. In many cases, it is a matter of maturity. As these students grow, learn, and mature as researchers, their toolkits become more varied, and these young researchers who so assiduously clung to plans and dominant tools early on become more confident in working without a plan and in improvising and taking on new tools as they follow the interpretive clues to wherever they might lead. On other occasions, however, it may sometimes be the case that a student is so attached to dominant, hegemonic perspectives that he or she is initially unwilling or unable to employ tools that critically challenge this perspective. The student might, on the contrary, insist on sticking with tools that reaffirm his or her dominant, “commonsense” understanding of the world as the only “reasonable” one and may consequently reassert that dominance through the use of mainstream narratives and methodologies.

In these and all cases, I remind my students that research is not just about observing and recording, but is also about acting in the world (Kincheloe 2004), and I explain that ho‘oku‘iku‘i and bricolage are methods by which we can act responsibly towards the world through research. As these budding researchers depart from my course with their toolkits in hand, I challenge them to use their newfound tools to expose injustices, combat oppression, and bring “genuine change” (Lorde 1984) to their schools and communities.

ACKNOWLEDGEMENTS

Mahalo to Haley Kailiehu, Ann Lee Puanani Lum, and Michaelyn Nakoa for kindly allowing me to highlight their class research projects in this article


REFERENCES


ENDNOTES

1 Drawing from Smith (2012), I use the term “Western research” to refer to research that is informed by Euro-Western traditions of classifying and representing the Other and is inextricably linked to European imperialism and colonialism. As agents of colonial power, Western researchers “discovered,” extracted, appropriated, commodified, distributed, and controlled knowledge about Indigenous peoples. This tradition of Western research on Indigenous peoples continues in contemporary, postcolonial times, and is evident in research projects that convey a sense of Western superiority and an inordinate desire to bring “progress” to the lives of Indigenous peoples while effectively leading in their continued oppression. Contrastingly, “Indigenous research” refers to research by and for Indigenous peoples that is foremost concerned with issues of social justice. Indigenous research challenges Western research that misrepresents and essentializes Indigenous people. It strives for Indigenous self-determination while simultaneously creating spaces for Indigenous resistance, critique, and empowerment.

2 Throughout this article, my use of the reduplicated term “hoʻokuʻikuʻi” draws from Pukui and Elbert’s (1986) definition of hoʻokuʻi (to join, stitch, sew splice, unite) as well as Andrews’ (1865) and Andrew and Parker’s (1922) definitions of hoʻokuʻikuʻi (to unite, join together; unite by sewing; to splice; to extend or repair by adding pieces).

3 I requested and received permission to use the names of the three graduate students featured in the student examples. All other names in this article are pseudonyms.
Supporting Hawaiʻi’s Preservice Science Teachers in Designing Culture and Place-Based Instruction

Kirsten Kamaile Noela Mawyer

INTRODUCTION

Roughly a quarter of all public school students in the state of Hawaiʻi identify as Native Hawaiian or part-Native Hawaiian. This is the largest single ethnic group in local public schools and its proportional representation in our classrooms has been steadily rising over the last three decades (Kamehameha Schools 2014). As a kānaka ʻōiwi (native Hawaiian) teacher educator whose genealogy and personhood is both subtly and profoundly rooted in these islands, I firmly embrace the stance that it is my kuleana (responsibility) to ensure that the preservice secondary science teachers (PSTs) I prepare for licensure to teach science in the state of Hawaiʻi have the training and tools to develop and implement culturally appropriate and place-based science curricula and to provide learning opportunities for ʻōiwi students and their classmates in grades 6–12 that target ka mālama ʻāina (environmental stewardship) and ka wai ola (indigenous rights to self-determination and quality education) (Kaholokula 2014).

Because the College of Education (COE) at the University of Hawaiʻi at Mānoa (UHM) produces a significant portion of the Hawaiʻi State Department of Education’s new hires, one readily perceives the intense significance of the stakes for incorporating culture and place in teacher preparation. In the 2016–2017 school year (SY), graduates from teacher preparation programs at UHM’s CoE made up roughly 50 percent of Hawaiʻi-trained K–12 licensed teachers for the state (Hawaiʻi State Department of Education 2017). The Hawaiʻi Teacher Standards Board requires that all Hawaiʻi educator preparation providers—including teacher preparation programs at UHM’s CoE—must provide evidence that their candidates are prepared to incorporate Hawaiian language, history, and culture into their practice. As a secondary teacher educator at UHM, it has been inspiring and tremendously motivating to see how colleagues and peers have worked and are working towards this goal. And, the fact of the goal is heartening. However, inā e hoʻokō i loko o ka ʻoiaʻiʻo (if you give your word, you must fulfill it). Substantial opportunities remain to do more to prepare all preservice teachers, regardless of content area, to create intellectually safe cultural spaces and incorporate culture-based practices, such as pilina kaiāulu (Hawaiian sense of place), hōʻike (performances requiring multilevel demonstrations of knowledge and skills), mālama ʻāina, and kōkua kaiāulu (community responsibility) (Kanaʻiaupuni and Ledward 2013) with the goal of strengthening positive cultural identity development for kānaka ʻōiwi students.

As classrooms become increasingly ethnically and linguistically diverse (Kena et al. 2016), science reform documents including A Framework for K–12 Science Education (National Research Council 2012) and the Next Generation Science Standards (NGSS Lead States 2013) call for science teaching that expands all students’ understanding about natural phenomena and the world in which they live through meaningful participation in science both in and outside of the classroom. In thinking about how to prepare new science teachers for equity in Hawaiʻi, where NGSS has recently been adopted, it is essential to recognize that local public education has been profoundly shaped by the Hawaiian people’s history of dispossession, loss of language and culture, and subjection to settler colonialism (Tuck and Yang 2012; Goodyear-Kaʻōpua 2013). The charge to imagine what science education could and should be as we move vigorously into the future with our eyes on the past (Kameʻeleihiwa 1992) presents an incredible opportunity to prioritize kānaka ʻōiwi epistemologies and indigenous ways of knowing in classrooms throughout the state (Oliveira and Wright 2016).

At the same time that this national call for science reform was being acted upon elsewhere, the Hawaiʻi Board of Education developed Nā Hopena Aʻo (HĀ), a set of learner outcomes that stress ‘O Hawaiʻi ke kahua o ka hoʻonaʻauao
(Hawai‘i is the foundation of student learning) through a process of community dialogue and feedback. These HĀ learner outcomes (Lupenui et al. 2015) underscore that teacher preparation in Hawai‘i needs to equip preservice science teachers to implement NGSS while also promoting powerful science learning infused with Native Hawaiian values, language, and history.

In order to address issues of equity in Hawai‘i’s contexts, it is imperative that the teacher education programs at the UHM CoE increase preservice science teachers’ cultural competency (Ladson-Billings 1995, 2014). The driving goal of any necessary realignment would be to see that emerging educators are well and sufficiently positioned to do this work as community members. With this in mind, as I design coursework and field-based experiences, I grapple with the question: What kinds of pedagogical activities support PSTs in developing Native Hawaiian cultural competency and prepare them to design culturally sustaining and revitalizing science education?

PEDAGOGICAL ACTIVITY & LEARNING ARTIFACTS

The context for this design work is a sequence of four secondary science courses—science methods, observation practicum, student teaching, and residency seminar. These courses are required for undergraduate and post-baccalaureate PSTs in the final year of their secondary licensure program. Making diverse goals and motivations commensurable in pedagogical design work is not always easy and can often be intensely difficult. There are few ready-made solutions. However, I have been encouraged and energized by the recently emerging Ambitious Science Teaching (AST) framework (Thompson, Windschitl and Braaten 2013). One of the central tenants of ambitious science teaching is to attend to issues of equity across ethnic, racial, class, and gender divides. My hope has been that by asking PSTs to use this framework as a tool for planning for engagement with important science ideas they will incorporate language, literacies, and cultural pluralism (Paris 2012; Paris and Alim 2014) sensitively attuned to Hawaiian and Hawai‘i contexts into their units. Furthermore, I hope that using a model AST unit that incorporates ʻōlelo Hawai‘i (Hawaiian language), ʻāina (land), kanaka ʻōiwi (Native Hawaiian) epistemologies, and focal sense of place will inspire my PSTs to embrace or perceive the possibility and potentials of doings so as well.

The pedagogical activity that I have been iteratively developing and implementing over the last three years challenges PSTs to design a place-based unit of instruction. The parameters of the assignment are to create a unit that engages secondary science students in making sense of a real-world phenomenon using an anchoring event and essential questions specific to their local-context, which is of course Hawai‘i but could scale down to a specific moku (island), ahupua’a (traditional land division running from uplands to the sea), or other locally significant place. I scaffold this assignment by teaching a place-based Ambitious Science Teaching unit on nā pō mahina (phases of the moon) framed by Native Hawaiian culture, language, and epistemology. The implicit intentionality of this learner-based activity is to provide a model of a unit that marries culturally sustaining and revitalizing pedagogy (McCarty and Lee 2014) and pedagogy of place (Gruenewald 2003) by drawing on Native Hawaiian cultural competencies including dynamic linkages between social phenomenon (such as time keeping) and cultural knowledge (such as Indigenous expertise or knowledge about processes in nature such as the biological processes of local flora and fauna) through engagement with the lunar calendar.

In the wake of PSTs responses to my modeled AST unit, I have been intrigued by the ways in which the units they design reflect different types of cultural competency. For example, one PST’s unit employed ecological culture by using endemic Hawaiian honeycreepers to engage students in thinking about natural selection. Another leveraged local culture when they used reef rash, the result of a surfing wipeout on the Northshore, to engage students in thinking about mitosis. A third directly leveraged grounded Hawaiian culture by using the traditional practice of cooking in an imu (earth oven) to engage students in thinking about properties of matter and conservation of energy.

THEORY OF ACTION

This pedagogical activity of iterative design around nā pō mahina—intended to facilitate an impactful transformation of my PSTs in such a way as to better align them with culture- and place-based learning pedagogical expertise and commitments towards their future students—sits at the intersection of Culturally Relevant Pedagogy [CRP] (Ladson-Billings 1995a, 1995b, 2014), Culturally Sustaining Pedagogy [CSP] (Paris 2012; Paris and Alim 2014), Culturally Sustaining/Revitalizing Pedagogy [CSRP] (McCarty and Lee, 2014)
and Pedagogy of Place (Gruenewald 2003) (see figure 1). My theoretical framework builds on Ladson-Billings’ premise that linking school and culture in ways that are culturally relevant can benefit the academic success of students who have been traditionally marginalized in school settings (1995a, 1995b) as is the case with ōiwi students.

Specifically, my approach adopts three pedagogical domains as fundamental to teaching and the design of learning 1) academic success and intellectual growth; 2) cultural competency—honoring one’s personal culture as well as gaining knowledge and fluency in other cultures; and 3) sociopolitical consciousness—utilizing what is learned in the classroom to examine and take action on real-world problems (Ladson-Billings 1995a, 1995b; Ladson-Billings 1995a, 1995b, 2014). I am also motivated by the way in which Paris and Alim (2014) call into view the idea of cultural relevancy positing that in practice it can become a justification for learning about the linguistic, literate and cultural practices of a community versus accepting them unreflectively as normative. For instance, the frequent distillation of Hawaiian culture into glossy posters of ‘ōlelo Hawai‘i featuring key terms such as pono (righteousness) or aloha (care) with no real context for making these culturally significant words meaningful in classroom activities and learning is an obvious example of a seemingly culturally relevant pedagogical move that has been emptied out of actual content. Paris (2012) proposed the need to go beyond cultural responsiveness and relevancy via what they call culturally sustaining pedagogy that actively strives to nurture and sustain linguistic, literate and cultural pluralism of traditional marginalized students in order to democratize education. McCarty and Lee take this one step further by suggesting that CSP can be used to confront colonizing influences by attending to “asymmetrical power relations and the goal of transforming legacies of colonization” (2014, 103) through the revitalization of language, and community-based accountability. Furthermore, Gruenewald (2003) argues that places are inherently pedagogical and that place-based education must address shortcomings of conventional schools including “increasing the range of opportunities for human perception and experience, examines the interrelationships between culture and place, understanding how spatial form are embedded with ideologies an reproduce relationships of power, appreciating the diversity of life on the margins attending to the health of nonhuman beings and ecosystems and participating in the process of place making for living well” (646).

