THE HO'ULU HOU PROJECT: STORIES TOLD BY US
A NATIVE HAWAIIAN CHILDREN'S BOOK PROJECT IN
KO'OLAULOA, O'AHU, HAWAI'I

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ABSTRACT

In articulating the process of local decolonization from prevailing models of children's literature, the study surveyed participants focused on a Native Hawaiian community children's book project in Ko'olau Loa, Hawai'i. Participants revealed how they worked and felt about the transformation of native oral space and self-narrated life in to written text in Hawaiian and English. Recurring themes address recognizing the needs of young Native Hawaiian children, collective positions on books in the lives of children, valuable stories, authenticity as a sense of truth, and learning and reading in Native Hawaiian language. Implications of the research include: 1) the need for further research to be conducted with, for, and by Native Hawaiians to ensure that their worldview is acknowledged and put into cultural early childhood practices and guidelines; and, 2) the appreciation of authentic foundations of published stories and the knowledge they preserve within Native Hawaiian communities.
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As indigenous people, we look for some sort of commonality. We push tradition ahead of us in defense, and demand some sort of basis to hold us together. Like *manu kai*, we feed our young at the nest and harbor their well-being under our wings. In dark winds we huddle together for warmth and protection. But once on the ocean, we fly alone; prone to the wind, the rain and other elements. Connecting us is the basic truth of all; there is a rhythm in belonging.

We return to this source over and over. Trying to find comfort in the first voices, the lost truths, and our deepest heart of hearts. And when we fly like *kōlea*, we return to look for the right place to land, rest and recover; and grow full, and *momona*, and safe, as we share.

Somehow I am flying. I am breathing in time with someone else, somewhere. Maybe its you or maybe not. Take what you will. I am honored for your presence. Sing loud. Write well.

Inspired by the book *Songs My Mother Taught Me* by Wakako Yamauchi (1994).
CHAPTER 1

Ho'olauna

Introduction

This is the story of a Native Hawaiian community that chose to make children's books from their own personal stories. These were not just pieces of fiction from stolen native traditions, but real life experiences and values, held together with spirit and pit bull resolve. With little initial assistance from educational structures, it's a case study about having the heart to believe and go through with the journey; about pride, childhood and a glowing sense of place and belonging. The location is Ko'olauLoa, O'ahu Island, Hawai'i. The project is called Ho'ulu Hou: Stories Told By Us.

This narrative study (Bruner, 1985) surveyed nine participants focused on a lengthy community children's book project from stories that permeate the Native Hawaiian community in Ko'olauLoa, Hawaii. Collectively, participants revealed how they worked and felt about the transformation of native oral space and self-narrated life in to written text for children in Hawaiian and English. Five salient research themes emerged from the interviews conducted. First, the participants recognized that Ko'olauLoa children have their own needs; second—there was a collective position on books in the lives of children, that books were important. Third, the participants felt that their own stories are just as valuable as those that were commercialized and for sale in a bookstore. Fourth, participants felt authenticity is regarded as a sense of truth. Finally, participants recognized that learning and reading in Native Hawaiian was addressed by

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1 In this paper, 'Native Hawaiian' mean those people whose ancestral ethnicity and cultural heritage descends from the indigenous people of Hawai'i.

2 The Ko'olauLoa moku or land division spans from Kualoa to Waimea Bay on O'ahu.
the project in an unusual fashion, and that is was a valued process to reintroduce into native households. Close readings of these texts and field observations further revealed participants reveled in a third space while participating in a process unique to a native community seeking to support its young children. Implications of the research included:

1) the need for further research to be conducted with, for, and by Native Hawaiians to ensure that their worldview is acknowledged and put into cultural early childhood practices and guidelines, and, 2) the appreciation of authentic foundations of published stories and the knowledge they preserve within Native Hawaiian communities.

Welina o Ko'olauLoa

Hawai'i is made up of 132 islands, reefs, and shoals stretching in a northwest-southeast direction. The eight major high islands, located at the southeast end of the chain, make up more than 99% of the total land area and are the ancestral home to Native Hawaiians. The island of O'ahu is the seat of state government and Honolulu is the most populated of all island cities. Beyond Honolulu, across the Ko'olau mountain range, is an area known geographically as the “North Shore”; famous for world-class surfing and award-winning beaches. For the residents of this area, the east side is known as Ko'olauLoa, an ancient Hawaiian moku [district]. Ko’olau refers to the windward side of an island and loa means “long” for the spectacular volcanic mountain range that separates the island north to south. Land and water dominate this string of villages with steeply ridged mountains with streams and rivers on one side and the vast Pacific Ocean buffered by reefs on the other side. When a disaster hits; telephone poles go down, streams flood and beach roads wash away. The area becomes isolated and cut off from the main artery in Honolulu. There is only the beach, the mountains, and a one-lane highway stretching 35 miles in front of the homes.
Here, residents have learned to rely on their families, neighbors, and the people they trust to survive.

**Native Hawaiians in Ko'olauLoa**

In spite of the fact that there are more than 239,655 Native Hawaiians and Pacific Islanders in Hawai‘i, Native Hawaiians compromised only 20% of the state’s overall population of 1.2 million people in the 2006 census. Native Hawaiians have more children than the general state population at 41.2% of native Hawaiian family households including children under age 18, compared with 29.4% for the state overall.

Focusing on native families, Native Hawaiians have lower incomes than the overall population in Hawai‘i, on a median and a per capita basis. Almost 15% of all Native Hawaiian families lived in poverty, compared with the overall state rate of 7.7%. It is the children that are trapped between poor jobs, low income, family situations and well-being factors. About 20.3% of native Hawaiian families with related children under age 18 were income poor, compared with 10.5% for the state overall. Almost half (46%) of the Census Native Hawaiian respondents said they were responsible for children under 18. Hawaiians also have a large population of single parent family situations, with nearly 21 percent of Native Hawaiian families headed by single females, compared with 12.5 percent for the state overall (Census Bureau, American Communities Survey, 2006).

Ko'olauLoa is one of the top three areas for Native Hawaiians at 32% (Grieco, 2001). Hawaiian households are usually large, with a higher number of children, and Hawaiians have the highest birth rate in all the islands (State of Hawai‘i, 2003). The traditional Native Hawaiian family system of ‘ohana [extended family] still exists here and is practiced daily by caring for children at home or in homes of trusted ‘ohana members, rather than placing them
in western-style childcare centers. Research shows 63% of daily child education and care is being done by adult caregivers, through parental choice (University of Hawai‘i, 2002). By the time these children reach school age, Native Hawaiian children account for one third of the enrollment in public school special education programs at 35.4% (Kamehameha Schools, 2005). In our public schools, the Windward District supports 39% of Native Hawaiian children in all grades. The number is significantly higher when looking at the enrollment for all grades in Special Education, which shoots up to 44% Native Hawaiian children. In addition, we see this as an increasing trend; Hawaiian enrollment rates have increased 19.8% over the past two years (Hawai‘i Department of Education, 2007).

Inside a cultural community

Ko‘olauLoa considers itself a place where the ethics of ecology, family values, children and heritage are highly valued. It is a place where families want traditional cultural learning, parent participation in learning, partnerships, life-long learning and projects that strengthen families (Ho'opono Ko'olauLoa Community Foundation, 1998). Reliable research points to the important role of parents in these young children's lives — the more extensive the parental involvement in the child's education, the higher the student achievement (Parents as Teachers, 2005).

Our lands are comprised from family names, places and events that go back many generations. In this intergenerational and interdependent setting, information and ideas are passed down from the kupuna [elders] amid the rural and unobtrusive routine. Today's modern stories record this lifestyle; the values, activities and the people who reside here, including those stories that demonstrate native knowledge and acceptance of children with diverse learning styles. This sharing and bonding is expressive and visual,
for Native Hawaiians love storytelling. For adults, stories allow perpetuation of culture. For children, stories are about feelings, exploration, discovery, and everyday situations. The people who tell these stories, or read them to children, are highly influential examples (Deloria & Wildcat, 2001).

Congress defined Native Hawaiian as "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, 1993, Section 2, ¶1). While this definition is a quantum or blood-based description, Native Hawaiians are more than just aggregate lineage.

No matter what ahupua'a or island, Hawaiians often define themselves by their relationships to each other, their ancestors and their land. Being Hawaiian involves nurturing and honoring these ties. In Ko'olau Loa, one is expected to know and understand what it means to be a contributing member of the community (Nā Lei Mālama, 2001) as "everyone has a responsibility to use their talents to the benefit of the entire ohana" (Ala Mua, 2002, ¶3).

Although every phase of storytelling and metaphor is interesting, the focus here is especially on the aesthetics and socio-cultural dynamics reflected in the story of this community book-building project, as "stories are not born and nourished in isolation; they grow from social experience and cultural tradition" (Hearne, 1993, p. 1). Stories matter; there is no such things as a unintentional storyteller (Short & Fox, 2003). The people and the processes that collaborated on this book project were not isolated, but came together as a result of belief and values. Believing that stories are the narrative that links us, Christina Baldwin wrote "as long as our stories reveal our strengths and
vulnerabilities to each other, we reinvigorate our understanding and tolerance for the little quirks of personality that in other circumstances would drive us apart” (2005, p. 18). It is not the first time that questions of personality are raised; while the project focused primarily on the production of children’s books, the beliefs and values of its participants revealed exciting and interesting details of how members of communities think and behave, especially when young children are on their minds.

Background

_Ho'ulu Hou: Stories Told By Us_ was initially aimed at increasing the availability of early childhood books for children, age’s two to four, from stories that permeate the Native Hawaiian community in Ko'olauLoa. As a project of the native educational non-profit, Nā Kamalei-K.E.E.P., it became a major effort to focus on the parent and child interaction learning program on literacy and Hawaiian culture. Every year for three years, four books in Hawaiian and English were created, produced and printed for a series total of twelve books listed below. JPEG figures of each cover are included in Appendix D.

**Is There An Alligator At kaipāpa’u?**  **Aia ka ‘Alakeka Ma kaipāpa’u?**

A favorite island swimming spot is popular with the neighborhood children on hot summer days. Ka Hui Makua O Ke Kula Kaiapuni O Hau’ula, contributor.

**What’s For Lunch?**  **He aha ka mea ‘ai no ka ‘aina awakea?**

Three children go to Tūtū’s house. Seeing there is only poi to eat, they volunteer to gather food from the land and sea for a meal they help prepare. Ko'olauloa Hawaiian Civic Club, contributor.

**Kūola and Iosepa**  **Kūola a me Iosepa**

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The youngest crew member of a Hawaiian double-hulled canoe tells the story of the boat’s beginnings from his point of view. Jonathan Nāpela Center for Hawaiian Language and Cultural Studies, Brigham Young University Hawai‘i, contributor.

Keana

Two boys and their dog are turned to stone because their father fails to take care of them. This mo‘olelo or Hawaiian story helps families talk to young children about abuse and neglect. Pūnana Leo o Ko‘olauloa, contributor.

Lei Pipipi

When Anuhea complains that she is bored, her grandfather shows her two things she can do with pipipi shells. Ko‘olauloa Hawaiian Civic Club, contributor.

The Rock Cave At The Beach

Two girls find adventure and sea creatures at a special tide pool area. They help younger children learn to count. Ka Hui Makua O Ke Kula Kaiapuni O Hau‘ula, contributor.

Kahuaola

Pouli introduces readers to a taro garden patch and shows them how poi is made.

Jonathan Nāpela Center for Hawaiian Language and Cultural Studies, Brigham Young University Hawai‘i, contributor.

Lā‘ieikawai

Images of endangered and extinct native bird species help tell the love story about a Hawaiian chieftess and a Hawaiian chief, and the rewards of patience. Pūnana Leo O Ko‘olauloa, contributor.

Kilia and Wahiopua-The Reefs of Hau’ula

Kilia a me Wahiopua
Two Hawaiians brave a trip to another world to bring back a little girl to her tītīl. They are honored in the names of the two reefs at Hau'ula. Ka Hui Makua O Ke Kula Kaiapuni O Hau'ula, contributor.

Kuleana

Everyone has a kuleana, responsibility and privilege to mālama or care for our 'āina, both the land and the sea. Kuleana is a kākou thing. Jonathan Nāpela Center for Hawaiian Language and Cultural studies, Brigham Young University Hāwaiʻi, contributor.

Makaliʻi Sleeps

The worker who is responsible for announcing the time to net fish turns to stone when the chief discovers he has been sleeping on the job. Readers learn how villagers in the ahupuaʻa of Kahana cooperate for a self-sustaining life style.

Koʻolauloa Hawaiian Civic Club, contributor.

In My Neighborhood

Kalani takes us on a tour of her neighborhood and describes the activities she and her family like to do close to home in the ahupuaʻa of Papaʻakoko. Ka Hui Makua O Ke Kula Kaiapuni O Hau'ula, contributor.

Four community partners and a Kupuna Review Committee joined the project: Brigham Young University Hāwaiʻi - Jonathan Nāpela Center for Hawaiian Language & Cultural Studies, Hui Mākua o Ke Kula Kaiapuni o Hau'ula [now known as Nā Leo Kakoʻo o Hau'ula], Koʻolauloa Hawaiian Civic Club and Pūnana Leo O Koʻolauloa.

Each of these groups contributed stories from their kupuna and members, and engaged in monthly review and community-based direction for the duration of the project. "Without
story, the artifacts of ordinary lives quickly lose their significance and preciousness” (Baldwin, 2005, p. 22).

The original funding for the project was provided by the Administration for Native Americans. The Ho'ulu Hou: Stories Told By Us official project goal was “to provide services and opportunities for families that foster culturally appropriate and healthy development of a ke keiki kaulike [a balanced child] through district specific teaching tools, quality modeling and mentoring within the family structure” (Mattox-Primacio, 2003, p. 1). The unwritten goal of the project was to increase dialogic reading in a home-setting using literature produced by the community itself.

This thesis is related to only one of the original seven goals: to collaboratively plan, develop, test, publish and distribute twelve early education, Ko'olauLoa specific books, in Hawaiian and English, to be used by children and families. By directing intellectual properties (stories) for families with young children, the project and the participants articulated cultural identity and maintained the island native culture embraced by Ko'olauLoa.