Together the insights coming out of these three frameworks carve out a space of possibility for implementing high quality science instruction which is well aligned to Hawaiian students’ community and culture. It seeks to do so in a manner that offers material affordances for enhancing student engagement, excitement, and academic success imagined broadly in terms of learner outcomes. And it seeks to do so in a manner that maps or makes perceptible natural phenomena through both indigenous and western scientific lenses.

***IMPLICATIONS*** While many of the PSTs I have taught over the last three years designed units around anchoring events and essential questions framed by a local-context, to date only one has really leveraged Hawaiian culture in their planning and instruction. This PST was kanaka ‘ōiwi and drew on existing cultural competency through community membership, non-program university coursework such as Hawaiian studies, existing language competency, and access to significant cultural resources in designing their unit. The takeaway is that as an instructor I
need to do more to create assignments that require PSTs to explicitly connect ʻōlelo Hawai‘i (Hawaiian language), ʻāina (land), kanaka ʻōiwi epistemologies through huaka‘i (field learning journeys), and nuanced and highly informed kanaka ʻōiwi sense of place with community action that benefits curriculum development (Chinn 2006). In the next iteration of this assignment, I plan to ask students to use ʻōlelo no‘eau (Hawaiian proverbs) (Pukui 1983), many of which speak to and illuminate natural phenomena (Oliveira 2014) in conjunction with disciplinary core ideas from NGSS (NGSS Lead States 2013). And, I continue to question how I can dive deeper into our culture of place to provide ever more purchase for PSTs thirsty to align science education with community.

REFERENCES


Over the past forty years, considerable attention and funding has been spent to improve the health status of Kānaka ʻŌiwi. While gains have been made, Kānaka ʻŌiwi continue to experience an average life span ten years shorter than that of the general population (Wu et al. 2017). This is caused in part by non-communicable diseases such as diabetes, stroke, and cardiovascular diseases that affect Kānaka ʻŌiwi at significantly higher rates than the general population (Native Hawaiian Databook 2017). Coupled with mental and behavioral health conditions such as depression, anxiety, and substance abuse, there are multiple health needs that require attention to improve the health of all Native Hawaiians throughout the lifespan.

In addition to these physical and mental health factors, there are systemic barriers to achieving health equity. “The social determinants of health are the conditions in which people are born, grow, live, work and age. These circumstances are shaped by the distribution of money, power and resources at global, national and local levels” (World Health Organization 2017). The World Health Organization (WHO) (WHO 2017), the United States Department of Health and Human Service’s Healthy People 2020 (US DHHS 2014), and the Centers for Disease Control and Prevention (CDC) (CDC 2017b) all recognize the influence of social determinants of health on individual and population health outcomes, more so than genetic disposition or medical care. Examples include early life experiences, education, employment and working conditions, food security, housing, income and its distribution, social exclusion, and public safety issues (DNHH 2017).

It is hypothesized that continual disparities in these health statistics are due to wide-ranging determinants of health that mitigate the ability of individuals to achieve control over lifestyle changes required to prevent or manage chronic diseases. For example, in comparison to the general population in Hawai‘i merely 19.9 percent of Native Hawaiian adults have one (or more) person(s) they think of as their personal doctor or primary care provider (PCP); 10.9 percent of Native Hawaiian adults needed to see a doctor but could not because of the cost within the past twelve months; and 36.9 percent of adult deaths between 20–29 years of age were Native Hawaiian. These statistics are linked to other social factors which push and pull on quality health care access and inequitable health status in the state. This includes the fact that 69.0 percent of admissions to the Hawai‘i Youth Correctional Facility were Native Hawaiian; or only 16.4 percent of Native Hawaiians aged 25 years and over have a bachelor’s degree or higher; or 20.5 percent of Native Hawaiian households received Supplemental Nutrition Assistance Program (SNAP) benefits in 2013 as compared to 11.3 percent of households in the state. Native Hawaiian health is concretely linked to social circumstances determined by education, incarceration, and socio-economic status as underscored in the disparate statistics presented (Office of Hawaiian Affairs 2015, 2017).

While it is clear that achieving health equity will require much more than access to primary care, in the United States, the majority of public health funding from the Centers of Disease Control and Prevention has gone towards health services rendered to the individual (patient) by the physician (provider) (CDC 2017a). If we are interested in reaching the 4/5’s of Native Hawaiians who do not currently have a PCP and intervene on a structural level on the social determinants of health, it is necessary to create a new generation of health workers who see their work as going beyond just direct health services. Health care would then become the kuleana of a much larger workforce and the increased likelihood of health equity would be
within reach. To this end, Nā Limahana O Lonopūhā Native Hawaiian Health Consortium (NLOL), a group of leading executives, health scientists and practitioners, and community experts, sought to redefine health beyond the absence of disease and inclusive of the traditional concept of mauli ola. Collectively, we sought to create tools that would engage young minds and envisioned a health education strategy that would utilize a culturally-based health equity curriculum designed to be multifaceted and implemented anywhere from middle school to graduate school. By introducing these social determinants of health concepts and empowering individuals to impact their own health at an early age, we are hoping to change the trajectory of health for the next generation of Kānaka ʻŌiwi and their families.

The purpose of this article is to describe an initiative that addresses intergenerational health disparities as a public health crisis and mobilizes experts throughout Hawaiʻi in a call to action to implement large scale interventions that will create structural shifts to achieve health equity and social justice. The authors will describe the initiative’s three-pronged approach involving collaborative leadership, a strong research base and applied health framework as requisite conditions for developing a social justice curriculum as a method of addressing the determinants of Kānaka ʻŌiwi health, and realizing mauli ola.

**BACKGROUND** Nā Limahana O Lonopūhā began (2011) in 2010 as a consortium with a shared vision to leverage organizational strengths as a collective to amplify existing efforts to improve the health outcomes of Native Hawaiians through strategic collaboration. Its name evokes the spirit of Mauli Ola (Hawaiian deity of health and life) and views health through a traditional Hawaiian lens that includes the necessity of positive mana (spiritual power) in confronting contemporary health issues such as health disparities and inequity. Guided by this genealogy and a depth of practice-driven expertise in the ancient Hawaiian health system and traditional Hawaiian healing professions known as Ka ʻOihana Mauli Ola, NLOL activated Hawaiian leadership to integrate those unique values into conventional systems of health care delivery throughout Hawaiʻi. It stimulates ancient forces that built a collaborative structure of balance and well-being focused on preventive and acute care found throughout the history of Hawaiʻi and embedded in the legacy of all Native Hawaiians (Crabbe and Fox 2016)

Relationships among the healing professions are common pillars in traditional Hawaiian healthcare. This value is found in Hawaiian moʻolelo (stories, history) amongst two particular gods, Kamakaokūkōa’e and his younger brother Kamakanuiʻāhaʻilono. Together they symbolize the customary balance to illness and healing in Native Hawaiian health (Chun 1986). The brother Kamakanuiʻāhaʻilono meets his student and protégée Lonopūhā and trains him in the disciplines of healing. This passing of knowledge, skill, and practice transfers from Kamakanuiʻāhaʻilono to Lonopūhā, who receives his education in Hawaiian healing through hoʻonaʻauao (to educate). Lonopūhā’s proficiency in assessment and ingenuity in restorative treatments was famed throughout Hawaiʻi. His method became the basis for all healing practices that rely on addressing both physiological and metaphysical forces of Mauli Ola. Generations perpetuated the Lonopūhā order of kāhuna (priestly specialists), during which Kānaka ʻŌiwi enjoyed healthy lives, bountiful land divisions, and a prosperous society. Cultural research and moʻokūʻauhau (genealogy) indicates that descendants of Lonopūhā were engaged in a pedagogy that established wellness within individuals, families, and larger communities of kauhale (group of houses).

NLOL internalizes this moʻolelo as an asset that motivates action in culturally responsive ways. One of the ʻōlelo noʻeau (Hawaiian proverbs) that guides NLOL is “No kahi ka pilikia, pau a pau, When one is in trouble, all [give aid]” (Pukui 1983, ON 2332). Today, we look to these cultural strengths and the resilience of Kānaka ʻŌiwi specialists to rebuild Native Hawaiian health in the twenty-first century while addressing health disparities. Thus, the name of this consortium honors those industrious leaders committed to the philosophy of Lonopūhā as a Hawaiian best practice in traditional Hawaiian medicine and health.

**A collaborative framework for kānaka ʻōiwi health** During its inception, NLOL outlined several ways in which the member organizations could work together to address the three hierarchical layers (primary, secondary, tertiary) (see Figure 1) of systemic change needed to reclaim Native Hawaiian health. This approach was envisioned to act on multiple levels of the health care system simultaneously to improve Native Hawaiian health outcomes overall.

Operationalizing that approach took a diverse group of providers. As such, the consortium comprises private,
non-profit, state, academic, community health centers, and community-based providers with direct and indirect services throughout Native Hawaiian communities. It currently has fourteen member organizations with voting rights and privileges as outlined in its governing documents as a 501(c)3 non-profit organization. Creating a Native Hawaiian health network of partners is our chosen strategy to generate sustainable solutions by combining distinct interests and resources across the membership. The combined sectors of the consortium and current membership are included in Table 1.

A POLICY-APPROACH TO SOCIAL JUSTICE

Social justice describes a state of equity in which all members of society have equal access to inalienable rights and self-determination (Kaholokula, Nacapoy, and Dang 2009). Within the context of the social determinants of health, social justice is achieved through realization of ‘health for all.’ The social determinants of health are typically conceptualized as a river or ‘stream’ model (Adelman 2007). The stream model shows how ‘upstream’ factors, such as social and economic status, impact ‘downstream’ outcomes of health equity. In Hawai‘i, access to upstream determinants of health is highly politicized as depicted in Figure 2.

Kaholokula’s Social and Cultural Determinants of Health model looks beyond the intermediary determinants in the stream model both to the flow of water throughout our watershed (Browne, Mokuau, and Braun 2009) and to impacts on an intergenerational basis. Socioeconomic and sociopolitical determinants are structural, political factors precipitated by historical context. Depopulation and dismantling of native practices and institutions have had a direct, intergenerational impact on health equity. The struggle for self-determination and perpetuation of native rights, institutions, culture, and societal values as well as resistance to policies that present barriers to Native Hawaiian health are policy-driven efforts to restore flow or social justice (Kaholokula 2017).

Consistent with longstanding strategies for self-determination, the consortium seeks to work with federal stakeholders in the United States government. Remaining actively engaged with decision makers in Washington DC is critical to upholding the reauthorization of the Native Hawaiian Health Care Improvement Act (NHHCIA), originally signed into law by President Ronald Reagan in 1988. It established the current structure for federal funding and existing Native Hawaiian Health Care Systems in the state of Hawai‘i. Specifically, it codified a declaration of Congressional policy regarding Native Hawaiian health within the context of the special legal and political relationships between Native Hawaiians and the federal government. Therefore, all federal policy towards Native Hawaiian health is framed by the NHHCIA, especially its
A key strand are tax exempt 501(c)(3) organizations dedicated to community outreach services, program development, and independent research. Papa Ola Lōkahi (including 'Imi Hale, Native Hawaiian Cancer Network) adds to our dynamic by advocating for, initiating, and maintaining culturally appropriate health strategies through physical, mental, and spiritual health avenues. I Ola Lāhui serves Native Hawaiians and other medically underserved groups predominantly in rural Native Hawaiian communities.

The Office of Hawaiian Affairs (OHA) is committed to addressing chronic disease rates among Native Hawaiians political Advocacy. Partnerships with the Hawai‘i State Department of Health (HDOH) and Hawai‘i State Department of Human Services (HDHS) make the best use of local resources in positively impacting chronic disease prevalence and incidence rates among Native Hawaiian adult males and females, children, and adolescents.

Scholarly organizations support formal education, preeminent scientists, and professional research capacity. Within the University of Hawai‘i at Mānoa our partners include the state of Hawai‘i’s only medical school, the John A. Burns School of Medicine’s Department of Native Hawaiian Health, and the Myron B. Thompson School of Social Work, one of the premier schools of social work in the Pacific-Asia region. Further, we incorporate Chaminade University, a private institution serving high proportions of Native Hawaiian undergraduate and graduate degree-seeking students.

The next major strand is supported by private, self-sustaining organizations, including nonexempt charitable trusts. The Hawaii Medical Service Association (HMSA) is Hawai‘i’s largest private health insurance entity with a commitment to addressing Native Hawaiian health through their foundation. The Queen’s Health Systems/Queen’s Medical Center serves as both Hawai‘i’s largest private hospital and the leading medical referral center in the Pacific Basin.

Community Health Centers Balancing our consortium are community health centers such as the Kōkua Kalihi Valley Comprehensive Family Services (KKV), Wai‘anae Coast Comprehensive Health Center (WCCHC) and Waimānalo Health Center (WHC) who provide comprehensive primary medical care services at affordable costs via commitment to transforming the way our communities reach health care programs and providers.

Table 1. Nā Limahana O Lonopūhā Native Hawaiian Health Consortium Member Organizations and Types.
Mohala i ka wai, ka maka o ka pua
Flowers thrive where there is water, as thriving people are found where living conditions are good.

Figure 2. Kaholokula’s Social and Cultural Determinants of Health (2017)

declaration of policy (Crabbe et al 2015). “In furtherance of the trust responsibility for the betterment of the conditions of Native Hawaiians, the United States has established a program for the provision of comprehensive health promotion and disease prevention services to maintain and improve the health status of the Hawaiian people.”

In terms of health equity and social justice, the NHHCIA is significant for two reasons: 1) Congress declared that raising health to its highest levels is part of its special legal and political relationship with Native Hawaiians; and 2) it advocates for Native Hawaiian health as a clear statement of political imperative to reference when advocating for congressional policy. NLOL seeks to support collaborative partnerships that will perpetuate this work with major federal health agencies under the U.S. Department of Health and Human Services (HHS), to include the CDC, Health Resources and Services Administration (HRSA), National Institutes of Health (NIH), the Office of Minority Health (OMH), and other divisions as applicable to maximize improved health opportunities and benefits for Native Hawaiians.

Cultural determinants of kānaka ‘ōiwi mauli ola.
In 2014, the Office of Hawaiian Affairs (OHA) spearheaded advocacy efforts to functionally mobilize the social determinants of health across state agencies in Hawai‘i. HB1616 was introduced during the twenty-seventh legislature and passed as Act 155, amending the Hawai‘i State Planning Act (HSPA) and “modernizes the state planning act objectives to reflect best practices for health policy” (Ostrowski and Fox 2016). Act 155 is an example of a successful legislative effort for Native Hawaiian/ Pacific Islander social determinants of health by amending HSPA as a policy-setting document to improve state planning, increase government effectiveness, and improve coordination among different agencies. By utilizing a Kānaka ‘Ōiwi determinants for mauli ola framework, Act 155 set the tone for NLOL to implement their policy approach to social justice locally in the state of Hawai‘i to mirror the NHHCIA.

NĀ POU KIHI: KĀNAKA ‘ŌIWI DETERMINANTS FOR MAULI OLA
With its structure and methods set, the group asserted its need for a set of values to serve as cornerstones for its activities and
to be managed by functional working groups. In 2012, NLOL created a logic model utilizing Kaholokula et al.’s Nā Pou Kihi framework (2009) with aspirational outcomes addressing each pou kihi to guide the consortium’s strategic plan. The “pou kihi” refer to the corner posts within a traditional Hawaiian hale (house). These corner posts functionally secure the foundation of the house (its kahua) to the walls or sides (its paia) and thus support the kaupoku (roof). A description of optimal Kanaka ‘Ōiwi health strategies and examples under each pou kihi are described in Table 2.

Activities of the consortium are strategically aligned with and governed by the pou kihi. The next step in the initiative was to create a robust curriculum that engaged students across health professions in the process of learning this information while integrating their understanding with a personal worldview (Chung-Do et al. 2016).

**Approach and methodological processes: Toward a social justice curriculum**

Once the consortium was convened, NLOL approached the Secretary of Health and Human Services (HHS) to share the logic model and encourage consideration of NLOL as the lead organization for Kanaka ‘Ōiwi health in the state of Hawai‘i. Funding requests included a position to represent the interests of Native Hawaiians with HHS as well as ongoing funding for NLOL. The suggestion was also made for the creation of two unfunded positions, one to serve as the advocate for Kanaka ‘Ōiwi in the continental United States as well as one to advocate for Kanaka ‘Ōiwi in the state of Hawai‘i. Acknowledging these requests, the HHS Secretary suggested meeting with the OMH to discuss possible collaboration as well as funding for the consortium.

During these discussions, OMH suggested that NLOL work with Atlas Consulting and the Stanford University School of Medicine to adapt the Youth Science Program’s Public Health Advocacy Curriculum (PHAC) for use in Hawai‘i. PHAC had been developed as part of the National Partnership for Action’s Partnership for Youth: Health Education for a New Generation (yNPA). This initiative was designed to begin the discussion of health disparities with middle and high school students. The goal of the curriculum, “is to familiarize youth with the concept of the social determinants of health, the challenges to good health, opportunities to improve health, and positive actions that lead to better personal and community health” (OMH 2016). At that time, OMH was looking for partners to implement the existing curriculum in community settings to “prepare young people to become future leaders and practitioners by educating them about health disparities and the social determinants of health; and engage youth in health equity work” (OMH 2016).

The consortium members saw this collaboration as a tremendous opportunity, anticipating that a quality product could generate sustainable funding for NLOL. A subcommittee was developed to create a culturally tailored adaptation of PHAC for Hawai‘i’s population with the intention of utilizing these lessons within the Kanaka ‘Ōiwi community. Those chosen for the curriculum committee offered backgrounds in medicine, psychology, sociology, healthcare administration, and public health. The process of adapting the curriculum involved adding a module on historical context to include the intergenerational impact of colonization and disruption of Native Hawaiian health and mauli ola as formative social determinants.

**RESULTS**

This paper presents the first in a series of efforts to create a social justice curriculum to address the determinants of Kānaka ‘Ōiwi health. Future publications will address the adaptation, implementation, and evaluation phases that are currently under way.

**Phase 1. Cultural tailoring of PHAC**

An adaptation matrix was developed to outline Stanford University’s original curriculum table of contents so that any adaptations made stayed true to the original content. Individual activities were tailored to local issues, including water rights, Hawaiian language revitalization, and food sovereignty, as well as cultural literacy to teach these issues as social determinants of Kanaka ‘Ōiwi health. As this topic is generally missing from the health workforce training, the aim was to create content appropriate for undergraduate and graduate students, especially those studying public health, social work, nursing, and medicine. Additional modules and activities focused on behavioral health and lifestyle choices as these align more to the disparities in Hawai‘i such as incarceration (Patterson, Uchigakiuchi, and Bissen 2013) and acculturative stress (Kaholokula et al. 2008).

Based on the adaptation matrix, a literature review was conducted to catalog existing curricula written by experts in comparable areas of Hawaiian health. These experts were NLOL members, their mentors, and leaders in the Hawaiian health movement mobilized by the NHHCIA.
Sixteen curricula were identified by the literature review as resources to draw from when developing new activities within the lessons. The curricula came from a wide-range of disciplines (criminal justice, history, dietetics, public health) and a variety of sources developed in Hawai‘i. Key components from the curricula were identified for each module including content experts, case studies, activities (didactic, experiential, problem-based/place-based/project-based), and Hawaiian and English translations.

Some of the curricula lent themselves well to adapting PHAC content such as “Lesson Two: Food Availability, Obesity, and Diabetes” and Hele Mai ‘Ai on the traditional Hawaiian diet (Odom 1998). This is because the traditional Hawaiian diet has been proven an effective means of weight loss. However, this also raised new issues (Fujita, Braun, and Hughes 2004). Because of the dismemberment of traditional Hawaiian food systems, market availability of traditional Hawaiian foods is extremely limited (Yamashiro and Goodyear-Kaʻōpua 2014), and so it is an impractical solution for our future health care workers to potentially prescribe to patients. Therefore, consulting with the curriculum writers for Hele Mai ‘Ai as content experts is a critical component of the adaptation process. With their direction, we have been able to incorporate career-long expertise in overcoming significant barriers to health and wellness in our adaptation. For example, in this lesson, we learned that students need to promote patient engagement with their community food system if they want to incorporate...
principles of the traditional Hawaiian diet in their lives. Ultimately it was found that community engagement activities offered in “Lesson Five: Perceiving Communities Through a Public Health Lens” would be needed across lessons to further bridge the concepts of health and wellness as the absence of disease and achieving mauli ola.

Other curricula that presented downstream challenges such as “Lesson Four: Smoking, Drinking, and the Media” would require more significant adaptation based on upstream causes such as disparities in incarceration addressed in *E Holomua me ka ‘Ike Pono (Go Forward with the Correct Knowledge): Hands-on Curriculum Offering a New Perspective for Prisoner Reentry* (Keahiolalo-Karasuda 2008) and acculturative stress that can lead to smoking and substance abuse (Kaholokula et al. 2008). Remaining lessons such as “Lesson Three: Environmental Hazards and Regulatory Measures” would require more in-depth consultation with content experts as there are no existing curricula despite considerable expertise among NLOL members. These efforts will be explored more deeply in future phases of the project.

**Phase Two. Material review**

Reviewing PHAC one module at a time, the curriculum committee quickly became aware of the negative biases present throughout the content, starting as early as the cover art (see Figure 3). The image of a school bus veering off the road about to crash into the river conveys a population at risk and unable to alter their course. Even something as simple as this river scene holds very little cultural or environmental relevance for Kānaka ʻŌiwi at best and at worst reinforces fatalism exacerbated by the health disparities discourse.

The curriculum committee decided that the cover art should represent a balance of health and well-being from a Kānaka ʻŌiwi experience. Concurrently, a mural depicting cultural and historical trauma on one side, and the healing that can occur through reconnection to the strength and vibrance of ‘āina, relationships and spirituality on the other (Meyer 2016), was being displayed in the lobby of the University of Hawai‘i John A. Burns School of Medicine. The mural, ‘Āina Aloha, by Al Lagunero, Meleanna Meyer, Harinani Orme, Kahi Ching, Carl Pao, and Solomon Enos, generated positive discussions about the social determinants of Kānaka ʻŌiwi health and seemed the perfect choice to replace the existing PHAC cover art.