**Books in the Native Hawaiian environment**

The niche of Native Hawaiian themed books is small but a brief survey of any Hawai'i children's books section demonstrates it is growing. Children's literature is playing a more important role in the educational and family trade books market as evidenced by its increasing numbers. In 1940, only 984 books were published for children (Mendoza & Reese, 2001). Today, the children’s book market is rapidly increasing, which suggests that there is a heightened awareness of the sales power in the children’s market. While Hawaiians are not recorded due to our .1% representation across
the American population, national statistics report children books make up 5.9% increase in literacy sales market in the years from 2002-2006. Children’s books were third in average increase behind religious and audio books respectively (Association for American Publisher, 2007). This indicates that individuals with purchasing power are buying more commercially produced children’s books, and the trend is increasing.

Discovering a baseline in other indigenous cultures

As a result of the ‘ohana contributions and kuleana [responsibility] where it comes to children, I found other indigenous projects that had contributed to the catalog of indigenous children’s literature in some meaningful fashion. Most American Indian tribes and some Maori communities have published literature for children. Two particular organizations were identified, where the people took control over their own stories, as opposed to authoritarian interests.Oyate is a Native organization in Berkeley, working to see that native life and history is honestly revealed, and ...”so that all people will know our stories belong to us” (Oyate, 2007, ¶1). Some of their issues include acknowledging indigenous point of view, cultural appropriation, and the structural inequalities in native life and literature. The staff at Oyate and their distribution catalog of brilliant native books for all ages went on to become a touchstone for me during the three-year project. Oyate introduced us to many tribal projects that used elders on committees for decisions making regarding educational products.

In addition, the project became aware of a similar indigenous project on Woleai atoll, The Federated States of Micronesia in 1997-1998. Mary Jane Fox participated in an effort to record native stories into children’s classroom books, which also involved training local writer and illustrators, and recording the Woleaian language into written
form. She suggests that educational changes and their success are directly proportional to
the decision-making process used to create the changes in the system (Fox, 1999).

These two projects along with lessons learned from the average school-based
book production and technical assistance from the then named Pauahi Press and 'Oiwi
Journal, the project took a form and substance that was different from commercial book
interests; the Ho'ulu Hou: Stories Told By Us project became its own publisher. The
project participants and the staff had come to believe in the “belly of the story” (Silko,
1977, p. 2).

Ceremony

I will tell you something about stories,

[he said]

They aren't just entertainment.

Don't be fooled.

They are all we have, you see,

All we have to fight off

Illness and death.

You don't have anything

If you don't have stories.

Their evil is mighty

But it can't stand up to our stories.

So they try to destroy the stories.

Let the stories be confused or forgotten.

They would like that.
They would be happy. 
Because we would be defenseless then.

He rubbed his belly. 
I keep them here 
[he said] 
Here, put your hand on it 
See, it's moving. 
There is life here 
For the people. 
And in the belly of this story 
The rituals and the ceremony 
Are still growing. 
Leslie Marmon Silko (1977, p. 2)

Laguna Pueblo

*Rationale: What makes this project relevant?*

It was under outdoor tents that the project began. The ‘iwa birds would regularly appear overhead, flying along the Ko'olau cliffs. Attending meetings in shorts and slippers, participants were often soothed by the trade winds or getting damp from a typical Punalu'u downpour. The depth of discussion and the response came from humble backyard beginnings.

Most book production from the education sector is done with teachers and classrooms in mind. This eliminated the thousands of stories that could be used to directly teach children. *The Ho'ulu Hou: Stories Told By Us* project is relevant because it
focused on adult and child interactions in the home instead of the production of classroom materials. This family-based strategy allowed for the truth in stories; providing facts and interpretations based on “distinctive ways of knowing” (Ah Nee-Benham & Cooper, 2000). The broader topics, best concentrated within family situations, hold the idea that all stories are told with a purpose (Narayan, 1991). In addition, the participants were residents of Ko'olau Loa and of Native Hawaiian descent. This “talking back” to the dominant agenda in early childhood was formed on many fronts, from disagreement on media messages and commercial texts, to reading at home, to historical disagreements of appropriate indigenous literature for young children.

It also addressed education goals (Native Hawaiian Education Council, 2001) that cover native language development, an indigenous understanding of culture and history and curriculum that advances self-determination, cultural identity and perspective and a sense of self/place (Ah Nee-Benham & Cooper 2000; NHEA, 2002).

It is important to understand from the outset that production and editorial processes for this project were governed by Hawaiian aesthetics and processes, and by the authors and community partners themselves. Those processes resisted historic western educational and literary expectations based on pedagogy that models individual strengths (Kawakami & Aton, 2001; Ziegahn, 2001). The project participants and staff focused on cultural practices that are communal and cooperative rather than competitive (Bailey & Monroe, 2003). Most of what we know is learned through living, not direct pedagogy practices; primary knowledge comes from people we have relationships with and depend on to live (Deloria & Wildcat, 2001).
The project functioned as a complier and reporter (Wood, 1999), exploring the ways in which Hawaiians speak to their modern communities, “grounded in place and language” (p. 170). The process and intention of the project was aimed at providing opportunities for participants to expand agency through intergenerational experiences, place names and values. Despite shared concerns about process, the collective multiple strengths of the groups and the community overcame challenges and addressed difficulties (Kana‘iaupuni, 2004b). Especially interesting are the un-vocalized strategies used by the community partners in the project and the ways in which the Native Hawaiians resist the expectations and mono-rhetoric of Euro American children’s literature.

The project also took on the self-publishing of the intended books. The self-publishing revolution as a form of storytelling is beyond vanity\(^4\) authorship that is well publicized; in this framework, it is unique extension of the creative process. By allowing the project partners and Kupuna Review Committee to take a part in the decision making processes, the project participants not only defined a new concept of community-based publishing, but controlled every aspect of the authoring process from text and pictures, to design, layout, translation, reading tips and distribution.

In addition to creation and production, a component of the project was training and skill development in writing, photography and early childhood appropriate practices in literacy. It was hoped that one day, participants could utilize these skills to provide income generation for their families by recording their authentic stories as residents of a certain area.

\(^4\) Vanity authorship and vanity literature were taken from a street term for self made media called vanity video. Known as a narcissist form of gaining celebrity status through perceived conceit and vain presentations in video clips, its use is borrowed here in discussions on community authorship.
The hunger for multicultural authenticity, spirituality and recognition through story was clearly a component of the on-going collective discussions at the table. What was important in the creation and implementation of this project was that the stories must clearly demonstrate a sense of place and be written from an authentic voice. The project assumed that a gentle nationalist stance was a legitimate perspective from which to approach Native Hawaiian literature for young children. This claiming of story, style and voice is one form of sovereignty. The ability of people to demonstrate their own communicative needs, and decide for themselves the goals, the modes, styles and language of their discourse is called “rhetorical sovereignty” (Lyons, 2000). While participating in multiculturalism, rhetorical sovereignty is not sovereignty in whole concept, because it lacks the discussion of self government (Cook-Lynn, 1996). By placing the context of Hawaiian writing back into the Hawaiian situation, it requires a rethinking of how to communicate writing, and what passes for the written word at all levels of education, including children’s books.

**Thesis Questions**

In comparing the project structure to its goals, the literature review, and the prominence of commercial children’s books, several questions were asked at the beginning of this study.

The initial main research questions addressed during the data collection quivered and melted as the participants’ spoke of their own involvement and life experiences. How could the cultural experiences and beliefs of the Ho‘ulu Hou: Stories Told By Us project participants impact the publishing of culturally appropriate literature for young children? Through participation, how could a rural Native community support its
children through the development of placed-based children’s books? Of particular interest was how the project participants would look at the transformation of their own native oral space and self-narrated life, into content for cultural children’s books. In addition, I was interested in what would be discovered about community notions of nā kā ma and how the participants in Ko'olauLoa articulate knowledge, position and agenda for young children in their community.

I started with a review of the literature in applicable fields that spread within and beyond just early childhood, but have a direct impact on the understanding of the project results.
A literature review of three major areas was conducted in order to understand *Ho'ulu Hou: Stories Told By Us* participation, within the context of historical and current research and efforts to produce quality materials and a native process. Searches were conducted on the Internet, libraries and databases using keywords for the following areas:
literacy for young children through socialization theory and parent interactions; linking children's books with cultural knowledge, power and authenticity; developing indigenous literacy and publishing children's books.

There has been a pendulum effect within the early childhood multicultural literature circle. The majority of resources peaked in the 1990's (Mendoza & Reese, 2001) with little being published after this date that was new. For 15 years, scholars have been writing about the scarcity of culturally relevant materials for ethnicities around the globe (Bishop, 1992; Nilsson, 2005; Yeh, Chen, Kwong, Chiang, Wang, & Pu-Folkes, 2002; Lee, n.d.; Wills & Mehan, 2001). While applicable resources were found that could be applied to this situation, there was limited scholarly research that focused specifically on Hawaiian themed children's books.

In order to cultivate new ideas and to search a broader base, I also included research in narrative in teaching, story telling, Hawaiian identity, Hawaiian epistemology, and included interdisciplinary resources in the fields of American Studies, Anthropology, Ethnic Studies, Psychology, Post-colonial and Hawaiian Culture Studies.

*Literacy for young children through socialization theory and parent interactions*
Some research has shown that, following the notion of Vygotsky's (1962) model, language is constructed within a particular sociocultural context and depends on cognitive and environmental factors. Jerome Bruner's unprecedented declaration in *The Process of Education* (1960) states, "We begin with the hypothesis that any subject can be taught effectively in some intellectually honest form to any child at any stage of development" (p. 33). Also introduced were the idea of spiraled curriculum and an acknowledgement of intuitive thinking. Of special note here was Bruner's presentation of an active, broad and diverse interest in the learning material as the best stimulus to learning.

Some researchers now agree that the dialogue about a book being read to a child is just as important as the actual reading of the text (Lonigan & Grover, 1996; Neuman, 1996). In addition, there is growing awareness between a child's interest in literacy and their literacy acquisition. There is considerable evidence of a relationship between reading regularly to a child and that child's later reading achievement (Snow, Burns & Griffin, 1998).

Bus and van Ijzendoorn (1997) suggest that infants begin to appreciate the symbolic features of picture books with reading development at an early, pre-verbal stage and that mother's may evoke, support and extend their referencing behavior by using various support techniques (sounds, labels, gestures, etc.).

Ortiz, Stowe and Arnold (2001) demonstrated strong correlations between children's early interest in reading and their later literacy development and school success. Suggestions from the study concluded that parental behavior can have at least short-term effect on a child's interest. The authors suggest that if the active ingredient in
interactions is quality, rather than frequency, then parenting interventions needs to target techniques parents are taught to use at home.

Nueman (1996) studied minority classroom intervention based on the belief that parents teach more than the how and why of reading to children during storybook activities. Cognitively challenging talk resulted from the narrative texts that required parents to place greater emphasis on reconstructing events and moving them outside a child's experience, a move from the known/familiar to the novel. The author suggests that given a range of support and access to materials, all parents can contribute meaningfully to their child's emergent literacy abilities. One highly quoted study from Lonigan and Whitehurst (1996) indicated dialogic reading is designed to involve children actively during shared reading, is highly effective in one-on-one sessions. Learning to read is affected by building skills through phonological processing, print awareness, and oral language (Whitehurst & Lonigan, 2001).

There are blended claims in literacy acquisition and parental influence. However, study groups are often left without remedial recourse and project designs usually encompass singular populations with little attention to co-variants in culture, home strengths, seasons of year or even author implications in the presentation, buy-in and of design. Was it too hot that summer to read to children? Do all children have to smile to be considered attentive? Are some families kinesthetically oriented so that reading is replaced by other learning interactions? The questions begging to be answered surround the determination of whose standards and whose cultural knowledge.

*Linking children's books with cultural knowledge, power and authenticity*
In reviewing the literature pertaining to cultural children’s literature, there seems to be a lack of journal articles relating topics such as children’s publishing and native literature. I discovered this more as a part of the discussions under culture, racism, bias, stereotypes, and native education models. As Rich Johnson describes in the Epilogue for Resistance and Representation (Jipson & Johnson, 2001) “… it feels as if these topics from previously considered outside fields are now being ‘unsilenced’ (p. 308).

Individual knowledge of ethnicity is produced and reinforced by the social and cultural panorama of one’s setting (MacNaughton & Hughes, 2001). Children’s books are a part of society’s general culture and they reinforce and perpetuate any racism that exists (MacCann, 1992; Moore & Hirschfelder, 1997; Supahan, 1999). Cultural identity may be communicated in a myriad of ways (Carbaugh, 1998). One important characteristic of good children’s literature is that it “tells the truth” about the human experience (Bailey 2001; Temple, Martinez, Yokota & Naylor, 1998).

The dominant early childhood development theories influencing children’s book production have features of the American middle-class, charted as the universal childhood where the requirements of tolerance and appreciation for the variety of cultures and class differences is seriously lacking (Burman, 1994).

Children’s books are cultural objects that are closely fixed to social relations and power shifts in society. Some research suggests that “the depiction of race relations to the newest members of society via children’s picture books subtly colors children’s understanding of status arrangements, social boundaries, and power” (Pescosolido, Grauerholz & Milkie, 1997, p. 444).
Without authentic representations children can be exposed to negative images, stereotyping of people and cultures in literature whose ethnicities are being portrayed (Leung, 2003). Prior to 1960, many non-Europeans and non-Americans were absent from children’s literature, or depicted in negative ways (Aoki, 1992). There have been inaccuracies and misleading ideas with the ways natives are portrayed both in text and image. Some children’s literature fails to remain true to native story origins (Nodelman, 1988; Reese & Caldwell-Wood, 1997).

It is no longer acceptable for any child, regardless of race, to be hurt by literature that perpetuates oppression and racism (Seale & Slapin, 2005; Slapin & Seale, 1998; Slapin, Seale & Gonsalves, 1992; 1996). Haunani Kay Trask (1993) more openly defines racism in Hawai'i as exploitation, or the prostitution of Hawaiian culture. Like a prostitute, Hawaiian culture is objectified, degraded and victimized for economic purpose and trade as in the exoticism and degradation of Native Hawaiian language and culture in children’s literature.

Anthropomorphism, as in the attributing of human characteristics to non-human beings and inanimate objects, is the illustrative aesthetic of choice in modern children’s books. The animal transvestism that exists as owls, lizards, mynah birds, whales, dolphins and even short fat menehune as exaggerated Native Hawaiian portrayal is eventually dehumanizing (Harris, 2000), not because Hawaiians do not see life in these species, but because authors, illustrators and publishing houses consistent use indicates that is the only way natives can be seen.

The impact of illustrated children’s books on participant’s viewpoints was revealed in conversations during training exercises regarding implicit messages in
children's books. Dr. Pewewardy states, “in popular culture, using a person for your clown has always been one of the major ways to assert your dominance over a person or a group of people. Mockery becomes one of the more sophisticated forms of humiliation...” (Pewewardy in LaDuke, 2005, p. 134). Although Dr. Pewewardy is speaking mainly to the use of Indian mascot themes and inappropriate sport characters, this also applies to the use of cartoon-like illustrations in the commercial market of Hawaiian themed children’s stories. If one is to believe in St. Clair’s claim (2000) of the power of visual metaphor in native knowledge systems, then children of Hawaiian ancestry are exposed to neo-positive models that rely on embarrassing dress, behavior, actions and language. These cartoon illustrations often exhibit tokenism (Council on Interracial Books for Children, 1980), exoticism (Willis-Rivera & Meeker, 2002) and cuteness as it is linked to the grotesque and malformed (Harris, 2000). As Harris (2000) states, this “marks a decline rather than an advance in the representation of children.”

Depending on a storyteller's agenda, the same story can impact the listener in different ways. ‘Never trust the artist. Trust the tale’ attributed to English novelist D.H. Lawrence (1885-1930), fails to notice how intertwined the teller and the tales are.

By not fully questioning what is going on Native Hawaiians may become a part of the cultural bomb (Silva, 2004). The effect of a cultural bomb, however innocent or approved, is to “...annihilate a people’s belief in their names, in their languages, in their environments, in their heritage of struggle, in their unity, in their capacities and ultimately in themselves” (Thinong’o, 1986, p. 3).

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5 So many checklists for different children’s multicultural literacy applications exist, I found it better to base citation on the original reference that most list as a adapted source, in this case, the Council on Interracial Books for Children.)
Faced with loss, appropriation of story and in some cases, the giving away of stories, cultural authenticity becomes a central theme (Higgins, 2002; Mikkelsen, 1998). Cultural authenticity looks at how accurately people of color are represented and/or portrayed in the text specific to their culture (Nieto, 1992; Slapin, Seale & Gonzales, 1992; Yokota, 1993). Cultural authenticity has also been criticized as unstable due to changing power and perspective (Karem, 2004).

Whether or not a book is culturally authentic is often the subject of analytical discussions; however, what exactly is cultural authenticity is not clearly defined. While there have been discussions about how to identify authentic literature for children (Feelings, 1991; Sims Bishop, 1991, 1992), Gloria Emerson wrote in her forward for the Benes 2004 book on Native American Picture Books of Change, that rules and aesthetics are used in cultural stories and that these nuances change when put into written form (p. xi). Benes goes on to cover the use of authentic voices and experiences that assisted new stories during this short shift in the 1940’s.

Karem (2004) writes that few scholars use cultural authenticity as a form of critical judgment, however. In this project, Native Hawaiians ducked the discussion of applied use of cultural authenticity, but used it as a judgment criteria by having Native-centered texts, cultural atmosphere (Benes, 2004), collaborated works and stories that bridged understanding from one cultural community to another, and one generation to another. The community understanding of cultural authenticity is from family history and genealogy and the passing of information from generation to generation (NHEA, 2002). Yokota (1993) goes on to discuss that an authentic work illustrates one's intimate
familiarity with the nuances of a culture and that this may or may not be a result of one's ethnicity.

There is a category of thought where "outsiders" are unable to represent the cultural "nuances of day to day living" (Sims Bishop, 1992, p. 43). Authentic books are usually written by insiders, as they have access and knowledge of cultural codes that allow them to accurately represent themselves (Aoki, 1992; Mikkleson, 1998; Slapin & Seale, 1992).

It is important to understand from the outset that production and editorial processes for this project was governed by Hawaiian aesthetics and processes, and by the authors themselves. How those processes resisted American early childhood and literary expectations is a lesson that is already sought after (Caldwell-Wood & Mitten, 1991; Kawakami & Aton, 2001; Kawakami, Aton, Gledon, & Stewart, 1999; Loh, 2006). The collective strategies this project used to collaborate and the use of only native residents only amplifies the interest in these participants. Can they tell us the origins of how they came to exercise a reverse hegemony of Native values and beliefs in children's literature?

If hegemony is defined as the dominance of one group over other groups, where the dominant party gains control, terms of trade and even cultural perspective, then the power of definition can cause this domination to shift and consensus to be changed (Hall, 1997), interrupting dominant themes and insensitive testimonials to indigenous culture.

Students should be able to see and know themselves and their lives reflected in the books they read (Aoki, 1992). Indigenous people are starting to interrupt the unquestioned flow of negative assumptions. The movement from the Council on Interracial Books for Children (1964-1975), The American Indians Library Association
(1991) and indigenous education councils (Assembly of Alaska Native Educators, 2000; Native Hawaiian Education Council, 2002), organized in favor of what some call “political correctness” (Taxel, 1997) in children’s publishing. In 2002, the Nā Honua Mauli Ola Guidelines for Culturally Healthy and Responsive Learning Environments (2002) listed six central themes for success, all applicable to this project:

1. *Mauli* - Cultural Identity
2. *Na’auao* - Wisdom
3. *Honua* - A Sense of Place
4. *Ho’ike* - Sense of Discovery
5. *Piko ‘u* - Sense of Self
6. *Kuana ‘ike* - Perspective/Cultural Lens

The guidelines provide a framework for a Native learning community and support the learning cycle as a family and community endeavor. The interrupting colonial overlay can have a forward progression, in light of the “inherent dangers of giving up one’s story to someone with a greater ability to produce knowledge in the public arena” (Bailey, 2001 p. 297). By taking control of our own stories, we use time-honored knowledge to see our place and power within historical traffic (Deloria & Wildcat, 2002; Witherell & Noddings, 1991). As Noenoe Silva writes in her chronicle of historical Native Hawaiian resistance, “Now we must decide how to govern ourselves and how we want to live together as a lahui” (Silva, 2004, pg. 203, emphasis added).

*Developing indigenous literacy and publishing children’s books*

The theme of universality of childhood affects many areas in theory, development and contact, but specifically and one of the most hidden, is in the production of children’s
literature. Part of the pretense here is that books or any one book, are ministers of legitimacy (St. Clair, 2000). The simple availability of books dominate our everyday actions regarding children; if it’s there, people will have a tendency to use it, keep it and adore it.

A hole exists in the available body of children’s literature. Pieces that are declared radical children’s literature exist to demonstrate options for action against oppression and exploitation (Kohl, 2005). These books project slipped in and out of the many meanings here, including the parental guidance that would go with the sharing of story. These components include:

- The major force in the story is community or a social group larger than the family.
- The conflict needs to involve the whole community, ethnic group, nation or world.
- Collective action is involved.
- The identification of an enemy who has abused power, opposing forces locked in a struggle.
- The story illustrates camaraderie, friendship and love.
- There is no compulsory happy ending or resolution of the problem.

There is currently no tool or supervision in the selection for children’s literature that is culturally appropriate and widely used in Hawai‘i. While this has been dealt with in other indigenous circles, Native Hawaiian representation in children’s literature is a gap that should continue to be addressed (Ho‘omanawanui, Personal Communication, 2005). One of the primary resources in the transmittal of culture is now children’s literature. The dehumanization of Hawaiianess (Marek quoted in Wood, 1999, p. 92) is
complete in a child’s book when experience, values and language may be subverted to represent an individual’s non-native view of the how the world is. This lack of authenticity often portrays the deficits-based approach (Kana’iaupuni, 2004) where, as Handy, Handy and Pukui (1972) write, “it was inevitable that most Hawaiians would in time see themselves through missionary eyes-and see themselves as inferior” (p. 300).

In 1990, author Graham Hingararoa Smith (1990:100) summarized values that allow an indigenous base for research to take place. Called Kaupapapa Maori, after the positioning of Maori philosophy and principles, this statement suggests:

- The validity and legitimacy of Māori is taken for granted
- The survival and revival of Māori language and culture is imperative
- The struggle for autonomy over our own cultural well-being, and over our own lives is vital to Māori survival.

It does not take a great leap to see that more Pacific-based researchers are using these principles (Kahakalau, 2004; Kana'iaupuni, 2004; Mataira, 2004).

Van Broekhuizen (2000) discusses literacy, not as a technical skill, but something that varies according to different contexts and societies in which it is imbedded. Faraclas (1994, as quoted in Van Broekhuizen, 2000) reported from indigenous Papua New Guinea, “literacy has become synonymous with the power to critically read and creatively write the discourses, versions of culture, and other structures and systems that determine how and why we live our lives” (p. 2).

In Hawai‘i, one sample of local literacy includes culturally defined uses of literacy or literacy practices. While Van Broekhuizen considers Hawaiian to be a moribund language, there was significant progress to state otherwise:
• The numbers of speakers are increasing from 1,500 people about 20 years ago to an estimated 6,000 to 8,000 Hawaiian-language speakers throughout the state, most of them under the age of 30;

• Fluency is increasing with the use in 24 immersion and charter schools statewide and graduates in Hawaiian Language have increased 10 fold;

• Hawaiian is being spoken at public events, churches, cultural observances, in academic discourse and scholarly papers;

• More people than ever before are exposed to Hawaiian Language instruction, Hawaiian is the only indigenous language in the United States that showed growth in the 2000 census (Staton, 2005).

These combined factors provide the prestige, status and function necessary for continued mother language preservation (Crawford, 1998).

There may be a real effort to gain insights into how indigenous people communicate their values (St. Clair, 2000). There was also a promising 1990’s trend toward increased minority authors being published (Lewis, 1988; Sims Bishop, 1991; 1992;) although the majority of those authors focus on African American literature (Hall, 1997; Mikkelsen, 1998).

Multicultural publishing is vigorous, although it is not always done with a concern for both authenticity and quality (Ohi, 1997). Native producers with cultural experience of children’s literature are up against a commercial machine: they lack sophisticated marketing and technology to compete (Giese, 1996).

Some scholars have addressed culture through stated values (Ah Nee Benham & Cooper, 2000; Kawakami & Aton, 2001; Kawakami, Aton, Gledon & Stewart, 2001;
teaching multicultural literature (Harris, 1992), deconstructing power in education (Delpit, 1995), deconstructing children's writing and drawing within a post-colonial context (Kaomea, 2000; 2001), and deconstructing existing commercial imagery (Mendoza & Reese, 2001; Moore & Hirschfelder, 1997; Slapin & Scale, 1998).

Unlike the persistent image of the clean, perfect and white American family (Coontz, 1992), some indigenous populations have encountered deep trauma across life spans and generations that come from group suffering (Brave Heart, 2003; Cook & Withy, 2004; Heavy Runner, 1998; 1997; Stamm, Stamm, & Higson-Smith, 2004; Withy & Tarallo-Jensen, 2003).

Every new generation renews conflict in their own way; it takes on aspects of new ideas, losing some old ones and resolves these fragments into a new coherent body of knowledge. This process is known as transculturation (Ortiz, 1947). When Native Hawaiians reflect on transculturation, it's not that new information and ways are not acquired; it's that Native Hawaiians are choosing what aspects to keep, and which need redefining; which priorities come from within and which practices serve the group best (Meyer, 1998a; 1998b; 1998c; 2001; 2003; Silva, 2004). The dominant representational paradigm here is a construction of how Native Hawaiians are represented by themselves as producers of children's literature. A paradigm is not innocent of the values and ethics of those who work within it (Hall, 1997).

Authentic Native Hawaiian cultural literature for children includes stories that are grounded in the accurate facts of the culture; author and artists that adhere to the original culture in literacy interpretations; and processes that includes creators who represent a
culture either through birth or extensive experience” (Banfield, 1998; Mattox-Primacio, 2003; Slapin, Seale & Gonzales, 1996).

Joel Taxel (1997) stated that art is a cultural interpretation and that artists should be made accountable for what they produce. He allowed that there is no conspiracy in multicultural books and that it is not easy to be a non-group or outside author in children’s literature. Taxel also postulates whether respect for cultural and indigenous storylines is reasonable when historical racism and oppression is recognizable by all, even the critics.

The research reviewed in this chapter makes clear that there is sufficient background to raise awareness of cultural children’s literature in Hawai‘i, if one is prepared for an interdisciplinary approach. Children’s book production from communities that utilize such information as the background for these cultural relevant narratives could be strengthened through understandings of multiple knowledge approaches, theories on interactive reading at home and building authenticity from personal narratives. The project design, as presented next, was simple and straightforward. Several questions were asked throughout the study that quivered and melted as the participants spoke of their own involvement and life experiences.
CHAPTER 3

Research Design

Introduction

This case study was ethnographic as it involved multiple participant observation to explain “why things happen as they do” (Sturman, 1997, p. 61) and patterns of interdependence and consequence. The qualitative approach spanned the course of two years, using observation and written recording of comments, and semi-structured interviews of selected participants. An action research component was included to provide change or improvement to the community, based on the initial findings.

*Nanā ka maka; hoʻolohe ka pepeiao; paʻa ka waʻa, hana ka lima.*

Open with the eyes, listen with the ears, close the mouth and work with your hand.