**CONCLUSION**

**Barriers and challenges**

For this curriculum project, the most significant limitation was lack of resources. Although the curriculum committee met consistently over four years, the lack of existing curricula meant that a considerable amount of time and funding was needed to adapt and refine the content. The adaptation plan emphasized replacing language that further solidified the negative, disparate, and dehumanized stories of health with stories of reclaiming the health of our ancestors. For example, a partnership with the editors of *The Value of Hawai‘i 2: Ancestral Roots, Oceanic Visions* (Yamashiro and Goodyear-Kaʻōpua 2014), a collection of essays by practitioners and researchers both within and beyond the health care system, was formed and as a means to use the stories as teaching pathways to health equity.
was needed from all members to fulfill the adaptation plan with integrity to NLOL's guiding principles and Nā Pou Kihi. The curriculum committee determined that this necessitated hiring a curriculum writer and editors, as well as funding to pay content experts to ensure that a high-quality curriculum was produced to fulfill the need identified by this phase of project.

As the project went on, communication with OMH became strained by multiple issues that made working collaboratively with federal agencies more challenging. The curriculum committee created a budget for the adaptation and asked for financial support from OMH which was not acknowledged. As typically happens with native communities, OMH suggested that the content experts (cultural practitioners) could act as consultants to the project with no compensation. A mutual understanding of goals and objectives was difficult to develop, due in part to inconsistency in scheduling discussions when all parties were available.

**Successes and opportunities**

Following these challenging interactions, the curriculum development took on a new direction. It was no longer about the adaptation of a mainstream curriculum as a means to procure funding. It became a much larger product that resembled PHAC less and less. The curriculum was envisioned not only within middle, high school, college, and graduate school, but as continuing education for current professionals who interact with Kānaka ʻŌiwi through their practice. As a means of enforcement of Act 155, the curriculum committee resolved to create a curriculum that will provide our current and future health care workforce with the tools to address the history of Kānaka ʻŌiwi health that NLOL practitioners have always known to be in backdrops of every patient/physician interaction but have never been addressed.

**Future directions**

Currently, the curriculum has been completed and is under review by editors and content experts to ensure that the final product is an accurate representation of the project goals and ‘ike (knowledge) shared. The next step will be implementation of the curriculum in a pilot project to test the ease of use in a variety of settings and the acceptability of the final product in a real-life setting. It is the hope of NLOL that this social justice curriculum will become a foundational piece of health education programs across the state and therefore contribute to the development of an increasingly relevant health care workforce with a goal of realizing mauī ola.

**References**


I Ola Kohala is an educational pilot project that strengthens opportunities for middle and high school students in North Hawai‘i to explore opportunities in higher education and health professions through strengthening cultural identity and civic responsibility. The program is also focused on delivering quality rural health education for health professions students, including pharmacy students from the University of Hawai‘i at Hilo Daniel K. Inouye College of Pharmacy (DKICOP) and medical students at the University of Hawai‘i at Mānoa John A. Burns School of Medicine (JABSOM). The project’s purpose is to strengthen the pipeline for local students to pursue higher education and consider careers in health and promote physician retention in North Hawai‘i by connecting with the medical community at JABSOM. Designed and funded by the medical school’s Department of Native Hawaiian Health’s Native Hawaiian Center of Excellence (NHCOE), the project worked closely with community partners to develop an educational curriculum that enabled participants to better understand the critical connection between cultural traditions and the importance of higher education as it relates to health concerns within their community. All activities took place in the Kohala district to strengthen participants’ sense of place and nurture the practice of aloha ‘āina.

The long-term goals of the I Ola Kohala project are to provide participants with connections to resources that further their education and potential to pursue careers in the health professions, increase the number of medical student experiences in North Hawai‘i, and empower the Kohala community to build educational pathways to promote students’ educational success. By having medical students serve as role models for the middle and high school participants, medical students help to generate student interest in medical careers while learning the rewards, strengths, and beauty of the people of Kohala. Our hope is that these types of programs will allow physicians in training to learn about rural communities and may potentially influence their desire to provide health care for underserved populations. As one of JABSOM’s top priorities, eliminating the health care workforce shortage...
faced by rural communities may be possible through educational models that help to grow future health care providers from rural areas who are more likely to return to practice in their home communities (University of Hawai‘i Foundation 2014, p. 3).

**NĀ POU KIHI FRAMEWORK** Essential to program development within the Department of Native Hawaiian Health (DNHH) and Native Hawaiian Center of Excellence (NHCOE), it is necessary to implement activities that address Nā Pou Kihi concepts. Doing so affords the DNHH and NHCOE opportunities to advance toward Ka Wai Ola, systemic change in the way programs and services are provided to Native Hawaiian youth and families (Kaholokula 2014, p. 261–262).

This Native Hawaiian framework was utilized based on kanaka ʻāina relationship addressing the importance of Kanaka ʻŌiwi well-being and sustainability in Kohala (Duarte 2009, slide 37). This culturally based approach to programming was based on experiences and outcomes from Project Kupulau, a mentoring program designed by University of Hawai‘i at Hilo’s Nā Pua Noʻeau, Center for Gifted and Talented Native Hawaiian Children (Sing 2008, p. 2, 7, 11). Because of Nā Pua Noʻeau’s 25-year history of success in advancing Native Hawaiian youth toward academic success, we chose to utilize their foundational methodology of mentoring. Activities were intentionally created to explore student interest in the health field while strengthening cultural identity and civic engagement as a contributing member of their community (Nā Pua Noʻeau 2015, p. 7).

**PROGRAM PARTICIPANTS AND TEACHING FACULTY**

*Ike Pono: “Promoting learning from a Native Hawaiian perspective. A philosophy optimizing learning conditions that are congruent with indigenous home and community experiences, perspectives and values.”*  
–David Kekaulike Sing, PhD (Sing 2008, p. 150, 152-153, 155)

Initial recruitment focused on students in the Hawi and Kapa‘au districts of Kohala, with most students attending Kohala High and Middle School (KHMS). Due to limited response from those attending KHMS, recruitment efforts continued with neighboring schools and community resources. A total of 10 students responded with high interest, 7 applied and 6 participated in the pilot program. All participants resided in the Kohala district and expressed aspirations of higher education with a focus on serving their community in the future. An exception was made to accept two college students, one at University of Hawai‘i at Mānoa and one at University of Hawai‘i at Hilo, based on their lineal connection to Kohala, area of study and life-long commitment to servicing the Kohala community.

Kumu Keala Kahuanui was key to the success of the program. Her extensive experience in Native Hawaiian education, mainly focus on makahiki traditions (season of healing), mauli ola (optimal health of kānaka ʻōiwi), and hoʻokele waʻa (non instrumental voyaging). She is a seasoned teacher and community resource in the Kohala district. Her 20-year work experience spans Hawai‘i Island, the archipelago and abroad. Kumul Keala was selected to teach all cultural enrichment activities, organize and facilitate ‘ohana days and serve as the Hawai‘i Island point of contact for participating students, families and community resources. In addition to teaching she also contributed to program planning, implementation, and student assessment. As demands of the program grew, an assistant coordinator, Loke Evans-Bautista, joined the team to support coordinating needs. Based in the University of Hawai‘i Hilo, Center for Gifted and Talented Native Hawaiian Children, Nā Pua Noʻeau (NPN), Loke helped to bridge a partnership between I Ola Kohala and Nā Pua Noʻeau. Loke’s extensive coordinating experience and personal connection to resources in Kohala were instrumental to the successful start up of mentor/internship planning.

Project members also included NHCOE faculty and staff, JABSOM students, Hawai‘i Island Family Medicine Residency Program faculty and residents, UH Hilo Pre-Health Advisor and students, and participants of the UH Hilo Daniel K. Inouye College of Pharmacy.

**PROGRAM ACTIVITIES**

- Two events were held per month over an 8-month period. The program began with an ‘ohana orientation for student participants and families to meet NHCOE faculty and staff, review program details, schedules, and expectations. It also provided an opportunity for faculty and staff to address questions that parents and students had prior to the start of the program. ‘Ohana days were included as an essential part of the program to offer families opportunities to learn alongside their child
Students were scheduled to meet with Kumu Keala Kahuanui twice a month starting in November and ending in February. Sessions included hui (cohort) meetings and ʻohana days. Hui meetings were developed to increase the cultural knowledge base of participants by exposing them to authentic makahiki traditions as related to Hawaiian healing practices including ceremony, protocol and chanting, significance of Hawaiian games and community service. ʻOhana days provided the family unit with cultural enrichment activities focused on the wellness aspect of traditional seafaring. Exposure to college planning was also included.

Students met with NHCOE faculty, staff and med school students between March and June to learn contemporary methods of healing. Educational enrichment activities were developed to focus on college readiness, understanding the “medical mindset” principles to enhance critical thinking skills, and exposure to learning experiences provided by medical school students.

- A tiered teaching and mentoring method was involving multiple training levels of student participants and taking place in a diverse range of learning environments. Practicing physicians teaching medical students, who in turn are teaching undergraduates, who then turn around and inspire their community members to begin caring about their own health and wellness. By role modeling, demonstrating, and then practicing basic clinical skills in a community setting, the program empowered students to envision themselves as future health providers in Kohala.

- A community of multi-disciplinary clinicians and students based on Hawai‘i Island contributed to the project by demonstrating the value of community service with the hope those students and residents who are involved in service as part of their training are more likely to continue community service when they are practicing clinicians.

- A week-long summer session allowed for cohort participants to experience resources in health care on the island of O‘ahu. This included orientation of place, site visits to educational institutions, and exposure to professionals in the health and wellness field.

- Cultural enrichment activities were planned to maximize participant experience of resources in the moku (district) of Kona and ʻili (subdivision) of Kaʻākaukukui in which JABSOM is located. Students honored ali‘i nui (monarchs) at Mauna ‘Ala with hoʻokupu leo (offering of chants) and learned about the Royal Mausoleum in the chapel on site. Hoʻokupu was also given at the Nu‘uanu Pali in honor of Konahuanui (highest peak of Kona). Each evening, time was dedicated to kilohoku (studying the stars) in relation to navigating life challenges and planning for the future.

- Students were linked to resources relating to careers of interest, toured JABSOM, and explored resources on the medical school campus. A visit to the Queens Medical Center allowed students to experience the legacy of Queen Emma, her investment in Native Hawaiian health and how it continues to benefit many. Students had the opportunity to reside in the University of Hawai‘i at Mānoa dormitories during the summer experience, providing them with a pre-view of residential college life on campus. Participants also toured the Waimānalo Community Health Center and engaged with medical and support staff to gain a firsthand understanding of health care in Hawaiian communities.

- The end of year hōʻike (demonstration of knowledge) was conducted as a community service give back at the annual Kamehameha Day Hoʻolauleʻa (celebration) in Kohala.

- Kumu Keala coordinated makahiki games for event patrons and assessed students as they facilitated games and provided information on the makahiki season.

- NHCOE faculty and JABSOM medical students provided health screening and a first aid station.
at the event. Drs. Dee-Ann Carpenter, Malia Lee and Kawika Mortensen assessed cohort students as they examined patron’s blood pressure, height and weight and BMI. Students were assessed by faculty on personal and professional interaction and accuracy of information shared with attendees.

- The context of makahiki was selected as the cultural focus because it includes kanaka, ʻāina, akua components and is recognized as a season of healing (Lum 2003, p.31–32). This approach also allowed for the coordination of medical school student participation that was conducive with JABSOM course schedules and rotations.

**PARTICIPANT FEEDBACK** Preliminary program feedback was obtained through verbal and written methods. Pre and post assessments were administered to cohort participants and faculty feedback by observation and discussion with students were conducted. Overall, middle and high school students appeared to have an increased knowledge of cultural traditions and an increased awareness of and access to community resources that address Native Hawaiian health. Middle and high school students also demonstrated an increased awareness of educational/career pipelines in the health field and an increased knowledge of introductory topics of clinical medicine including the steps involved in taking a medical history, use of medical equipment such as a stethoscope and developing a medical mindset.

Medical students have expressed appreciation for the opportunity to interact with middle and high-school aged youth throughout the program. The medical students also preliminarily showed an increased awareness of makahiki traditions and community service experiences that benefit Native Hawaiian communities.

**Middle School and High School Students**

“I am so happy to have this opportunity. It has inspired me to pay better attention to my schoolwork now. I want to get that A.A. before I graduate from high school!”

—(Kanu o ka ʻĀina 9th grader, Pualilia Dudoit)

“I can see the improvement in my confidence. I was very shy and nervous to speak to anyone. Now I like it. I think I’m good at it too!”

—(Kamehameha Schools, Keaau 8th grader, Auliʻilani Hoopii)

**Health Professional Students**

“I believe that the program is beneficial for the children in fostering their desire to not only pursue higher education, but in promoting critical thinking skills development and a desire to learn. I went into the day thinking I would be the one doing the teaching to the children, but it was I who learned from the children. The program provides the children with the resources and environment to better themselves as individuals in addition to setting achievable life goals and how to realistically find ways to achieve those goals. I hope this program continues to stay and grow over the years. As a Native Hawaiian, I am confident that this will not only produce successful Native Hawaiian individuals in health careers, but also promote a spirit of servitude for generations to come.”

—(N. Ferreira, 4th year pharmacy student)

“The experience I felt in the program was extraordinary. Allowing young adults to be exposed into the health field is a great thing. I believe this program really allows high school students to experience what different fields have to offer. Personally, I wish I had a program like this to see how different health careers come together to help people. This program has allowed these students to see how their personal interests translate into health care providers. I hope in the future that this program expands to a farther audience because the encounters these students’ experience is unique and is a great center for furthering themselves as professionals.”

—(R. Higa, 4th, year pharmacy student)

Programs like these in which students are merely exposed to the medical school and students can influence them to choose a career in healthcare or at least begin to look into it. They may have not looked at medicine or healthcare as a viable option afforded to them prior to this program and the
opportunities like these that the program offers.”
–(A. Morisako, 2nd year medical student)

**RECOMMENDATIONS**
Native Hawaiian philosophy of healing is life. “Spirituality is the basis for our cosmic view of life and therefore as to how illness comes about and how it needs to be prevented and treated.”
– Kekuni Blaisdell, MD (Cheng, 2000)

- All Department of Native Hawaiian Health outreach and workforce training programs should utilize the Pou Kihi framework in planning, implementing and assessing programs that impact Native Hawaiian students, families and communities. This promotes a mechanism toward systemic change in higher education and within medical education.

- To create sustainability for the project, a program coordinator based on Hawai’i Island is needed to provide ongoing program planning and implementation support and to facilitate solidifying community partnerships through clear communication that involves the community’s voice in future program development and evaluation.

- Given initial feedback, efforts to expand the program components that have shown early success such as mentoring and ‘ohana days are recommended.

- For sustainability of manpower and resources, synergize efforts of the I Ola Kohala project with other JABSOM and community programs such as the Lau Hawai’i Project, Nānākuli Pathways to Health and the Dean’s Certificate of Distinction in Native Hawaiian Health.

- Explore ways to solidify working agreements with on-island resources with plans to eventually adopt the program in its entirety, including the long-term responsibility of stewarding the program and securing support and resources to ensure sustainability.

**FUTURE DIRECTIONS**
Plans are to continue the I Ola Kohala project as an educational model that may be used by other Hawaiian communities interested in promoting Nohona Hawai’i based wellness education initiatives. Our community partners, Kanu o Ka ‘Āina, NCPCS Head of School, Mahina Paishon and North Hawai’i Community Hospital Physician Liaison, Michelle Aikau, have expressed interest in moving forward with potential partnerships to expand support of this program. It will be important for community and institutional resources and organizations to be expanded in order to ensure sustainable support for this impactful community-based health education and pipeline program.

**ACKNOWLEDGEMENTS**
The authors would like to acknowledge Dr. Malia Lee, NHCOE Director, and Dr. Kawika Mortensen for their contributions to the success of the I Ola Kohala Project.

The authors would also like to thank the numerous JABSOM medical students, Hawai’i Island Family Medicine Residency Program faculty and residents, University of Hawai’i at Hilo undergraduate and DKICOP pharmacy graduate students and, most importantly, the I Ola Kohala students for participating in this pilot project.

The I Ola Kohala Project was also supported by the Lau Hawai’i fund through the generosity of Dr. Earl Bakken. This project was also supported by funds from the Bureau of Health Professions (BHPR), Health Resources and Services Administration (HRSA), Department of Health and Human Services (DHHS) under grant number D34HP16044 and title, Native Hawaiian Center of Excellence. This information or content and conclusions are those of the author and should not be construed as the official position or policy of, nor should any endorsements be inferred by the BHPR, HRSA, DHHS or the U.S. Government.

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New, Old Wisdom—Spirituality, Creativity and Science Reimagined: Ancestral Wisdom for these Times

Meleanna Aluli Meyer and Martina Leialoha Kamaka

**BACKGROUND**

*Ěwe Hānau o kēia manawa*—Natives of this time... *Invoking the creative spark of our beings as drawn from the afterbirth of who we are.*

Educational perspectives from Hawaiian points of view in all areas of Native Hawaiian health are timely and critical to share today, as remarkable and unprecedented collaborations within the Hawaiian community are addressing not only the overall health and wellness of Hawaiians, but a range of additional culturally grounded issues, such as healing from intergenerational/historical trauma, visioning for an alternative system of healthcare, and social justice. Examples of such collaborative efforts include Nā Limahana O Lonopūhā, a consortium of health professionals from a wide range of disciplines; the diverse range of community, cultural and health related groups involved in the E Ola Mau a Mau project with Papa Ola Lokahi; as well as Kukulukumuhana, another gathering of organizations and members from the community, all of whom are working tirelessly to confront persistent health disparities and improve the health and wellness of Native Hawaiians. The deep and ambitious work of reimagining how our institutions and providers could begin the work of making substantive change in systems thinking laterally, which would more closely align with cultural healing practices, is the direction we are moving together. This coalescing of organizations and individuals is also happening in educational circles as many have worked for years to bring parity and cultural awareness to learning within the school environment and beyond. As an artist and educator I’ve hoped
for this kind of coming together and overlapping of disciplines for a lifetime—it’s happening now.

What this paves the way for is an unprecedented breaking down of silos with groups reaching out across wide ranges of experiences and backgrounds to work together towards the common goal of a thriving “lahui” (Hawaiian nation). Integration across disciplines is the work at hand, creating venues and opportunities for others to appreciate and apply the ‘ike hohonu, or the deep insights, gathered from the diversity at hand. It is these translations and bridges that we work at creating for others that will enable us also, in some way, to work at being healed ourselves. Premises are important. Truth is paramount, yet misinformation has obfuscated and distracted from what has been historically presented. Historically, our voices had been silenced or widely absent—but no more.

This invitation to contribute to an ever broadening conversation about interventions and initiatives for health and wellness has allowed for a unique opportunity to broaden the scope of this important wala’au, or talk-story, to include the visual arts. From the perspective of creativity, the visual arts can offer ways for our communities to see and interact with concepts like historical trauma, health, and healing in novel, dynamic, and lively ways. Others in a range of disciplines are experiencing similar “aha” moments of additional insight in terms of appreciating how various divergent modalities may indeed offer added ways of approaching very difficult subject areas (Muirhead 2018).

This mo’olelo (history and story), which centers on how the visual arts can contribute to healing, can also be viewed as part of a comprehensive, cross sector perspective for achieving health using the Nā Poukihi framework (Kaholokula 2013). The “pou kihi” refers to the corner posts of a hale (house). The Nā Poukihi framework covers different domains that should be included when considering Native Hawaiian health and wellness. The first, “Ke Ao ‘Ōiwi,” refers to the requirement to have spaces that nurture and honor culture. The second, “Ka Mālama Nohona” addresses the need to create and enable healthier communities and environments. “Ka ‘Ai Pono” is the
third pou kihi and refers to the ability to access healthier lifestyles and finally, “Ka Wai Ola” refers to achieving social justice. Incorporation of these elements into, for example, a teaching curriculum addressing Native Hawaiian health, assures a thorough, holistic approach and a much broadened perspective. Attention now shifts from illness care to that of taking up the work of resilience and building wellness not only in individuals, but in families, communities, and environments.

Finally, the telling of this story is meant to demonstrate the dynamic and powerful work of the arts as a prayerful offering of a vision toward health. For this narrative, we urge those who claim an inherent right to truth, understanding, potential reconciliation, and willingness to be open to healing—healing that is personal, familial, communal, and more broadly and ambitiously, universal.

THE ARTIST’S MOʻOLELO As a practicing artist and educator interested in many of the same issues but through the lens of the visual arts, it is indeed a novel and ‘storied’ moment to share how the work of a double-sided mural, ʻĀina Aloha, also belongs to this health conversation. A collegial partnership began with Dr. Martina Kamaka and with the University of Hawai‘i John A. Burns School of Medicine (JABSOM) in 2016, which has led to a meaningful and ongoing exchange for both of us. We share some of these insights about what has transpired over the past two years as we’ve had a chance to work together assisting others to think differently about issues of historical and intergenerational trauma and social justice. We’ve also shared this work internationally at health conferences in Australia and Aotearoa, to very positive response. We share these insights with you here from the unique perspectives of both an artist and a doctor of medicine.

The persistent power of the arts in all forms is acknowledged as a potent tool of record, expression, function, and beauty for indigenous peoples throughout the world. Historically, within these valued traditional practices, the arts have been seen as invaluable expressions of heritage, legacy, and perpetuation of culture. The story of the
recently created ʻĀina Aloha mural is compelling because this is a comprehensive and ever developing account of a large visual piece of art that is still evolving. Intended as accompanying outreach for the film project, Kuʻu ʻĀina Aloha—Beloved Hawaiʻi (in production), the larger vision of these ensemble works is ambitious in its scope and breadth. As an artist, filmmaker, and educator, my intention was to bring together these various areas to create both a film and outreach mural meant to be taken into various island communities to be shared and used as mutual resources, to assist others in better understanding what has happened historically to Poʻe Hawaiʻi (Hawaiians) and to their homeland. The mural’s intended use was to be a talking point to share moʻolelo with audiences after viewing the film. Nonetheless, the mural has started the work of teaching and inspiring the necessary conversations and reflections even as the film’s evolution continues.

Although the opportunity to share complimentary educational perspectives from an art educator’s point of view is rather unique in this health context, as our shared conversations will demonstrate, this is the kind of welcome exchange that should be a model for others to invest in. Efforts that are cross-disciplinary, incorporating professionals from diverse realms and disciplines, including those that are historically underutilized like the arts, offer a more cohesive, complimentary, and holistic view of who we as Native Hawaiians are and what we need.

For so many in native communities throughout the world, outsider imposed moʻolelo, laws, and conventions have been the ongoing source of historical trauma, loss, unspeakable grief, continuing dysfunction, anger, and pain. We hoped, through this film/mural effort, to present a novel way to begin those deeper, more real conversations of addressing trauma and of taking charge of our own healing though our own understanding of what happened to the elders and to our language, customs, and practices. As a student of all things Hawaiian, it has been compelling to view how our ancestors lived, what they practiced, and how they treated one another and the earth. These were sustaining ideas that we must reinvigorate today in our own communities if there is to be a future for our children and the generations who will come after them.