Mary Kawena Pukui, 1983

ʻŌlelo Noʻeau, Hawaiian Proverbs and Poetical sayings

This experiential learning project (Dewey, 1938; 1997; Kolb, 1984) was dedicated to ensuring certain parameters were met during the project life. There was a focus on community tabletop solutions to real problems, aimed at changing and improving relationships, project quality and lifting confidence. Project staff wanted to ensure a high commitment to the total process by allowing community partners to maintain control and ownership of the discussion, product and distribution. Innovative and creative solutions were found by encouraging partners to share risks in the management of the project thorough cooperation, collaboration and creative problem solving and by nurturing open, safe discussions where new ideas could be tried, evaluated, reviewed. The last of the parameters was a desire to be assistive to the community and be seen as a valuable
addition to the overall support of young children. I also investigated numerous conventional designs that found favor with the third-party project evaluator employed by Nā Kamalei-K.E.E.P.

A qualitative approach seemed particularly appropriate for the research design of this project, which examines the participant processes and outcomes of *Ho'ulu Hou: Stories Told By Us*. It seemed important to understand that the results would not be generalized and that statements would be built upon limited research and a distinctive interpretation of events (Creswell, 1994).

The third-party evaluator was already contracted to provide evaluation of all seven of the goals of the project. The evaluation encompassed outcomes including:

1) how the project materials were likely to be used;
2) if project planning was sufficiently intensive to meet the needs identified;
3) if the project was offered as planned and was reaching targeted families.

Outside evaluation and a case study was conducted and reviewed on an annual basis by Dr. Barbara Debarshye of the Center on the Family at the University of Hawai'i. The intent here was to improve the quality of the project, guide management decision-making, demonstrate accountability, increase knowledge of the project and gain assurance that families gained from the project. Her three-year research project is referred to here by permission.

As stated in Tuhiwai (1999), this project called for a resetting of research protocols and a definition of ethics including recognition for community and indigenous rights to cultural property. In *Ho'ulu Hou: Stories Told By Us*, the process was as important as the outcome (Tuhiwai, 1991, p.128).
Denzin and Lincoln describe a *bricoleur* as a 'jack of all trades' (1994, p. 2) who uses a few, non-specialized tools for a wide variety of purposes; someone who invents strategies for using existing materials in a creative, resourceful, and original way. *Ho'ulu Hou: Stories Told By Us* utilized an emergent design and the use of mixed methods—at one point frustrating in its inability to be isolating, concrete and specific, and yet joyful in its flexibility, sensitivity and social context.

*Choosing a Research Methodology*

The power to define what is important research is often not in family or community control, but in the hands of researchers who acquire and assume cultural knowledge through limited means. As more empirical evidence is commissioned, indigenous knowledge about family and child learning is typically relegated to Western categories, comparison and judgment. Agreeably, much of Western-based research is a form of knowing, categorized and measured— in which competition is valued but the relative outcome of applicable material is secondary. Models that do exercise a differing degree of looking at and conducting research are not as frequently re-quoted by peers as evidence.

Antonio Gramsci, a 20th century political theorist and Marxist thinker best known for his cultural hegemony theory, argued that all people are intellectuals and philosophers (1988). He believed working class people can take their local knowledge from life experiences, and use that knowledge to address change in society. The idea that common everyday people can write children’s books breaks the commercial paradigm and inverts the pressure that accumulates on commercialism and financial gain. As both administrator and staff member in the project, I considered a more selective approach
such as indigenous heuristic action research (Kahakalau, 2005) because of my investment on a personal level. Very quickly I realized that I was not as involved in the process as clearly as the participants from the Ko'olauLoa community and framed their human experiences in the bigger picture. While dialogue and self-discovery clearly took place, the deeper issue was whether or not the books would actually have an impact on the community, and therefore, how the participant’s experiences would have an impact on the books.

While other projects might be able to look at the outcomes, a trade-off occurred while holding replicability and responsiveness open to the light, together. To advance change, the project chose responsiveness to the local situation, and flexibility. Replicability was left in the judgment of surrounding communities—each with their own sense of place, power and ideas of implementation. The results from the Ho'ulu Hou: Stories Told By Us project must be treated with flexibility, especially when rendered into other settings. The setting in which the participants were considered is in entirety, not just an isolated fraction of the situation.

'A'ohe pau ka 'ike i ka hālau ho'okahi.

Knowledge is not taught at the same school.

Mary Kawena Pukui, 1983

'Ōlelo No 'eau, Hawaiian Proverbs and Poetical sayings

For this study, after considering the purpose of the inquiry, the nature of working within the Hawaiian community, and the history of children’s literature in Hawai‘i, I decided that action research was the most appropriate research design, and that it would
be heavily influenced by heuristic process (Moustakas, 1990), thick descriptions and a post-colonial approach involving cultural ways of knowing.

**Action Research**

Action research is a methodology, which has the dual intentions of action and research; action for change in the community and research to elevate understanding on the part of the researcher and the wider community (Dick, 1993; Stringer, 1996). At its core, action research is a way to increase understanding of how changing one's actions or practices can reciprocally help a community (Carr & Kemmis, 1986), and provides for situational responsiveness that was a necessary component in this project. The action research cycle can also be regarded as a learning cycle (Kolb, 1984). Participatory action research is a recognized form of qualitative research that focuses on the effects of the researcher's direct actions of practice within a participatory community with the goal of improving the performance quality of the community or an area of concern (Dick, 2002). For this project, service learning was the main goal — the production of books and reading them in family homes, with research as a fringe benefit.

Action research tends to be a cyclical method of planning, taking action, observing, evaluating (including self-evaluation) and critically reflecting before moving on to the next cycle of planning and implementation (O'Brien, 2001). Sometimes known as a Deakin approach, this increases understanding of participant's actions, consequences and resulting practices on a community (Kemmis & McTaggart, 1988; O'Brien, 2001). As with each stage finished, critical reflection was used to decide how to move forward and when to do so as a group.
Action research, in this context, addressed the concerns about ethical research protocols, extracted or appropriated knowledge on a cultural and community level, struggles for leadership and value, and allowed a repositioning of power and interpretations of legitimate options for children (Smith, 1999). The selection of this research paradigm validated the belief that all people are sage storytellers who develop complex philosophies through deeply lived experience(s).

Research Participants

Nine Native Hawaiians, six women and three men from the moku of Koʻolau Loa, Oʻahu, Hawaiʻi, who participated as committee members, authors, partners and one vendor for layout and design, were interviewed. Most were part of a six-member Kupuna Review Team who examined the cultural impact, native language consistency and value retention in the stories. This team consisted of qualified Native Hawaiians from Koʻolau Loa.

One member of the Kupuna Review Team was unavailable due to sickness, and several other authors and vendors were willing but unable to coordinate an interview date.

Stakeholder Interviews

Semi-structured interviews dealt with what participants perceived to be: (a) the lessons learned from the project; (b) the outcomes and the challenges of participating in this project, and (c) the impact on children and community. This format went through a review and changed at least once during the interviews due to stakeholder responses to the intended interview format. Interview questions are included in the Appendix. All of the stakeholders interviewed spoke English or Hawaiʻi Creole English (pigeon English) as
their first language. Interviews with adult participants were approximately 1 to 1½ hours in length and were digitally audiotaped and later transcribed for analysis. The transcriptions were also provided to each participant for their further review and response before the submission of this study.

To maintain integrity of response from the participants and for this paper, the transcriptions quoted were taken in as complete answers as possible, with ellipsis editing between complete sentences. In addition, the voices of the participants are used to add detail and give thicker descriptions to create a mo'olelo of the project process.

Data Collection

Besides the interviews, annual focus group discussions followed a semi-structured format that allowed a launch point for data collection throughout the three-year project. Personal observations and minutes from the Kupuna Review meetings and document analysis were used to gain insight into categorization of themes, including the various group meetings for the Kupuna Review Committee. At several of these events, staff were prompted to enhance participation and reduced any possible singling out in the discussions by prompting all of the participants to respond to questions. This collective model brought out additional information and a participant discussion that was informative and unguided.

Additional personal records from individual meetings, notes from general observations, records of phone/personal conversations and lectures during this time were also used. Organizational minutes from the review meetings and documents produced for the Kupuna Review Committee by staff were also used to gain insight into categorization
of themes. In addition, this study also reviewed final results from satisfaction surveys conducted by Debarshye (2006) during the final year of the project.

Data Analysis

Participant interviews were transcribed and scanned for categories complete with heading and a conceptual phrasing, which were charted for intensity and comparison between participants. One sentence findings were cataloged in charted form, along with anecdotal data, and were found in each research theme organized the responses from interviews. This chart is included in Appendix D. Data was coded with a general descriptor (Foss & Waters, 2003) for each participant to protect confidentiality as promised. What was initially thought to emerge did not; ideas that included organized thoughts around reading to children and specific applicable stories for illustration. New categories using charted tracking were created. I was initially skeptical of the data; I did not find anything unusual or beyond my frame of reference, which I presented in my original thesis proposal.

As developing themes emerged, I related them back to the thesis questions until a larger conceptual schema (Foss & Waters, 2003) was formulated that was strengthened by observations and personal conversation(s) with participants prior to interviews. Slowly a lei metaphor for the themes surfaced like a picture from the data, detailing the gathering, making, handling and gifting of a lei of knowledge between generations. It is this understanding of lei that will saturate this mo'olelo.

Limitations in the Research Design

As in any home-based interaction, there is a concern regarding the true effectiveness and depth of intent regarding the report, as well as reporter trustworthiness. Nā Kamalei
decided to assume the position of trusting the reporting families, teachers and participants, because as critical consumers, they were being given a chance to critically review the books in their own home. If they didn’t like it, there was no expenditure to muddy the water, only a refusal to take on more books. The following are listed as limitations in this research design:

The lack of pre-research activity and information for the partners before the project was initiated was a limitation. This was due to the fact that I had not been accepted into a Master’s program at the start of project. Permission and acceptance was given in post meetings during 2005, when the thesis topic was identified.

Also identified as a limitation is the lack of intended secondary interviews that were not conducted due to time constraints and lack of time among participants.

A full focus group and evaluation of product use was conducted by the third-party evaluator, Dr. Barbara Debarshye. However, I should have sent out a separate survey, for the purposes of this study only, for in-depth analysis on certain questions of group dynamics and cultural effectiveness on process.

Credibility in this study was addressed through a prolonged engagement of three years in the project. In addition to presented data, persistent observation and discussion with the project staff resulted in reassessment of those observations from multiple viewpoints. As discussed under interviews, member checks with confirmation by participants were also conducted on both interviews and draft readings of this presentation.

A common criticism of action research is its lack of generalizability, sometimes called external validity. The transferability from community regarding the outcomes of
this project are problematic only in that each community would impose its own definition of what is Hawaiian culture, language and predominant values in the structure of the project. Participants from a different community would also bring a historical and genealogical array of what may look like similarities to the table, but are really major differences attributed to a sense of place.
CHAPTER 4

Analysis of Findings

The gifting of a Hawaiian lei requires a deep understanding of what is passing beauty, and what is subtle purpose. When blossoms are collected, they are strung together or kui lei, then completed and tied off. The lei is handled with reverence and delicacy until it is gifted to the one it was made for. The intent of the lei does not diminish because its physical flowers have faded. It is the intangible knowledge, the thoughts the lei was created with, that remain and are carried forward. It required no specialized knowledge to create lei; eminent lei maker and native plant advocate Marie McDonald documents adults, children and all occupations using them in work, play and ceremony (1978).

The lei made here, this fresh offering of emergent themes, is special. It required the organization of findings in an appropriate order and the application of personal involvement and native understanding to complete. The lei is the offering of the Ho'ulu Hou: Stories Told By Us participants to Ko'olauLoa children; one flower for knowledge, one for experiences, one for feelings, values, language, place, hope, family, education, identity and so on. Each theme is represented as a stage in the formation of this lei, with its attributes stated in the beginning of each section.

The string or framework

To fully understand the contribution this project has made to the understanding of early childhood in a Hawaiian community perspective, it is imperative to understand the framework and project parameters that were agreed to and set up with the community partners. The implementation of the rules and their associated expectations for behavior
sought to re-establishing authority and a cultural aesthetic in children's book creation within an authentic Native Hawaiian atmosphere.

One parameter required that Hawaiian cultural processes and protocol were to be used at all entree and portals for the project. This included meeting facilitation, discussion reframing and project management principles.

Additional parameters addressed the continuing discussion about the needs of young children; recognizing and utilizing community talent for the book project; maintenance of consensus in decision-making, and the project's initial intention for the Hawaiian process and product belonging to the indigenous community that participated.

A final project parameter was to be aware of universal value applications so popular with policy makers. The Ho'ulu Hou: Stories Told By Us project, from the beginning, was unapologetic about the Hawaiian nature, content, context and process. The project intended to target the Ko'olauLoa Native Hawaiian population, not the broader early childhood community, thus smaller more specific geographic boundaries were recognized. The project distinguished itself as a "community built on difference" (Moore, 2001, p. 53), rather than reimbursing the bubbling melting pot.

This is an important step toward the inclusion and critique of Hawaiian-themed children's literature in the world of children's literature. It is also a study of motivation from a small community of people that amplify the discussion on what is cultural authenticity in books and redirects interest toward valued home life and family interaction.

Five salient research themes emerged from the interviews conducted. First, in recognizing the needs of children in Ko'olauLoa, the participants may have started in
different areas, but came together toward a center during the project. This gathering of flowers was an important start, because advance knowledge of what was being worked on and how it would come together determined the strength and the veracity of the completed lei.

Secondly, there was a collective position that in the lives of children, books were important, especially from participants who were of kupuna age. Here, the flowers are arranged and strung together—the lei is started.

Third, the participants felt that their own stories are just as valuable as those that were commercialized and for sale in a bookstore, and better represented what it is to be a Hawaiian in Ko'olauLoa. The fresh flowers have been handled and strung, and the thoughts have been given to the lei gift. The lei is closed and tied together.

Fourth, participants felt authenticity is regarded as a sense of truth, that if it came from a trusted source, it is therefore, a treasured source of knowledge and not to be questioned. The lei is handled gentle, reverently, as it is prepared to be given to the one it is made for.