The invitation to present this moʻolelo about the creation of the ʻĀina Aloha mural and its intended purpose in this publication was intriguing. Sharing the backstory of this piece and how it has been received has been truly life changing for me. This moʻolelo therefore, is humbly offered in service to the greater good, to all those artists and creatives who help the broader community to imagine and envision beyond the confines of walls and limitations that have held so many back, keeping so many in the darkness of fear and ignorance. We honor those too, who toil towards social justice and the work of healing our bodies and spirits.

The work of the mural has no single authorship. It belongs not to one artist or person; nor was it created by one individual. Instead, ʻĀina Aloha, the mural is offered by a hui of six individual artists from tremendously divergent backgrounds united in their wish to offer a collective vision of healing for their beloved Hawaiian community. Artists from the Hawaiian community, Al Lagunero, Meleanna Meyer, Kahi Ching, Harinani Orme, Carl Pao, and Solomon Enos, are professionals who committed their time, skills, and visions for the greater good of all in hopes that their work would assist audiences in the healing and educating of their families and communities.

This kind of work is not easily or successfully done as evidenced by the numerous works directed by solo artists on urban walls today, yet an indigenous mindset, one of drawing from the wellspring of who we are, from a collective consciousness is the pressing need of these times. Ours is a truly novel work of researching, sketching, and amassing best ideas and aspects of work to bring together in a final working sketch that will begin the process of our painting, ideating, and creating together. As change is the constant, any improvements/alterations along the way are petitioned by the participating artists—worked with and negotiated.

As the ʻĀina Aloha mural project progressed, what unfolded for this tight-knit group of visual art creatives was truly extraordinary. The initial challenge put forth was an opportunity to see if it was possible to paint away pain—historical trauma and whatever else we wanted to attempt. The premise was a bit daunting, but this group had already done five large mural works together in as diverse places as the Sheraton Hotel at Helumoa, Waikīkī, the Hawaiʻi Convention Center; Camp Mokulēia, Kalihi stream project, and the Pacific Hall at Bishop Museum. Each large mural we’ve produced in the past has been worked over and over and over until it was completed—all within a weeks’ time, from inception, drafting, revising, scaling up, refining to finish. Works have ranged from 10 x 450 linear running feet to 8 x 20 feet. What has been revealed through our work...
together is the trust in the process and in the collective vision allows for extraordinary energy exchange, which, in turn, creates its own group intuition. The ʻĀina Aloha mural project was yet another ‘out-of-the-box’ occasion to put the rigors of creativity, “aloha kekahi i kekahi” (love one another), and the deep, traditional process of collaboration to the test.

The collective energies of this group of artists has been remarkable because of the trust, shared purpose, caring for one another, space for the creative process, and respect for the talents brought together. These works have created an alchemy that is truly unbelievable, yet repeatable and profoundly compelling, as the completed body of works underscore. The shared reality for the team continues to be revelatory—as experienced in this ʻĀina Aloha project as well.

During the week of completion for the mural it was decided by the group that more of the moʻolelo had to be painted—but how and where could this be done? For a portion of the team, the work of with dealing with the pain, historical trauma, and loss was not complete. There was so much of it, and to have covered it up seemed counterintuitive. The assignment was eventually completed, as the pain was literally transformed by the layer upon layer of acrylic paint, into a finished, iconic Hawaiian narrative, yet the pain and sorrow had not really even been touched. How could we address the historical trauma? How could we, literally, paint the pain away? If it was covered up, could it ever be dealt with at all? The resounding answers and expressions from members of the creative team were “We’re not sure, but let’s give this work-in-progress another pass, another try, and see what comes from this next iteration, this next stage...’ Where could we do this additional work? Why on the other side of the canvas of course!

What unfolded from that additional conversation and openness has been nothing short of extraordinary and profound. After a hiatus of a year or so, the creative process of this work was continued, envisioning the second side of the canvas dealing completely with pain, loss, historical trauma, grief, horror, and silencing, as well as critically important pieces that would take us all to another realm of understanding. This initially straightforward mural would now become part of a two-sided installation, revelatory for this fact, not to mention the unfolding story that would become its visual voice. The messaging, colors, and composition for ʻĀina Aloha, this double sided mural, would invite audiences into a world of symbolism—allegorical and iconic moʻolelo—using key references from Hawaiian traditions and values, historically and contemporarily. This Native point-of-view interfaces often with an oppositional and conflicting world-view.

The first large, painted image of the two murals was a values-based ‘visual telling,’ steeped in reciprocity, reverence, and love for the land and one another, as evidenced on the blue side of the mural. The second mural, painted in response to the first, portrays pain, trauma, and outrage within the folds and forms of cadmium reds and abstracted symbols, symbols representing theft, loss, death, and horror that have come from historical trauma which is universal in nature—as pain is to all of humanity. Surprisingly, the trauma side of the mural has given audiences an abstract and profoundly different entry into a realm of pain that was unanticipated—as the representational and narrative side could never offer. Notable amongst the angst and trauma depicted are novel, remarkable eddies of color and even refuge—teals, greens, and yellows—allowing for healing and safe harbor as the unvarnished, revelatory recounting of the past unfolds. These are meant to represent hopeful, growth filled moments that can offer the viewer some sense of contemplation and hope as they are also portals to the other side, the side representing the narrative of our cultural strengths, guiding us on our journey toward healing and wellness.

The nature of this two-sided mural is not screaming or angry per se, so much as daring, authentic, horrific, and revealing. It is open to interpretation, as a true conversation would invite possibilities of divergent thought—makawalu, or multiple perspectives. It is a story of a culture, its people, and a way of being, now made concrete, meant as a marker standing for a people seeing and responding to the world in a novel way. As an artist in collaboration, our shared practice is a contemporary reinterpretation of history, of our storied past and what we envision for our future together.

THE PHYSICIAN-EDUCATORS’ MOʻOLELO

The challenge for a Native Hawaiian physician teaching in an American medical school is how to address the overwhelming problem of Native Hawaiian health care disparities (E Ola Mau 1986, Aluli et al. 2010, Mau et al. 2009, Wu et al. 2017). This is not only an issue of addressing accreditation standards (Functions 2016), but more importantly an issue of social justice (Universal Declaration of Human Rights...
The existence, and persistence, of health care disparities is particularly painful when looking at our Native Hawaiian population and our own medical school. While medical education is asked to help students recognize and develop “solutions for health care disparities” (Functions 2016), common sense would indicate that without understanding causes, as in understanding the disparities, how can anyone develop solutions? Surprisingly, the majority of our students entering the JABSOM seemed to know little about Native Hawaiian history, let alone Native Hawaiian healthcare disparities.

In the Department of Native Hawaiian Health at JABSOM, we have a multidisciplinary team of faculty, community, and cultural advisors for our Native Hawaiian related curriculum. The team realized early on that students would never understand Native Hawaiian health disparities without understanding the origins of those disparities. The origins lie in our history, so we set out to teach about our history, the role of cultural historical trauma, and the accompanying losses which lead to current disparities. Special exercises were devoted to getting students to understand the concept of loss and deep pain, a pain which could be transmitted to future generations (intergenerational trauma) and disguised as self-destruction, poverty, and never-ending cycles of despair, anger, and violence.

Interestingly, students grasped the concept of loss quite readily but were left dejected after our sessions. Many asked how to help patients heal from cultural historical trauma. Quickly we realized that we needed to add content on healing from cultural trauma. We looked for resources that address the three elements needed for healing from cultural historical trauma: 1) inclusion of culture, particularly cultural strengths, 2) inclusion of spirituality, and 3) allowing for transformation or therapeutic change (Phillips 2003). We found our answer in a moving and powerful film about an Alaska Native community called “Carved from the Heart” (Frankenstein and Brady 1997). It outlined the impact of trauma and substance abuse in a community and the eventual healing that occurred through reviving the cultural practice of carving and erecting a totem. As great a resource as the film was, we were asked at various times if there was something from within our own Native Hawaiian community that might also serve this purpose.

In September of 2016, there was a loud buzz around the offices in the Department of Native Hawaiian Health about the ‘Āina Aloha mural at Mark’s Garage. The mural was large (20 feet by 6 feet) and two sided and depicted interpretations of cultural trauma and healing. This we had to see!

To see the mural for the first time was an awe inspiring, gut wrenching experience. We knew instantly that this was the answer to the question of whether there was something from within our own Native Hawaiian community that could illustrate cultural trauma and healing. Questions swirled regarding how to incorporate this mural into our teaching. There were challenges to consider, such as where was the mural going to be in six months when we would have curriculum time to address this topic. How would our students be able to see it and interact with it? How would they respond to it?

Thankfully, I knew Meleanna from previous work she had done teaching art with children. We discussed using the mural in our medical school curriculum. She indicated that the mural had been on display at Punahou School and was used as a teaching tool there. Could we do the same? Could we bring the mural to JABSOM?

We were fortunate to get the support of our dean, Jerris Hedges, and our department chair, Keawe Kaholokula, who helped secure the funding that would allow JABSOM to host the mural. Due to its size and the important message it conveyed, we wanted it to be visible and easily accessible for our faculty, staff, and students. The main JABSOM lobby turned out to be the perfect two-month home for the ‘Āina Aloha mural. Thankfully, the mural was in place in time for our colloquium on cultural trauma and healing. A critical piece of the session was bringing Meleanna in to share her story and that of the mural. Students were then encouraged to engage with the mural (both sides), reflect, and draw. Students were asked to draw about aspects of the mural that resonated with them either through self-reflection or through the broader lens of humanity confronting trauma and grief and understanding the power of, and need for, healing.

Our team utilizes experiential learning throughout our curriculum, but this was our first experience with incorporating visual art and having an artist sharing and teaching our students. We recognized that the topic of cultural trauma and healing was too deep and heavy to achieve understanding and empathy through lecture alone. In fact, we knew that other disciplines could probably address it better, but this curricular change was a drastic deviation even for us. We were grateful to find in evaluations that
students ‘got it.’ They understood cultural trauma and the need for tools such as those represented by the mural in helping a health-disparate population heal. Of significance, they indicated an understanding of the three elements needed for cultural healing and that the mural was a model for this. In the end, the use of art ended up being a powerful and non-threatening way to tackle this very difficult subject matter.

At JABSOM, we are honored to have a copy of the mural in a smaller version measuring 10 feet by three feet that has been used in our teaching curricula since 2016. The importance of this as a teaching tool continues to be confirmed in evaluations. We believe utilizing the mural in our curriculum also supports the Pou Kihi Framework for what is needed to promote health and wellness for our Native Hawaiian community. The mural represents our history and allows us to confront the pain and name it, but also charts a transformative path towards healing utilizing the strengths of our culture. By recognizing those cultural strengths of connection and caring for our ‘āina, remembering the teachings of our ancestors, utilizing that knowledge to achieve wellness, and advocating for social justice, we can achieve mauoli ola or optimal health through balancing mind, body, and spirit as well as our spirituality, connection to environment, and connection to each other (Kamaka et al. 2017, 54).

In summary, the ‘Āina Aloha mural remains an important tool for understanding and expressing the universal experience of pain while also demonstrating that there is always hope (the teal eddies), and that ‘on the other side,’ the path toward wellness lies in the balance of spirituality, connection to ancestors, land, culture, and the ability for all to be able to live in, dream for, and innovate towards a better future.

**CONCLUSION**

What has been discovered with the two-sided ‘Āina Aloha mural and shared now with the Hawaiian community as well as indigenous communities in New Zealand, Australia, and the Continental U.S., is that making the pain of the past visible and concrete has been a profoundly helpful way of seeing, naming, and beginning to deal with historical trauma in unforeseen, meaningful, and substantive ways.

These shared revelations are personal. They came from my own healing around this very conversation, because as a lifelong, practicing, visual artist and educator, I have incorporated much of my own work into daily healing meditations and internal conversations about the past—trying to make sense of the devastation and tragedies of suicides and abuse, dysfunction, and destruction within my larger, extended ‘ohana (family). Amongst friends and acquaintances, the level of pain has been so profound, yet the ways forward for so many have been so complicated, encumbered by red tape or simply unavailable. Prisons worldwide are filled with native and indigenous peoples who have not had much opportunity or hope in expiating or delving into the real horrors and issues that have kept so many of us hurting and inflicting harm on ourselves and on one another.

The revelations that have come from the simple act of painting pain and horror onto canvas has reordered my universe—reordered the way I think of dealing with loss and pain. For so much of my own life, I have not been able to deal with the dark and negative aspects of Hawai‘i’s history, yet from this shared work with others, I have come to such deep understandings of shared pain and loss, through the simple, purposeful act of putting ideas and intentions and paint to canvas—through collaboration with beloved and trusted friends who are also artists and visionaries.

Through this process, I have discovered that in the mutuality and sharing of visual story, one’s ability to step completely into the work, is supported by the shared energy of others. The gratitude I have to ke Akua (God), nā kini akua mai ‘ō a ‘ō (the multitude of gods here and everywhere), to our ancestors who have guided the process, for the profound gifts, love and trust that I have received from those I’ve worked with is a testament to our best selves—to how we, as a people will be able to envision and work towards a future where we and our childrens’ children thrive for generations to come.

We will do more than survive. We will thrive. I have witnessed my own transformation and that of others throughout this process. It is deeply rich and resonant work that has completely changed me, for the better. It is has become clear that the key to much of collaborative work is to stay out of the way of the movement and energies of the collective—as the work itself is in motion. To be sure, in collaborative work, there is much reflection and conversation along the way, but not when everyone is in the channel and exchange of creative energies. Getting out of the way is a simplistic image, but one that is so remarkable to actually witness.
As a raconteur, a story-teller, my responsibility is to make clear the constant path (albeit circuitous) forward on my way to connecting a constellation of creative energies that have brought the work of ‘Āina Aloha to fruition. What is offered through these images and stories is a clearer, more concrete understanding of what was inflicted upon native peoples and others in the past and an opportunity to initiate conversations that allow those willing, cognizant, and courageous enough, to begin dialogue with those very sets of peoples whose ancestors were perpetrators of those same horrors of the past. Ultimately, we desire healing energies to surface, to be recognized and shared by all in the community.

Through the completion of the ‘Āina Aloha murals we have had the opportunity to manifest aspects not only of historical/cultural trauma, but of positive moʻolelo, by incorporating symbols and iconography of Indigenous and traditional values that tell vital parts of Hawaiian history, of our story. The devastating aspects of our story and spirit that have been visualized as trauma, stigma, demonization and erasure, the result of horrors created from the taking of our nation, silencing of our language, and denigration of the very spirit of who we are, are not what we are left with—rather it is what we envision together, through the healing practice of art and expression, that is our story. A story also depicted as a brilliant restorative narration complete with numerous aspects and best practices that remind us and others of who we really are—and what we are inherently capable of.

What compels me through the arts in all forms that I have worked in, is to bring truth and understanding and the desire to be of service to the larger narratives that our communities and other indigenous people the world over possess—intending for those generations that will come after us to have a better and more complete grasp of what came before. If there is to be a future, history—both the past and its aftermath—must finally be confronted, named, and dealt with. These human stories are shared—with the hope of each of us being courageous enough to step into open ended conversations with others who seek healing and mutual understanding.

My aim as an artist is to use this universal language of the visual arts to arrive at a much more inclusive narrative of our potential stories that our beloved communities can embrace as peoples across the globe. Our work and its message is much larger than any one artist; collectively it presents the possibility of us as a society, actually making informed decisions about what kind of world we want to ultimately share in and live in as a species. Art can function in these practical, descriptive and deeply spiritual ways—as it can symbolically inspire unseen narratives that are yet to be created.

Resilience is a gift that was given by spirit which has allowed us to share this story here and now. ‘Ike Hawai‘i, Hawaiian knowledge and practices, are what the elders have safeguarded and handed down for us to use in these times. The peril of this age is real. The agency that we must affect and utilize as creatives comes from this very well-spring of traditional knowledge, language, and spirit. What is shared through ‘Āina Aloha, allows for an opening, a path towards understanding a Hawaiian way of knowing that is potent, concrete, and viable for reconciliation and potential healing in these times. Our prayers and hopes for this work is that it offer larger audiences opportunities to engage productively with one another across divergent, ideological perspectives on both intimate, personal levels and more broadly in ways that can effectuate changes in attitudes and beliefs in the larger context of who we are—all one people. Mahalo, mahalo, mahalo.

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“Where are the Brothers?”
Native Hawaiian Males and Higher Education
Loea Akiona

It is common knowledge that college education brings economic and social benefits to the individual and the communities where one lives, works, and plays. On average, college graduates also enjoy other benefits at higher rates than non-college graduates, including better health, less incarceration, and steadier employment (Baum, Ma, and Payea, 2013; Ma, Pender, and Welch, 2016). Educational attainment is positively correlated with income and employment (Bureau of Labor Statistics, 2017). Classic social determinants of health are education and income, as well as the physical and social environment and macro structural policies that shape them (Zimmerman, Woolf, and Haley, 2015). This would suggest, then, that the low college participation rates of Native Hawaiian males are impacting local and state economies and the quality of life of these individuals, their families, and their communities.

A positive correlation can be observed when looking through US Census data. According to the US Census Bureau (2016), a little over 9 percent of the adult residents of the Waiʻanae community on the island of Oʻahu was estimated to have earned a bachelor’s degree or higher. The average household income for this same community was estimated at $58,807. The bureau also estimated that just over 25 percent of Waiʻanae residents were living below the poverty level. In another Oʻahu community, Mililani Mauka, where 48% percent of its members hold a bachelor’s degree or higher, the socioeconomic differences are significant. In Mililani Mauka, the median household income was estimated at $107,163 and only 2 percent are living below the poverty level. There are also significant differences in home ownership, family dynamics, and health statistics between these two Hawai‘i communities. It should be clear from these statistics how a community’s higher educational attainment is correlated with higher income, which in turn has a positive impact on other social metrics like health and well-being.

In 2015, Project Kuleana (2015) released a music video for Ernie Cruz, Jr.’s (2001) song titled “Where are the Brothers?” The lyrics begin, “A great injustice has been done, from this problem you can’t run...stand up and be proud...a hundred years is much too long, now’s the time to right this wrong” and continues, “too many brothers fill our jails, living their lives in a hopeless hell...brothers, think first and do right, united, we will win this fight.” Reflecting on the lyrics, I began to think about the underrepresentation of Native Hawaiian males in college, the causes of this phenomenon, and how we might change policy and practice to increase college-going rates for this population.

I asked myself “Where are the brothers?” semester after semester working as a student affairs professional at the University of Hawai‘i – West O‘ahu (UHWO). Over the past three years, UHWO and its partners have recruited recent high school graduates to participate in the ‘Onipa’a Summer Bridge program from service-area schools on the Leeward Coast of O‘ahu. Each new cohort included a fair representation of the traditionally underrepresented ethnicities that make up the Wai‘anae community, but there was a noticeable underrepresentation of males.

Native Hawaiian males are not attending college at rates comparable to other males in Hawai‘i. Nearly 30 percent of the total male population in Hawai‘i over the age of twenty-five hold a bachelor’s degree or higher (OHA, 2017). When looking at Native Hawaiian men in this age group, only 15 percent hold a bachelor’s degree or higher (OHA, 2017). This 50 percent gap between Native Hawaiian males and the state average for all males is substantial and worthy of investigation.

I am a Native Hawaiian male, born and raised on the west side of O‘ahu. I was fortunate enough to attend one
of the few independent schools on the coast throughout my elementary school years and continued at an independent school in Honolulu for an additional year. In the eighth grade, I transitioned to the public school system and completed my secondary education at Wai‘anae High School. Wai‘anae is a 20-mile stretch of coastline on the west side of the island of O‘ahu. This coastline is said to have the highest concentration of Native Hawaiians, and this may be attributed to the large and multiple Hawaiian homesteads located within the Nānākuli and Wai‘anae communities. I use the term Native Hawaiian to mean “any individual who is a descendant of the aboriginal people who, prior to 1778, occupied and exercised sovereignty in the area that now constitutes the State of Hawai‘i.” (U.S. Public Law 103-150)

In a 2003 report, The Center on the Family at the College of Tropical Agriculture and Human Resources at the University of Hawai‘i noted that Wai‘anae and Nānākuli ranked poorly on child and family well-being measures, including unemployment, income, children in poverty, child abuse, and school safety. Also of concern in these communities are the poor educational performances of the students, high teacher turnover, low levels of school attendance, low levels of college acceptance, and a high percentage of youth ages 16–19 that are neither in school nor working. The Center on the Family also reported the strengths of the community, such as stable neighborhoods, growing homeownership, strong familial ties, and parental desire to ensure school success for their children.

This article comes from my larger dissertation work in which I conducted a qualitative study examining the motivating factors for Native Hawaiian male students pursuing postsecondary education at the University of Hawai‘i – West O‘ahu. My study presented the perspectives of four successfully enrolled Native Hawaiian males and the factors that impacted their college enrollment decision and matriculation at a four-year postsecondary institution.

THE PROBLEM

Native Hawaiians have historically been underrepresented in higher education. In 2007, there were 2,674 Native Hawaiian graduates of Hawai‘i Department of Education secondary schools, 24.6 percent of all graduates in the state. Only 34 percent of these Native Hawaiian Hawai‘i Department of Education graduates went directly into college the following fall semester, the third lowest percentage of the 13 ethnic groupings studied (Hawai‘i P–20, 2012).

In the spring of 2009, two years after their high school graduation, Native Hawaiians of the Hawai‘i Department of Education 2007 cohort made up only 17.8 percent of the those enrolled at a postsecondary institution, an enrollment gap of –6.8 percent (Hawai‘i P–20, 2012). These statistics tell us that not only are there access and enrollment challenges for Native Hawaiians, there are also challenges of retention and persistence.

More recently, Native Hawaiian males (and other Pacific Islander males) have had the lowest enrollment rates for post-secondary education of all the demographic groups in the state of Hawai‘i (Hawai‘i P–20 Partnerships for Education, 2015). In the 2017 Office of Hawaiian Affairs report, Kānehō‘ālani: Transforming the Health of Native Hawaiian Men, it is stated that “in 2014, 15% of Native Hawaiian men 25 and older had a bachelor’s degree or higher, half as many as the total male population in the state” (p. 25). The report (OHA, 2017) also revealed that since 2005 the state of Hawai‘i saw a 1.7 percent increase for all males 25 years of age or older with a bachelor’s degree, while a much smaller increase (0.4 percent) was achieved for Native Hawaiian males in the same age group.

These statistics reveal that Native Hawaiian males do not enjoy the benefits of higher education—higher individual earnings, lower incarceration rates, higher rates of civic engagement, improved personal health, intergenerational benefits (Baum et al., 2013)—at the levels commensurate with Asian, White, and other ethnic groups in Hawai‘i.