Finally, participants recognized that learning and reading in Native Hawaiian was addressed by the project in an unusual fashion, and that is a valued process to reintroduce into native households. Finally, the gifting is done—the giving of the final lei to the children, with all its good thoughts, intentions, work and love.

Research Theme #1 – Recognizing the needs of Ko’olauLoa children.

One of the first conceptual categories to appear commonly was the recognition of need in the young children in Ko‘olauLoa, based on experiences of the participants. No participants interviewed indicated they supported a singular consensus on indigenous
children or their books, except they indicated books were important. Like flowers that are scattered, each one had a precious start. What makes this category interesting and outstanding is that participants vocalized areas of concern and preferential starting points but finished at a similar end. There was some preliminary instruction for participants on the creation of books, photography, what makes a good children’s book, and other modules that staff created to assist the training.  

Discussion concentrated on what stories, their inherent value, meant to the community rather than on what colonial literature meant for children. This does not mean that the participants did not come to an understanding, based on their actions and delivery, of the act of producing indigenous literature for Native Hawaiian children. It just happened that they came from differing directions and merged to complete the products. Everyone has different ideas about what childhood is, in concert with Hatch’s notion that “the truth is, in fact, what we agree it is” (1995, p. 122).

This theme indicated the flowers, as the thoughts from people with different starting places, came together for the start of the lei. The gathering of flowers was an important beginning, because advance knowledge of what was being worked on and how it would come together determined the strength and the veracity of the completed lei.

Key areas stood out in the interviews, and were discussed in a passionate fashion. Different points concerning the processes involved to trigger the interactions in the home were discussed: reaching the people responsible for literacy in their young children, and ho’omau - the continuation of the next generation by the teaching of Hawaiian values. It also became apparent that even as they started from differing areas, the participant’s

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6 There were two educational brochures for the participants at the very start of the project on Native Hawaiian literature for children (Mattox-Primacio, 2003), however, after initial training they were never used again.
identity and pride in the project was unmistakable—they believe they made a difference in their community.

Reaching the people.

The distribution for the project was enormous, and assisted by community groups who distributed to the thousands of families with young children in Ko'olau Loa. Once in a home, the books were different in that they represented themes not normally seen in commercialized children's literature. The books could then be used as tools for adult-child discussions about topics not addressed in schools. And, parents could choose whether they used them in that way or not.

I like things that are spiritually moving. I like things that when you are done, the story still lingers on. The story makes the child and reader feel good. Helps them...moves them to the point that it helps them perceive the world differently, it make their life better. It makes their life, it’s a healing thing for them. It makes them happy, it makes them laugh, it makes them sing, it makes them dance. That’s what I want a books to be. All of it at one time-not necessarily. But in many books that this kind of emotions that books from our area can do. (Participant 1)\(^7\)

...The fact that the people that were who were receiving them were critiquing them says it all. They were able to take a look at it and they felt they could make the choices about whether they liked it or not. And pick those that they chose to read. That in of itself is very powerful you know, because you’ve just given someone who didn’t have it already and “a ha!”. Oh yeah, I can chose these books, I can chose books, ho, ok, maybe that’s what I could be doing....Because

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\(^7\) To protect the identity and confidentiality concerns of the interview participants, I promised in the project release that I would encode the data to eliminate names for the quotes. Starting with this quote, all interview quotes have encoded letters attached for identification.
of the decision making process, because of the ability you gave families to chose their books, to critic their books, all of that, the whole business is very reflective of who we are and how we want to be. (Participant E)

These statements reflect the idea that the participants felt they had gotten their direction right and that they had reached the people they wanted to reach. The next idea about recognizing need for young children is expressed as passing on important information that children would need to grow up well and survive.

*Ho'omau.*

*Ho'omau* means to persevere, to live on, to continue, and to perpetuate in a way that causes the good of one generation to pass in to another. Some of the participants felt that teaching Hawaiian values are about survival, on many levels. By providing other perspectives on thoughts, feelings and behaviors, stories can facilitate emotional growth and help children learn improved ways to face adversity. (Heath, Sheen, Leavy, Young & Money, 2005). Physical survival in crisis, spiritual hope for the future and the development of critical thinkers were some of ideas of *ho 'omau 'ia*—to continue on.

*The old days, the people say, when I die I take everything with me. You hear that often. And that's why when we had our first meeting, I remember at our first meeting, I said I will never take it with me. As much as I know, I will leave it behind. I won't take it. So these stories are so important to leave because...there are so many things coming at our children. Television and all these different kinds of media. And our kids get iPods and new technology that our own culture things, the things that are important to us we have to compete! And when I say compete, is like, as a kupuna I'm trying to teach the things that are culturally important like*
knowing about the name of your ahupua'a, the 'iwi, the wind, the papa, and all these kinds of stuff. And so they say-who wants to know this kind of stuff about the wind. Why we have to learn this kind of stuff. Why we gotta know about the ko'a and fishing shrine? Why we gotta know about the sand and the waves and how far it go out in the ocean? Why we gotta know those names and everything? So I look at them and I go 'why'? Cause one day you gonna be in that water. And One day you going get into trouble. And one day you gonna say I cannot call for help, too far, I'm in the deep water, and I have no idea what I'm doing here. I don't know anything. I am worried that the manō going come eat me. I worried these waves are so big I don't know what to do. But then one of these people's out there will remember what the tutu said-find the nalu and get on that wave and surf them in even as far as you are. And this other one said, my kupuna had an 'aumakua-was a mano and they wen teach me this pule—they go yeah right-but you know what we are out here, can you try now? And pule. (Participant 1)

I really like books that are hopeful for young Hawaiian children. I want them to feel like they can. There is a possibility of having strong 'ohana. Of being OK with responsibility with taking care of things. In the guise of their everyday living, it's with animals, it's with nature, it's having this look at the word that, yes, I like who I am, I like who I am I can go out and make a difference. (Participant E)

...Lī'ieikawai. I heard someone make a comment like; oh it's a romance story. And then later on they go like this; you know what-it's about birds! It's about the different types of birds and some of them are extinct and some of them are still here but few of them. And then they start to realize that she comes in the form of
the birds and then she realizes the values of this man. He's patient. He comes to her all the time, even if she doesn't come. She finally realizes that this man has patience and no matter what it takes he will wait for her. And that is the kind of value she looks for in someone that she wants to spend the rest of her life with. So even though it appears to be a romance story, but it's the values that these people, both these two characters bring to the story. Till finally the reader realizes, ohhh, it's the value! ....OK-they finally got it! ....I love critical thinking, [laughs] I want the reader and the parents to start looking at the possibilities. (Participant I)

Pride and Identity with Ko'olauLoa.

There was a quiet pride that the participants felt about their participation and an identification of how they wanted Ko'olauLoa to be seen as it was read about. Some of it was from the recognition that to meet need, the kupuna needed to be included. Another spoke about the process they went through, and the experience in that continuum; one observed how the books affected the community through healing and a sense of place as stated below:

... Because we included our kupuna in this-they lived the stories. They will take you to the spots-when the children read the stories-to those rocks, that papa in the ocean, to that lo 'i-it's available....Some of the surprise was, I've been there! I helped carve that on the Iosepa! I helped kanu in Kahualoa - huki the weeds.

What I'm hearing all over the place is just a phenomenal impact for the children and the kupuna as well. It inspires them to retell the stories at home. We only had [only] so much resources-we couldn't have a 7000 page book. It gives the kupuna
a chance to take the stories further than children's stories. Huge impact.

(Participant B)

I thought about how we could contribute to our community, and so it made it worthwhile the time and effort. ...This is Ko'olauLoa. We have reached, almost I swear, almost every family I some way. We have touched with these books our community, more than any one thing that is current in our community. Sports, whatever. And you know there are things that bring our community together, or inform our community. But wow, you know, you think about how many families have these books in their homes. They talk about them among themselves.

(Participant D)

It might have been appropriate when those books came out to portray what they did way back when. But I think to deliver more. I think the first time around, we were trying to feel our way how we can put those cultural kinds of things in books. And I think we did a good job on it but I think we need to do a little bit more. There are so many stories around. (Participant A)

I think the project revealed things that were important and I know lots of people have grown and were healed by this project, and will continue to be because of the stories. (Participant C)

I think they are all good stories. I think they are all stories that are tied to our place. Either as traditional stories or as contemporary stories about our place and who we are. In that sense, I think that we accomplished one of the goals that was set out was to share the stories of our place with the younger generations that
are coming up so that they have a sense of place that this is where I am from.

(Participant G)

The participants recognized that the children needed something from these stories. The gathering of flowers, the gathering of the understanding of the needs of children, determined the strength and the veracity of the completed lei in the final gifting of the project. The flowers are ready and the lei is ready to be strung. While the work proceeds, the next theme indicated that the participants understood story had a valuable place in the lives of young children, and books would affect children. What I learned is that they thought about books in different ways.

Research Theme #2 – Collective position on books in the lives of children

This theme includes what participants felt about books as objects, personal experience with books, books as foreign objects with limited practical use, and book relevancy to children’s beginnings. Here, the flowers have been picked and arranged for the impact, the string is cut and ready—the lei is started.

Books in the childhood of participants.

To understand more about how the participants felt towards books and their use, I asked about their own childhoods and about books in their home. Not all had extensive collections or reading at bedtime. In fact, the idea that books were accessible was acknowledged but their use and intent varied considerably. Most indicated that books had a value somewhere in family life as shown below:

My dad, he was a reader every night. So my Dad self taught himself. There was lot’s of books...I mean in the house but they were not children’s books that I remember.... We would say that there was no children’s books that I can
remember but I did read a lot to my dad. He would make me sit and read to him a lot....I guess my Dad saw a lot of potential to further my education. (Participant A)

I had books.... I was read to probably every night. We went to the library at least once a week. And when I was old enough I would walk to the library and check out two books every time. At least up until sixth grade I did that. My mother read to me a lot. (Participant C)

...We were very, very poor. Very poor family.... But I loved reading and my memory of my very first book was from my aunt at Christmas time, and I think I like in the first grade. And the book was 'Heidi' and absolutely my very own book, it was just wonderful. We did go to the library. My sisters were, my older sisters were take us and I have memories of being in the big, big library in Honolulu and lying on the cold floors and reading books. I have wonderful, wonderful memory of books. I remember it was an important part-everyone had to read and read well. But it always was book learning, mostly. Storytelling, that was totally different-it was almost detached from the books....Very few of my friends had books in their houses either....we got it from school or libraries at the time, but we were not without stories. (Participant D)

I remember there was a series of books that my mom had for the 'New Testament', 'Book of Mormon'.... Like resource books for kids though, it was a series of books. Some of them had fairy tales; some of them had animals, stuff about animals, some of them had stuff about real dinosaurs. I don't see those anymore.... Beautifully illustrated, it looked like, like oil paintings. And the paper
was thick. So it was like, duplicated oil paintings. The paper was glossy and it was thick. As an adult I was looking for that for my keiki. Because the books were beautiful. (Participant F)

I can remember I think I was three and half, four years old we had this book salesmen come over the house. Mom bought our first books, our first set of books - fairy tales and sat us down and read every night to us. 'Mary had a Little Lamb' and all that stuff....The pictures were there. I think she wanted us to get the sense of feeling of pictures of how relationships could develop between things that were not human and things like that. That was at a very, very young age. (Participant H)

I think if you look for quality family time and divide into two sections. One was, bring the encyclopedia here or here is what this is about and that sparked this, get used to this and get used to going to it for yourself, for your own answers. And previous to that would be oral types that I can recall. And yeah, I had a bunch of, what do you call, colonialized children's stories.....Of course! I still have some with my crayon scribbles in it on these shelves at home. My kids go, Daddy-these used to be yours! (Participant B)

The participants had varied experiences with books, even if they did differ greatly. But as shown below, books were not always considered friendly or benign.

Books as foreign objects.

Two participants felt that books, as educational objects, were intimidating and considered “foreign objects” to Hawaiian children. Whether this was based on their experience with their experience with children or on their own childhood eluded me. But
it was clear from several conversations of the table and from the final interviews, that the concern was "haole-fied" books; books that originated from a certain cultural perspective that the participants considered non-Hawaiian. This is oppositional to the other participants who recognized personal value for books in their home-life. It is important to balance the recognition of books and their use during childhood as two different topics that are world-view and lifestyle driven.

...The Hawaiian Kingdom boasted a over 90% literacy rate of its people. Most of them were literate in both English and Hawaiian. Not only their own native language but also English. And so it's always been something that's been valued. However, over the years, I think the educational system that was forced upon our people later on, marginalized many of our people. I think a lot of that continues today. So sometimes books by a lot of our Native Hawaiian children are still sort of seen as... foreign objects for lack of a better word. The project, as was one of the goals, was to tell our own stories. And to have the children pick up a story that they have heard shared by their kupuna and they will shared that through this beautiful color photograph story, makes that a little less intimidating or hits closer to home in the sense that they can relate to the places in the photo's that they had seen before or the faces, the characters were children that they had known or gone to school with. In that sense, it personalized this object that is sometimes seen as a foreign object that is tangible in a real way. (Participant G)

I think for me growing up, the culture kind of things, were something that we lived. We didn't find it in books. We just read it. Most of the books, all the stories you remember- 'Cinderella'- all these kind of stories that we read in school was so
haole-fied. How we got the first electric, all this kind of stuff, who cut the cherry tree. [laugh] That’s the kind of stuff we got in school from what I remember. I think we did a good job in portraying culture but I think there is more to be done.

(Participant A)

As seen here, some participants did not recognize books as familiar objects. Other participants thought that the stories should be relevant and recognizable by children as seen by the next heading.

Relevancy to children - the cute and pudgy

It should be relevant. The child should be able to identify with it.... they’d be comfortable with the storyline. And with the characters, and see themselves as part of it. It’s a gift, I think, to storytell. (Participant D)

Originally, one of the motivations for creating the project was the infiltration of anthropomorphism in children’s literature in Hawai‘i. Animal transvestism, where animals are an exaggerated, ethnic rhetorical strategy for children’s books concerning Hawaiian values and place (Harris, 2000; Mattox-Primacio, 2003). This often appeared when animals of all kinds would appear dressed or adopting icons within the illustrated pages of storybooks. This “cuteness” (Harris, 2000, p. 3) is the physically attractive and the grotesque, the malformed, the disfigured droopy enlarged eyes, stumpy arms, pudgy bodies and other anatomical tragedies. With real photography, this aesthetic was not allowed and showed a refreshing view of the physical world as children might see it-in it’s wholeness and selective displays.

This grotesque animal anthropomorphism, found in so many children’s books, did not extend to a Hawaiian connection to environment in this project. One kupuna had a
take on animal inclusion in children’s books that was based on building cultural foundations.

...You can memorize one line....you’d be a learned Hawaiian scholar in a discussion especially in ‘Lā‘ieikawai’ and some of the books and the language and they way they present some of the stories. A lot of the books and the symbolisms behind association of human/animal pictures...it just opens up the whole realm of thinking relationships, with nature, with the things around us.

(Participant H)

In typical young children’s literature, animals are found to be cute and pudgy, with sense of the grotesque. As compared to Hawaiian cultural references, the relevancy of stories in nature, environments, animals and natural phenomena are considered a part of the Hawaiian experience.

*During their play outdoors, children explore two compelling distinctions: who they are and what their environment has to offer them. From play, children blend this information to form their current understanding of how the world works.*

(Mattox-Primacio, 2004a, p. 3)

Here, the lei has been strung together and is waiting to be finished. The ends are lying open, waiting for the symbolic closing and the knot. The flowers here represent knowledge, personal experiences, feelings, values, language, history, place, hope, family, education and identity. But we are only halfway done. Once the understanding for young children’s needs and their own feelings on books were revealed, I found the participants recognized that their own stories were just as valuable as those in the commercial realm.

*Research Theme #3-Our own stories are just as valuable as those*
The fresh flowers have been handled and strung, and the thoughts and have been given to the *lei* gift. The *lei* is closed and tied together in this theme. Along with identity and pride, participants felt that their stories, once crafted and published, were just as good as others. Participants referred to children's books that often have presentations in text and illustration that do not represent Hawai'i well. These examples include the typical non-native protagonists that solve problems the natives cannot/won't; a concentric raccoon and mitten mentality forced in iconic symbolism; or adapted Euro-story within exotic settings.

Texts and illustrative images vary, of white fairies in the forest who "save" the inhabitants from danger and the colonial representation of the Native Hawaiian deity Pele as evil and mysterious (Koski, 1991), to *pu'eo* [owls] in kihei, native birds dress as tourists (Shelly, 1999), polar bears dressed in *aloha* shirts (Adair, 1992) and octopus that carry toothpaste underwater (McBarnet, 1985). They also accompany currently used books and nursery stories that have their roots in bias and racial discrimination (Forsythe, 2000). While these representations were intended to share relevant knowledge in companionship to story texts, what they really represent is a disregard and purposeful abasement of Native Hawaiian culture and language.

Some of the commentary included:

...I go all these bookstores and I look at the books, I am embarrassed! We would never write stuff like this. ...I tell you it's so awful. We just do not perceive the world like that, as Hawaiians. More so, this is our voice. It is not anybody else's voices that we never dictated somebody else us going to write for us."

(Participant I)
At the same time, at least one participant felt that being Hawaiian and sharing Hawaiian was not an exclusive act in a diverse community.

...We have an obligation to try and teach everyone, whether they are Hawaiian blood or not we are all human beings. There is an old maoli saying, this great teacher was asked what is the greatest thing on this earth? He thought for a while and said 'He tanata, he tanata, he tanata-it is man, it is man, it is man.' And the reason he said that is because we are the one that will determine whether we survive or whether we destroy everything that is here. (Participant H)

Certainly the participants did not set out to be heroes to their community. During the process and the production of the final books, the inspiration and the enthusiasm tapped into a reservoir of integrity and the broader good. This bigger picture carried over into a sense of belonging.

Stories with a sense of belonging.

Participants also felt that the stories were tied to their own identities and a sense of place as revealed below.

I think they are all stories that are tied to our place. Either as traditional stories or as contemporary stories about our place and who we are. In that sense, I think that we accomplished one of the goals that was set out was to share the stories of our place with the younger generations that are coming up so that they have a sense of place that this is where I am from. (Participant G)

It speaks about Ko'olauLoa and the people. The thing that is good is that it has brought kupuna together. Kupuna would be doing other things. But this books and this project has made a bigger impact than ever, than anything the kupuna has
ever done. And not only an impact, it will be left for the present and into the future....What more can you do without writing a book and leaving it behind?.

And it’s not in the hands of a few, it is in the hand of many. And then to see the characters who are young at the time they participated in the project, and when they are in their 20’s and 40’s and 50’s, their grandchildren and great grandchildren will look at the books and say tutu is that you? You’re the little girl in the book? These people will look back and say, wow, these people are ahead of their time. These people who did this were visionary. (Participant I)

...Books have a message to bring. Are they going to bring fantasy? Are they going to bring reality? Are they going to inspire the reader to be creative, be a ruler, a leader? Take it beyond what we have now. So, I think that’s what I look at things coming in to my house now. Does this build? Does this expand? You have vertical, you have horizontal. Does it build or does it destroy-is it incorrect-does it distort? (Participant B)

The lei is knotted closed and being prepared to be given. It is crucial that that flower be treated respectfully, as it is prepared to be given to children. Discussions were conducted where participants were concerned about what children were getting with the stories, about what was important and relevant. They understood at least part of the literature from Hawaii must require a sense of authenticity, or real voice and representation. This authenticity was seen by participants as a sense of truth, as seen in the next research theme.

Research Theme #4 - Authenticity is regarded as a sense of truth
Participants felt authenticity is regarded as a sense of truth, that if it came from a trusted source, it is therefore a treasured source of knowledge and not to be questioned. The lei is handled gently, reverently, as it is prepared to be given to the one it is made for. The Ho'ulu Hou: Stories Told By Us project had discussed the various ways storytelling and the Western concepts of books. This, in turn, raises questions about the influence, accuracy and authenticity of information conveyed to the youngest of our community (Pihama, 2000).

*I just think the most important thing is the story itself and trying to keep its integrity.* (Participant F)

The issue of whether or not outsiders, as well as Natives, have an inherent right to use material from Native communities for artistic and other purposes and what happens when stories are interrupted or infected is not reviewed here. What is focused on is the background and process of producing knowledge during the Ho'ulu Hou: Stories Told By Us project and how each participant felt about their participation.

Some participants felt that cultural authenticity was a requirement for the stories and that books had an opportunity to validate place as identity and language differences. In this view, authenticity is regarded as a sense of truth and an on-going theme of Hawaiian epistemology (Meyer, 2001). Many discussions seemed to converge here: discussions on indigenous fraud, the importance of back-story, agenda in stories for children and native confidentiality.

*Authenticity and indigenous fraud.*

When so much of culture becomes thin, transparent, and lost in practice to everyday Hawaiians, the preservation of story from mouth to mind is a topic hardly
anyone would consider to be pressing. Most of the kupuna meetings revealed that stories have the ability to heal, to generate ideas, to find solutions and to guide with values. The project also found that stories ‘birth’ stories in such a genealogical path—all is related. As an indigenous and political catalyst, once repeated, once remembered, stories have irremovable power.

Therefore, when stories are used under conditions that cause suspicion and mistrust and it can also cause immeasurable damage to a community. The staff worried about this and the application of our work with community authors in the field. For instance, consider the stories of pseudo-writer Tim Barrus of North Carolina, a white writer who took on the mantel of Nasdijj, a poor reservation Navajo (Fleisher, 2006). Barrus was exposed by an on-line journalist right before an Oprah interview in which it was reported she would ask questions regarding the controversy surrounding his writing. Susan Harjo writes “native people who read Nasdijj's work did not believe he was a Native writer because there was nothing familiar about the content. Non-Natives embraced his work because of its familiarity - it "derives its special power from his ability to capture the universal emotions that we all share," as one book cover put it. It is this very familiarity that allows pseudo-Indians to rise so far so fast in circles controlled by non-Indians. They write with what non-Indian reviewers like to call 'universal appeal', meaning that “they appeal to other non-Indians because they are non-Indian” (Harjo 2006).

Indian author Sherman Alexie took issue with Barrus in a 2006 Time magazine article;
His lies matter because he has cynically co-opted as a literary style the very real suffering endured by generations of very real Indians because of very real injustices caused by very real American aggression that destroyed very real tribes. He isn't the first to do it. In 1991 the American Booksellers Association gave its book-of-the-year award to Forrest Carter's Cherokee-themed memoir, *The Education of Little Tree*, despite the documented fact that Carter was really Asa Carter, a rabid segregationist and the author of George Wallace's infamous war cry, 'Segregation today! Segregation tomorrow! Segregation forever!'

Alexie, who has taught at the University of Hawai'i about story and writing, also spoke to the objective of Barrus's lie; that he would inadvertently encourage other writers to participate in indigenous fraud and identity representation.

To indigenous writers who often mount obstacles not faced by non-native writers, Alexie was verbalizing the growing problem with indigenous literary theft; the crossing of genders, genre and culture. Australia has had their own cases, including Wanda Koolmatrie the author of the book *My Own Sweet Time*. In March 1997, Leon Carmen, a 47-year-old white male, admitted he had invented Wanda's persona, claiming to be a descendant of the Pitjantjatara people in South Australia and having membership in the stolen generation (Spellman, 1997).

This seemingly distractive narrative may not seem to have a direct application to this study. However, as participants moved through stories during selection, questions were raised about deliberate story (Baldwin 2005) and authenticity, both within family and within community. Burris claimed authenticity as an Indian expert by virtue of having acted as an Indian - until he shape-shifted to entertain a new agenda. Natives are
now asking (Adams, 2005; American Indian Movement Grand Governing Council, 2007; Harjo, 2006; Yeagly, 2005) what happens when identity theft is specifically indigenous? What happens when faulty scholarship is put forward, when the story is revealed to be of poor quality? What happens to the trail of money they have earned with native appropriation? There is no reply from the mainstream. And except for national and local native press coverage over Ward Churchill lecturing at the University of Hawai‘i in 2005, there is no formal reply from the Native Hawaiian community either.

*Authenticity from kupuna stories.*

Participants talked over the course of three years about the telling of stories for children. Some felt it brings us closer to the wisdom of our those who have gone before us. Many participants felt that authenticity had to do with *kupuna* relationships to stories in the community. Just as the storyteller or reader is important for effect, the knowledge of back story, or the story-behind-the-story, gave a feeling of authenticity within the participant’s view. Participants made comments on *kupuna* participation in the story-making:

*Right now I open up that first cover, do I recognize acknowledgement for kupuna part in this? Because, they are what I consider to be living treasures. They know what publishers don’t. They know what authors don’t. And you would be surprised, you might be reading a story, speaking out-loud sharing a story and then the kupuna will know they real story behind it along with the family names and take you to the spot where that offshoot of I heard-I heard-I heard down the line became print from a non-koko or a non-informed author. I don’t think there is much that is culturally correct that I’ve seen.* (Participant B)
I don’t think I’m qualified to comment on because I’m not really familiar with mo’olelo. But I do know that Hawaiians had an oral history and it also depends on who is telling the story, as to...how the mo’olelo is actually told. It might have different endings for example. (Participant C)

...The stories I write have real life stories of our people in the area, Ko’olauLoa area. So our people are well known for having real stories hidden in another story. So that only the true people know it’s meaning. (Participant I)

...The story will teach you. In the books that [my organization] put out, in the stories there is some fact to it, you know what I mean? So, just the story itself because you don’t hear about our area. The kids don’t have that opportunity to learn the area. I don’t even think at this age that they click that its about our area, even though they’re familiar with it ...I think the most important thing is the story and not to lose the story in trying to write it and publish it. (Participant F)

The stories that were thought of, pondered on and shared in the process will live forever in the dreams of those who know them and pass them on. The participants believed that the books, in the end, where just as important as the story itself. For children then, authenticity of these participants was about creating intention and purposeful interactions for children to learn.

Authentication for children- intention and purposeful interaction.

The unwritten goal of the project was to increase dialogic reading in a home setting using literature produced by the community itself. To that end, children’s stories were used as inspiration for increased storytelling at home. Most home respondents indicated that they were appreciative of the books and used them in significant ways
(Debarshye, 2004; 2005; 2006). This included attempting to read and speak Native Hawaiian at home; interactive reading and questioning with a family adult; and using the books as a launch for family activities and events such as beach going and visiting community places.

Hawaiian scholar Manu Meyer talks of intention and clarity and a return to the source (2003). In articulating stories and the passing of knowledge for children, we grow with intention. With every story we share with young children, we plant another seed on a cultural pathway (Weisner, 2002).

When the project intentionally focused on home-based interactions and the dialogue that sparked from reading a recognizable story of our own place; our own lives and our own history became elevated in everyday life. The understanding that every story produced is constantly surrounded by more knowledge than we have alone, and by proceeding with intention, the project was able to return to the source, again, to the kupuna.