The body of scholarship on males, minority males, higher education, and masculinity continues to grow. However, there are few studies, if any, explicitly conducted with Native Hawaiian men in relationship to college aspirations.

The purpose of my larger study was to deepen understanding of the factors that influence Native Hawaiian males’ decisions to pursue higher education in order to develop strategies to increase Hawaiian male entry and persistence in obtaining a higher education degree. Specifically, I was and remain interested in the factors that influence low-income, first-generation, Native Hawaiian males from the Wai‘anae coast of O‘ahu educated through the public school system.

RESEARCH QUESTIONS

Three research questions were used to guide my larger dissertation:

1. What are the factors that influence low income, first-generation Native Hawaiian male from the
For this article, I would like to focus on research question number two by providing a conceptual framework for re-thinking the relationship between Native Hawaiian males, masculinity, and college aspiration.

**MASCULINITIES AND NATIVE HAWAIIAN MALES**


In her book *Masculinities*, Connell (1995) explains her theory on gender order and introduces the idea of hegemonic masculinity. Connell does not consider masculinities as equivalent to men, stating that masculinities concern the position of men in a gender order. On her website, Connell (n.d.) suggests that masculinities “can be defined as the patterns of practice by which people (both men and women, though predominantly men) engage that position.”

Connell (2005) defines hegemonic masculinity as “The configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees (or is taken to guarantee) the dominant position of men and the subordination of women” (p.77). Western hegemonic masculinity is often referenced using these terms: Patriarchy, dominance, risk-taking, self-discipline, physical toughness, muscular development, aggression, violence, emotional control, and overt heterosexual desire (Demetriou, 2001; Hinojosa, 2010).

Connell (2005) observed and identified other configurations of masculinities that she categorized as *complicit*, *subordinate*, and *marginalized*, all of which is organized lower in the hierarchy of masculinities. Complicit masculinities refer to the men who support the dominance of the hegemonic masculinity and reap the benefits of such a patriarchal configuration. This particular configuration includes the majority of men. Subordinate masculinities include those that undermine the goals of hegemonic masculinity. This configuration usually includes gay and academically inclined men due to their association with femininity. The final configuration, marginalized masculinities, is complex due to the intersectionality of gender and other factors including socioeconomic status and race/ethnicity (Lusher and Robbins, 2010; Connell and Messerschmidt, 2005).

Minority men as a group also face more barriers than other groups when it comes to college enrollment, persistence, and completion. Some studies suggest that certain types of masculinities (i.e., hyper-masculinity, compensatory masculinity, protest masculinity) may affect boys, and men, negatively with regards to education (O’Neil, 2008; Yavorsky, Buchmann, and Miles, 2015; Lloyd, 2014; Frank, Kehler, Lovell, and Davidson, 2003). These types of masculinities—hyper-, compensatory, and protest—are often used interchangeably to describe the masculinity performed by some marginalized (usually economically and or ethnically) men. These men create alternative forms of masculinity that defy hegemonic masculinity and are achievable even with their subordinated status usually associated with their socioeconomic status and or ethnicity/race. These alternative forms usually include risk-taking activities or aggressive behaviors and are often destructive, chaotic, and alienating. Connell (2000) notes that even transsexualism and homosexual desire are examples of protest masculinity.

Similarly, Kimmel believes that masculinity is continually changing, constructed and manipulated depending on the context and our relationships with ourselves, others, and the world around us. Kimmel (1994) writes, All masculinities are not created equal; or rather, we are all created equal, but any hypothetical equality evaporates quickly because our definitions of masculinity are not equally valued in our society. One definition of manhood continues to remain the standard against which other forms of manhood are measured and evaluated. Within the dominant culture, the masculinity that defines white, middle class, early middle-aged, heterosexual men is the masculinity that sets the standards for other men, against which other men are measured and, more often than not, found wanting (p.124–125).
Kimmel’s quote supports the idea that hegemonic social hierarchies shape the thoughts, actions, and aspirations of young Native Hawaiian males who have multiple “disadvantaged” identities. This study supports the need to explore how social hierarchies created by hegemony influence masculine males to pursue “masculine” careers (trades/vocations) and less masculine males to pursue careers where their success is less influenced by hegemonic masculinity.

There has also been important scholarship on Native Hawaiian masculinity, identity, and colonization (Anderson and Innes, 2015; Goodyear-Kaʻōpua, 2013; Tengan, 2008; Vasconcellos, 2014; Walker and Project Muse, 2011). Tengan (2008) writes about the disempowerment Native men feel as a result of colonization, the feminization of Native Hawaiians by the tourism industry, and how a group of Native men has reasserted their masculinity through traditional practices.

In a section titled Hawaiian Education and Masculinity, Tengan (2008) writes about educational experiences of some of the men of the Hale Mua O Maui. This hale mua, organized organically in 1995 by Kyle Nākānelua and Kamanaʻopono Crabbe, was the first modern version of the traditional men’s house. It provided a group of Native Hawaiian men the setting to reconnect with their Hawaiian ancestry and once again partake in traditional knowledge, practices, and protocols.

Tengan found commonly held sentiments about the Western educational model among members and saw how the supportive structures of the Hale Mua promoted education and learning for Native Hawaiian men. One of the men interviewed talked about his preferred hands-on, tactile learning style, not often engaged through the common pedagogical approaches of academia. Tengan (2008) writes, “Many of the men felt that the classroom was an elitist, haole, and alien space and often a feminine one as well” (p.140), referencing the colonial discourses of Hawaiians as “stupid” and “lazy.” Contrasting the Western classroom, Tengan (2008) explains that the hale mua provided an environment for the Native Hawaiian man that was conducive to learning. These structures and dispositions included the equalization of status between the leadership and the participants, the egalitarian ethos, the focus on men, and a safe and comfortable space away from women.

Another scholar that analyzed Native Hawaiian male masculinity, colonization, and politics is Isaiah Helekunihi Walker. Walker (2011) writes about how Native Hawaiians have successfully resisted colonization and marginalization in the surf zone of the surrounding Hawaiian waters and focuses in on the surfing group called “Da Hui” and their efforts of resistance.

In The Seeds We Planted, Goodyear-Kaʻōpua (2013) writes about ideas of gender at Hālau Kū Mana, a public charter school located in Kalihi. She tells a story about the naming of lo‘i (taro fields) by the male-dominant senior class and the female-dominant junior class. They named their respective lo‘i in what appears to be an inversion of typical western gender characteristics. The senior class named their lo‘i after a behavior that is typically associated with the feminine in Western society, and the junior class named their lo‘i after the male progenitor of the Hawaiian people. Goodyear-Kaʻōpua (2013) also talked about gender and hula in her book. She writes that at Hālau Kū Mana, hula and oli (chant) are offered as an opportunity to challenge the ideas and discourse that hula is feminine, that it is for women and māhū (homosexual, effeminate males, gay men, and transgendered women). For one of the male students, hula and oli allowed him to be a “better Hawaiian” and made him proud of his culture. Participating in hula and oli provided an opportunity for this student to shed previously held assumptions about these cultural practices, to grow, mature, and develop a sense of responsibility to himself, his parents, and his community that contrasted his “delinquent” past. It seems as if these examples support the notion of Indigenous practices challenging hegemony.

There is a limited amount of research that examines the intersectionality of masculine identity and the decision to pursue higher education for minority males. For example, Vasconcellos (2014) studied Native Hawaiian male adolescents’ ideas about masculinity and what it means to “be a man” and how education and media influence their perceptions of masculinity. Vasconcellos (2014) found that the adolescent Native Hawaiian males qualified a Native Hawaiian man as someone who “feeds, fends for his family and is a father” (p. 239). However, scholarship on masculine identity for Native Hawaiian males and its effect on their decision to pursue a college education have not been done. Most comparable is research on masculinity and other minority populations, namely African American and Latino males and their college experience (e.g., Harper, 2004 and 2006; Dancy, 2011 and 2014; Cerezo, Lyda, Beristianos, Enriquez, Connor, and Levant, 2013; Sáenz,
Mayo, Miller, and Rodriguez, 2015). These combined experiences piqued my interest in understanding more about how ideas of masculinity and gender identity affect one’s decision to enroll and pursue a higher education degree. Understanding more about the interplay of masculinity and education may help institutions and organizations have more effective messaging, recruitment, retention, and college success initiatives for their male students.

In my study I include a lens of gender/masculinity that is more representative of the Polynesian culture and experience as a way to acknowledge the ethnic identity of my participants. Jolly (2008) emphasizes that Oceanic masculinities are “fluid, moving...across time and place” (p. 1). She argues that Oceanic masculinities are constructed in relation, and in resistance, to the hegemonic forces of colonialism. These hybrid versions, influenced by colonialism, have diverged in places like Hawai’i and New Zealand. In Hawai’i, the effects of colonialism have resulted in an emasculation of Native Hawaiian men through the feminization of the Hawaiian Islands, non-violent petitions and protests that followed the overthrow of the Hawaiian Kingdom, and how the Native men and women were portrayed (Tengan, 2008; Jolly, 2008). In contrast, colonialism in Aotearoa/New Zealand resulted in hyper-masculine Māori men through discourse, wars as resistance, and the colder climate. The effects of colonial divergence are summed up by the iconic cultural performances known around the world that these islands are known for—Hawaiian hula and feminine accommodation versus Māori haka and masculine resistance (Tengan, 2008).

Traditional Indigenous masculinities have changed with colonialism and assimilation. The complementarity of Indigenous women’s and men’s authority and leadership was perceived as a barrier and threat for colonizers and their heteropatriarchal society (Sneider, 2015). Indigenous ideas and practices of sexual agency and non-binary genders were also sites of conflict as colonizers vied for control over Indigenous peoples (Morgensen, 2015). The perpetuation of white supremacist patriarchy is pervasive, impossible to escape, conveyed and reproduced through education, news, and entertainment institutions (Anderson and Innes, 2015). Although traditional Indigenous masculinities are still present and practiced by the participants in this study, also evident and influential on their experience are the post-colonization hybrid masculinities as well as the nature of Connell’s hegemonic masculinities. For some Native men, the latter two may promote behaviors (i.e. hyper-masculinity, protest masculinity) that further marginalize their status within Western society.

Today, “Indigenous men have a high risk of adopting negative lifestyles that lead to violence, addictions, and incarceration, and...these challenges can be linked to race and gender bias” (Anderson and Innes, 2015, p. 9). Indigenous men have not only accepted negative perceptions about them, but also internalized them as a result of the colonization of their lands, minds, and bodies (Anderson and Innes, 2015). As I show in the findings of my larger study, the participants in the study identified these kinds of perceptions about them, using it as motivation to persist, earn a college degree, and contribute to the well-being of their communities.

In summary, Native Hawaiian males are not attending college at rates comparable to other males in Hawai’i. The proportion of Native Hawaiian males over the age of 25 with a bachelor’s degree is half that of the state average for all males in Hawai’i (15% vs. 30 percent). In the University of Hawai’i system, the gap between males and females of Native Hawaiian ancestry is also much larger than the gap between all males and females (23 percent vs. 15 percent). What is happening to Native Hawaiian males that results in such dismal statistics? How does ethnic and gender identity influence experience and one’s decision to pursue a higher education degree? Some scholars point to gender order and masculinity as contributing to some of the social issues that males face including declining educational achievement. This short essay brings these questions to the fore of my work as a student services provider at the University of Hawai’i – West O’ahu. I hope the larger findings of my study will inspire a more nuanced and culturally sustainable perspective of Native Hawaiian males and college aspiration, persistence, and success.

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