... The stories I write have real life stories of our people in the area, Ko'olauLoa area. So our people are well known for having a real story hidden in another story. So that only the true people know it's meaning... that the families who come from our area would actually really know that what's the story about outside there's also an inside story about what's going on. This is the kind of thing I want to continue the process of preserving the Hawaiian way of thinking, of preserving the riches unique to them. (Participant I)

... That the families who come from our area would actually really know that what's the story about outside there's also an inside story about what's going on.
This is the kind of thing I want to continue the process of preserving the Hawaiian way of thinking, of preserving the riches unique to them. I'm trying one way or another...not say kaona but it is kaona. I'll tell you how the stories came. The stories were from the people, from the families and all that. And then, I keep looking at the stories and it keeps going on in my head. Some days, some weeks, some months. And all of the sudden it hits me, I finally got it. I always say that I'm inspired and I am. (Participant I)

It's also the level having the experiences of your 'āina, I mean your moku and having the intergenerational experiences being reflected in them. You know, finding this familiar places, I think that is really is affirming for a child from here. I'm special. We all are. We all want to tell our children that that they are, each person is unique. But we want them to feel it too. I think that's really important. (Participant E)

...I went into a meeting with [an organization]... there must have been about 20 of us there and some kupuna as well. When we have these meetings I do the updates for our project along with the organization. This time I had the books in hand. I passed them around to the families who were at this meeting so that they could have a look through. I knew how many sets I had. I knew that was the only two sets in the state, on the island in fact. I was responsible for them. So after I did my presentation, I looked around, sat back down and I counted the books. They are all over the room. So I did a recount again and I got a little stressed and then I looked under the tables and there were three small children with one of our stories underneath. They didn't know how to read I know that but they were sitting
all three of them, looking at the pages because they recognized where it was and
the children who were inside the stories. There it was—our mission fulfilled right
there. (Participant B)

Fulfilling the mission with stories that permeated KoʻolauLoa was a forthright part
of the project. The production and distribution of the books was an absolute deliverable.
What was hidden from the public eye was the intense process that all participants and
staff were privy to. This Hawaiian process gave general ground rules such as when to
discuss a difficult topic on the table, the language and sense of kindness used in those
discussions and when to wait, as a group, for partners to deliver their stories. Those
dynamic cultural aesthetics were present enough to recognize the oral characteristics of
Native Hawaiian storytelling, even in simple situations. It also gave the project an intense
responsibility and protocol to community members that might be affected by the project
personally—especially if the story considered for publishing was from their family history.

Authenticity and confidentiality—when to tell and when not to.

At one point, a small discussion arose on confidentiality and the possible violation
of family stories. At stake was a wonderful children’s tale; whose intense back-story was
a closely guarded secret within several generations. To reveal the story possibly meant to
reveal the secret. The family was worried and concerned. One author explained the last
wishes of the kupuna who had passed the story to her, the intention of use and the focus
on values. She then met with the family in question—her own extended family—to
explain why she picked this story. She also shared some techniques she would use to safe
guard the family secret. As a project, we never heard any concerns again.
So here a kupuna tells you a story that’s never to be repeated. OK. So that’s confidentiality. And confidentiality, especially when you do like ho’oponopono... it’s like, you are like a priest, you take a solemn oath that you will never repeat this story. And so you hold it with great sacredness. And it’s about your integrity, your ethics, your moral character. And so you hold it—and so you might say you won’t repeat it and so you don’t repeat it... We don’t use your name or we don’t use the family name. We use it in a story form that teaches them value.... we won’t use your name and all that. But can you imagine this would help them have to make decision making, have to move towards healing, have to move towards removing this kaumaha that is inside of them and with that they can move on. And with that, you are really trying to help them help themselves heal.

( Participant I)

Every ‘ohana has those kinds of things. Either mo’olelo that were kind of out there but weren’t shared openly or mo’olelo that were specifically shared but were told this story, this mo’olelo is not to be shared outside the family or it is to stay inside the family, it’s only for the family. And of course they had their reasons during that time. Some mo’olelo, I guess through discernment you can know that the time has come for certain things to be shared openly. Maybe the kapu that was associated with that has been lifted or is no longer appropriate. But many of them still are. There are stories that are not meant to be shared openly in public. And those things, for the most part, still hold, hold on to and keep. Reverence and respect for those people. (Participant G)
I think in a lot of ways there is a misconception by a lot of people about stories that were kept private and stories that were not to be shared. And some times that misconception is that well, because Tūtū never us told us the story or she never shared it with anyone else, but at the same time, I think one of the reasons why Tūtū may not have shared it may not have been the right time and place. But the right time and place may come where you as a person may have to decide is this the kind of story that is appropriate to be able to be shared with your own offspring or to be able to share with your own community to help them resolve a very, very major issue? Are you going to keep your mouth shut? Or do you have a duty and a kuleana? There's a lesson and a value there that perhaps could save the community. So sometimes you got to balance those things. (Participant H)

Some of the participants had taken a controversial position on telling a story, even when 'you have been told not to'. To them, the very Hawaiian notion that healing and the betterment of the group overwhelmed the historical secrecy any experience may have. At the same time, they left it open for personal judgment and honor—for each individual to determine when the time was right for revealing a secret to heal it, or remain within a heritage of protection.

In a running critical theme, many participants felt that authenticity presented an opportunity for a better story - ones that were competitive with commercial offerings, but to be utilized in home settings for family interactions with young children. During those interactions, Hawaiian language was both a great prize and a calculated risk. As a couple of publishing consultants pointed out during the project, Hawaiian language was a niche market, easily filled, finicky, and in low demand. And so the lei is being held delicately,
graciously, until we can approach to give the gift. During this project, several commitments were made to open learning and reading in Hawaiian language at home to families rediscovering native language as found in the final research theme.

Research Theme #5 - Learning and Reading in Native Hawaiian

Participants recognized that learning and reading in Native Hawaiian language was addressed by the project in an unusual fashion, and that is was a valued process to reintroduce in to native households. Finally, the gifting is done— the giving of the final lei to the children, with all its good thoughts, intentions, work and love.

The project took a risk in designing the flip books in Hawaiian and English. The idea was to reintroduce native families to reading simple sentence structure to their children and to practice those words out loud as they read. As Debarshye (personal communication, 2006) found, there was interesting enough data from her study that it could be interpreted as a positive sign the inclusion of Hawaiian language intrigued the families. 46% of the respondents and 54% of the Native Hawaiian parents made use of the Hawaiian language aspects of the books. More than one third of the preschool teachers who responded read the books in Hawaiian or both languages. In creating this lei, it took everyone coming together to fashion the colors, the flowers that were arranged with the thoughts that accompany it. In gifting, it took many hands and many minds to hold it out to the children.

The switch-back philosophy.

At least one Hawaiian language instructor that participated on the project identified a unique and unusual idea from the results. The switch-back intervention in literacy converts oral to written to oral again, without some of the limiting factors the
project identified in its original research on converting from tradition to Western technology. This was noted in the passage:

*This helps I think, to turn to attention back into our own moku and focus on some of those things that establish a sense of place for these children who read these books. And there’s enough books that talk about some far away place or make believe stories but they’re real stories, either traditional stories or contemporary stories of real place and places that are either known by them or easily accessible by their families and can become again oral stories. So having read the book they can become oral stories they can become oral stories that are then passed from...within the families and can become again oral stories. So having read the book they can become oral stories they can become oral stories that are then passed from...within the families of the area...kind of a switch back.* (Participant G)

The switch back reversed the static back to the dynamic through the use of interaction with books. This return to an oral-based culture has simultaneous processing and a reorganization of space to create opportunity for knowing, learning and using. With our understanding of brain development in young children, this validated multiple language use for young children.

*Validating Hawaiian language use.*

The marginalization of Native Hawaiians has often meant the privileging of non-native knowledges over native knowledges. In this case, it was about telling stories about a Hawaiian place, in a Hawaiian manner but in English. The final point in the project was
that the participants felt the inclusion of Native Hawaiian language was validated by the success of the books in the community.

*Certainly an 18-month year old child won’t pick up a book by himself and read it verbatim word by word. So we know that there needs to be a reader there. So there is more than one heart beating at the same time. So, that gave us technically some play to work with some of the stories, but I would have never expected its impact to be this huge. We have some of the representative from the DOE saying that you are well within your target and you may expand a little bit by some of the story contents, however this is college and high school level Hawaiian 101 on the flip side.* (Participant B)

In addition, several participants regarded with flipbook technology as an additional value, with the use of Hawaiian language as a valid approach. As the project demonstrated, there were new audiences for Hawaiian language learners and readers. The target audience had grown, not by design but by the use of language in the project. Now, instead of just beginning English readers, emergent readers of the Hawaiian language, of all ages could use the books.

*By having it in English and Hawaiian they are able to flip the book over and look through the other side in Hawaiian and explore that side. And maybe even decide that they want to learn more of the language and be able to really understand that side. In that way, I think it’s a positive things for the Hawaiian language. For those children who are growing up and learning the world through the language, through school or home, it provides an opportunity to validate that part of themselves. Learning Hawaiian is valid in today’s world...* (Participant G)
I think it could become a major indicator and a major part in motivating them to step up and to actually bridge that gap between being scared of the language because they don’t know it versus I got some understanding from the past so let me see how much more I can pick up. Because I’m learning a little more, maybe I can do more. If I can read through this whole story and do the Hawaiian, English and later on, oh wow, I can read the Hawaiian basically understanding more and more in simple terms, I think that’s going to make them feel even more eager and not afraid to jump in it and perhaps really learn the language as well.

(Participant H)

The idea of this project and the idea of doing things in a way that’s familiar to us, what we hope to become familiar to us, is that there is interaction. There is an older person and a younger person; a person who reads and a person who doesn’t. It’s the introduction to literature. And so many, many of the books are fun for the ages, especially for fours. Four, five and six, people who are learning to decode. I’m not just saying in English, I mean in ‘ōlelo Hawai‘i....We were trying to make it a point to make it such that its appropriate for a child growing up in an ‘ōlelo Hawai‘i house, that this is how you would learn to read.

(Participant E)

Two things; validating the use of the language for those young readers, those emergent readers. That validates. I can pick up a wonderful contemporary book with wonderful pictures is written in Hawaiian language. And second, the exposure of the language of those who are not fluent speakers yet of the language. But validating the language to them and to the community and society saying, yes!
This is viable language. This is written in traditional language that is still viable in today's society and world. And the other aspect, I guess is to bring out stories that validate the culture practices. Validate ourselves, kind of like a mirror of ourselves, our community. (Participant G)

One final story regarding language use demonstrates how language use came to a head when the project was criticized by Hawaiian professionals for one word in the project name -- a name a kupuna had given the project. Rather than the word ho'oulu for the project name, as would be appropriate in the Hawaiian dictionary (Pukui & Elbert, 1971), this kupuna has used his proficiency at dedicating the project as ho'ulu. This selective use of words and meaning was subject to the experiences and confidence of the kupuna who gave the gift of the name and was a result of language specific to a certain area.

The participants in the project were ordinary people, who simply cared about the place they live in. They wanted language that validates the world and a sense of belonging. The stories, although considered extreme and inappropriate in traditional early childhood classrooms were considered to be valuable in a home setting, especially when authenticity was driven by kupuna and there were purposeful interactions with children. If the pronounced values sound familiar to childhood professionals, it is because the cultural component, allowed to flourish within its own design, created a unique and pioneering opportunity for the children. This is the final lei and the gift the participants leave to children.
As with any gathering of great minds, there were differences of opinion, already shown, and challenges that were surmounted to keep the momentum forward. It is these challenges that are addressed in the next chapter.
CHAPTER 5
Challenges and puka

Five outstanding problems or puka [holes] were identified over the course of the project length, and some were readily brought to the table by the participants for further discussion. Others were resolved internally, without the benefit of airing. Presented in this chapter are discussions on how the participants achieved general consensus and the consequential requests for improvements; authenticity problems in the literacy world that came too close to home; struggles with universalism and dominant ideas about early childhood; who judges whom—the gaze and surveillance; and the idea of money/income and its removal from the project.

Challenge #1: General consensus and requests for improvement

Ko‘olau Loa is indeed an insightful community that cares for its children (Nā Lei Mālama, 2002). The project evaluation (Debarshye, 2005; 2006) identified that more could have done in terms of being more specific regarding the specific project practices to pursue. However, not everyone agrees as to what values and what practices are Hawaiian. While consensus existed on the table during the project, it was a delicate balance that required the commitment of the project staff, as exhibited in the following:

They are all managers on the highest level. That’s what we are dealing with. [We] are dealing with leaders. We are working with leaders. Not want-to-be leaders. They are the one’s who deal with the repercussions of a action or a group action. In this case, one leader for a particular organization might remark on the practices of another organization. It wasn’t so much negative as it was...my name
is on this wa’a along with your name on this wa’a, so get your stuff together...

(Participant B)

Some *kapuna* wanted more definition and understanding of roles and *kuleana*, and other’s wanted more of a sacred movement steeped in Native Hawaiian spirituality and knowledge. While not exclusive of each other, the requests were often at opposite sides of the same issue, especially when final delivery dates loomed. More than the staff wanted to admit, the partners were late, with good reason, but late delivery meant a problem with the federal requirements of the project, and the funding that drove it. More than once, some wanted to move forward, some wanted to wait for all partners. It became a focus issue for the table.

As John Osario wrote in 2006 about Hawaiian relationships:

*There are certain things that cannot be taken, that can only be surrendered. As a people, we are knowledgeable about the things taken but not always conscious of the things we have not surrendered. I am speaking of our unwillingness to forfeit our kinship with each other and the many different ways we attempt to express that kinship. All of the culturally significant things we do, from ‘ōlelo to cleaning the ‘auwai (ditch, canal) to marching through Waikīkī, are not as important as the fact that we do them to be closer together. I laugh when I think about how hard it is to keep this faith.* (p. 23)

For me, as both administrator and researcher, the discussion held more than issues of inclusiveness and group dynamics. It appeared that some of the members were talking about the context of cultural knowledge; and some things are respected and some things are practiced. Meyer (2001) talks about this in her review of Hawaiian epistemology as
people who see themselves as links in a cultural continuity, as links to what is right and how it is done. According to Meyer (2003), these practices are not reinvented every generation. It is the structure in which Native Hawaiians place decisions, not the decision itself. This was seen in the process of Ho'ulu Hou: Stories Told By Us and in the discussion regarding how to resolve the lagging deliveries, and move forward, as is shared below:

... How a community partner accepts the coaching varies from partner to partner. At some point it was a decision about personality because had it been me I think I would have pushed it a little bit, at some point Ke’Alii [the project manager] I think pretty much said, if we push it we are going to lose them. So, it was a decision between do we want to lose our partners or do we want to finish the project. For me personally, it was a frustrating part, because we had to make decisions based the fact that we wanted to complete the project and we didn’t want to damage relationships.... I’ve come to appreciate the investment in time more than I ever did in the first 6 months. (Participant C)

We didn’t care what the educational side was going say about our products. But however, we had our little meetings saying this could come from this side, expect some heat and some bullets. Are we going to take the bullets or ask kupuna to modify story? And we went through hours and hours of this and we would let it fly like how it was told many years ago-that’s how the story rolls. And it created positive change. (Participant B)

This challenge never disappeared during the life of the project. Like waves, it swelled as a set came in, and then there were periods of calm. Without specific answers,
it would be best to view the experience as an acceptance of group dynamics, individual perceptions and *aloha* for all.

**Challenge #2: Authenticity problems in the literary world come too close to home**

Almost at the close of the project, I became aware of several problems in the literacy world that could affect the status and view of the project as a whole. Authors Tim Barrus in 2006 and Leon Carman in 1997 had misrepresented themselves and their writing as indigenes. The outside world revoluted. But when writing about Hawaiians, the problem was a little closer to home.

The Nā Kamalei staff heard rumors about a problem with a new Molokai book, set to be distributed in early 2006. First-time author John Tayman from New York City, who claimed material under the “fair use” law wrote a book called *The Colony*. In national reviews, it received positive attention and was decried as a new representation of the real story (Law, 2006).

It was different on Molokai island, on which the book was based. Some well-known Kalaupapa residents included in the book say they were duped by the writer’s initial approach and sensitivity, and never gave him permission to tell their stories in the first place. Specifically the residents lodged complaints of violation of image use, plagiarism, sensationalism, and intellectual property issues (TenBruggencate, 2006). Tayman admits to piecing together a framework that included outside literary resources. Other outsider concerns included incorrect historical references about Pearl Harbor, misspellings, wrong dates, and even the book’s depiction of Blessed Mother Marianne.

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8 Olivia Breitha claims Tayman took from her 1988 book titled *Olivia: My Life of Exile in Kalaupapa*.

9 Makia Malo felt his disabilities were sensationalize and that Tayman used events that Malo said never happened.

10 Makia Malo’s poetry was used without permission, and a portrait of Bernard Punikai’a was included without permission.
Cope had created unease from the Cause for Blessed Marianne. The cover photo was not even of Kalaupapa; it is from a cliff in Italy. Lawsuits were filed and even the Hawai‘i State Governor and three members of the U.S. Hawai‘i Congressional delegation contacted the publishing company to file concerns. Says journalist Valerie Monson from the Maui Times reports, “Tayman – and the attorneys at Scribner’s parent company, Simon & Schuster – stand by the book and claim that everyone quoted either cooperated with him or that no consent was needed because they have previously been written about (2006, ¶5).

It is legal under the concept of fair use to have included portions of Breitha’s copyrighted book and depictions of residents; from a Native point of view, the approach Tayman took with the finalizing of the book – without express written permission or proper editorial review – was not considerate of the valuable input the author had gathered. In other words, The Colony was not sanctioned by the resident community and because of the many concerns, the author was deemed as having violated the very soul of the aloha he was given.

The story, along with its repercussion, influenced our own review, and made the Ho‘ulu Hou: Stories Told By Us project staff question the processes we had put in place. How would our stories be seen by the Hawaiian community—especially if they represented back-story steeped in family histories? We struggled with the concept of what went wrong with Tayman’s book and the local residents. In the end, the idea did not make it to a tabletop discussion. Nor did the project make any significant changes to the on-going process by addressing the issues up-front that had arisen so passionately in Kalaupapa (Monson, 2006; Wilson, 2006). What did start to happen was that participants became
aware of references to area genealogy and where the story comes from, as illustrated below.

*If I don’t recognize the author, which is OK, I look for respect towards where some of the resourcing was for this story. And kupuna would be an example. An ‘ōlelo teacher or cultural teacher. And then I would be more comfortable with those pages. Doesn’t mean it’s exactly correct or true but for those individuals for where they are from, it is.* (Participant B)

The bottom line was that Tayman never saw Kaulaupapa as a Hawaiian place. "I never saw it as a story that belonged to a specific culture, any more than I saw it as a Hawaiian story," Mr. Tayman said in an interview. "I just sort of saw it as an American story more than anything else, or a human story" (Wilson, 2006, ¶5). This carried over into another area, the struggles with universal childhood concepts and cultural recognition, and the dominant practices of early education teachers and how they affected the distribution chains.

**Challenge #3: Struggles with universalism and dominant ideas about childhood**

The theme of universality of childhood affects many areas in theory, development and contact, but specifically, and one of the most hidden, is in the production of children’s literature. Part of the pretense here is that books or any one book, are ministers of legitimacy (St. Clair, 2000). The simple availability of books dominate our everyday actions regarding children; if it’s there, people will have a tendency to use it, keep it and adore it. There is currently no tool or supervision in the selection for children’s literature that is culturally appropriate and wide spread in Hawai‘i. While this has been dealt with in other indigenous circles, Native Hawaiian representation in children’s literature is a
gap that should continue to be addressed (Ho’omanawanui, Personal Communication, 2005). The dehumanization of Hawaiianess (Marek quoted in Wood, 1999, p. 92) is complete in a child’s book when experience, values and language may be subverted to represent an individual’s non-native view of the how the world is (Grace, 1985 as quoted in Pihama, 2005 and Smith, 1999). This lack of authenticity often portrays the deficits-based approach (Kana‘iaupuni, 2004) from a prophetic statement from Handy, Handy and Pukui (1972), “it was inevitable that most Hawaiians would in time see themselves through missionary eyes—and see themselves as inferior” (p. 300).

Hawaiian stories continue to be used as representatives of the human condition for both adult and child. Hawaiians claim they are excellent representatives within the context of our cultural understanding. The question that begs to be asked is “are Hawaiian stories, outside of their cultural context, an understandable representative for all humanness under all conditions?”

This idea finds itself in global discussion; on resisting the universalization of any group (Cannella, 2001) the dominant belief may become truth and outstanding variations can fall into language of normalcy and pathology. In the case for Native Hawaiians in education, this belief in policy dominance lead to elitist control and efficiency, not quality, in the development of Hawai‘i state educational systems as revealed in Benham & Heck (1998). The very idea that all children are the same leads to the marginalization of children (Graue & Walsh, 1995). This prevailing line of thought made itself known to project staff when, in the final year of my class work for this thesis, I said goodbye to my cohort who moved through graduation. As a gift, I left them with our final four titles for their own use.
While about six teachers were overwhelmingly appreciative, the majority were silent and four were forthcoming in their concerns. The teaching issues stemmed from belief that the topics chosen were not early childhood classroom curriculum, were not developmentally appropriate, and were not stories teachers would be comfortable bringing up in class. As a direct distributor for this group, I had expected some sort of response; I did not expect the direct refusals and criticism for the community-based project. Most stated that death and loss in the Keana storybook were not appreciated curricula, an interesting comparison to worldwide Cinderella stories, fairy tales and nursery rhymes about the plague. These new professional scholars were repeating comments I had heard from educational instructors and field administrators, rather than reflect on their own practices. I sadly perceived that these few Master candidates were not using their own skills to evaluate the use of the books.

The interesting point here is that the ones I expected to refuse the books, the indigenous institution called The Kamehameha Schools, were the ones who seemed to accept the books the most. This was demonstrated by a very non-scientific survey of book sales after the end of the project. Kamehameha Schools and its faculty purchased approximately one third of the original stock\(^{11}\), when the books became available for purchase after the end of the project. By comparison, the small, liberal, individualized schools and classrooms were the first to refuse their use, regardless of the Native Hawaiian serviced from their classrooms. The following passages speak to the struggle of misunderstood stories:

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\(^{11}\)From the financials statements for Nā Kamalei Publishing – December 2007.
...It's a teaching tool too. I mean when are you going to decide to teach your keiki about death? You see it all the time on TV. Unless you're just that A+ parent who just shelters your child. Sometimes it's not always good to shelter your keiki. It's your kuleana to teach your keiki and when an opportunity arises to teach them something that may...or when they are exposed to something controversial that's your opportunity to teach your keiki as well. That's what I believe. (Participant F)

We don't have enough of those books that have a connection between the generations and the place. And you know the one that no one wants to read in our classrooms has been one of them. And that's a different situation, in my perspective now, it's a good learning experience. It's going to fit somewhere.

(Participant E)

Another best thing was one of our stories kind of had some controversial content in it however it had relevance to many families in Ko'olauLoa and beyond. I got a nice complaint from a kupuna who said that her grandson made her read it three times in a row, one after the next, and wanted her to explain everything in the story. And she got frustrated because the topics and some of [the] content wasn't comfortable for her. That's kind of traditional style in the sense of missionary traditional not so much Hawaiian traditional. And she felt uncomfortable having to deal with these topics. And the child actually asking what happened to such and such and why is there a new mommy. And she actually had to explain. So, to me, the book, the story has done its purpose. It has enlightened the child to some of its environment-the child's environment...I said we did it! That's what the
The whole point was, that you sit down with your child or grandchild and have a meaningful relationship with this as a tool or a vehicle for it. (Participant B)

The idea that teachers requested and were distributed the books was not new. What was new was the challenge they presented when they decided, some quite verbally, that the books were unworthy due to content. The unseen motivation was that the home-based project had made a leap into the classroom—and it was teachers and even some family members who resisted the taboo topics. As this proved to be something we would return to over and over, it affected the issue of outside evaluation for content and appropriateness for young children in Challenge #4.

Challenge #4: Who judges whom? The gaze and surveillance

People were looking in, and talking about what they thought they were seeing. What may have been happening was a discussion that the participants lived on a daily basis.

Therefore, oral storytelling was the basis for at least three of the series books, and was the subject of back-lash and comments from well-meaning teachers in the Master’s cohort and scholars regarding the intent and professionalism of the project. The point of their comments had one common denominator; the use of certain topics was taboo for children, especially those that did not have happy endings. Kalia and Waioapua, and Lā‘ieikawai\(^\text{12}\) were based in oral storytelling and included sexuality, physical differences, and the use of Hawaiian values such as patience and personal responsibility. Keana used references to death, remarriage, abuse and unhappy endings. As Oyate Executive Director Beverly Slapin said to me over the phone (2005, Personal Communication), not

\(^{12}\) Names of storybooks produced during the three-year project. See Appendix D.
all stories do, or ought to, have cheerful conclusion: some powerful stories do not
conform to the happily-ever-after template from European-American tradition.

It seems as if Hawaiian-themed children's books tend to decrease a Hawaiian
existence. The *Ho'ulu Hou: Stories Told By Us* project participation recognized the
rehabilitation, affirmation and cultural strengthening of indigenous imagination (Wilson,
2001).

At some point during the second year, a process was proposed by our third-party
evaluator in which a panel of university professionals in early childhood would review
the printed books. While the Project Director and I pondered the idea before and after this
suggestion was broached, the discussion was centered on concerns that found basis in
both the spectator's gaze and a sense of surveillance.

The gaze as a basically feminist and visual theory concept from Lutz and Collins
(1993; 1994) that originated from a discussion on National Geography photography and
its placement among Western taste and style. It was almost as if these small books and
the huge back-story of their making would be consumed through the dominant cultural
gaze. This was not discussed in terms of race or ethnicity, but in terms of the foreignness
and universal value assignment to indigenous views. During first contact, foreigners to
Hawai'i did not know or practice the honi greeting by touching noses and sharing each
other's breaths, and so the foreigners were described “without breath” or hā 'ole. The
implication is that foreigners were aloof and ignorant of the most important of
relationship fundamentals, the first greeting.

The defining characteristics of the dominant cultural gaze is that the parenting
community is sometimes forced to regard the reaction and response to a text through the
perspective of ethnocentric, professional individual; the acceptance and support for alternative literature for children is presented largely in the context of this individual. The dominant cultural gaze denies native families, and the communities who raise young children, agency; reducing them to objects of passing interest and no more.

The power of the inspector carried beyond the original act; acknowledging that the sense of being under surveillance does not end with the direct observation of the work (Foucault, 1977). The actual discussion on the table was, when would it end? The project staff questioned to what purpose would a Native Hawaiian community-based project be engaging outside non-native scholars. It was unsettling to think of purposefully engaging in the creation of a panoptic space that would record and observe the actions of the participants engaging with their work. After extensive conversations about evaluation, none of this surveillance came to pass. But after the Ho'ulu Hou: Stories Told By Us project was finished, an internal review process was under discussion to record the text and image evaluation, decoding, broader values and issues this project brought up.

There was legitimate fear that classroom bias and ethnocentric views would affect the review of children’s literature that reflected Native Hawaiian children in the Ko'olauLoa environment. How was it that non-residents and non-Hawaiians could appropriately critique books from the collective? It indicated that the power structure was reversed; the mutuality of the gaze had shifted and that participants could choose the level of participation in such a process, and the right to gazed upon. One respondent shared:

...You don’t want to protect your kids too much. You cannot change the story just “because”...you cannot tell somebody not to publish the story just because it is
quote/unquote to them “inappropriate”. Our preschool aged children are playing video games where they're dealing with violence all the time. And so we are just telling our story about something which is based on truth. That’s just something we struggle with... (Participant F)

In addition to dealing with the gaze and surveillance, the project may at some point have to address the Hawaiian cannon for membership (Trask, 1999; Wood, 1999). Even as the project contained Hawaiian subjects and joined Hawaiian community authorship from a Native Hawaiian area—the process, orature and origination were contained within English frames and were therefore non-native in origin.

Powerful creativity is consciously informed by a strong identity (Trask, 1999). So it is within the periphery of the project to ask who will stand in judgment of the singular authentic voice, the singular authentic sound, the singular authentic story. It is the paradox of being Hawaiian that even as we bond and love and collect together, we each have unique descriptions of what is Hawaiian.

Some feel we should be paid for our Hawaiian work, a result of early efforts that perceived to rob kupuna of knowledge without appreciation of acknowledgement. Most participants recognized that children’s books could generate a large amount of money, especially within the commercial publishing system. The project took steps to deal with that perception in Challenge #5 below.

**Challenge #5: Removing the element of money**

...What it means to live: to make choices that enrich life as opposed to making existence more comfortable (Deloria & Wildcat, 2001).
In 2006 experiments, thinking of money put people in a frame of mind in which they don't want to depend on others and don't want others to depend on them. While money might foster self-sufficiency, it also might discourage cooperation at the same time (Vohs, Meade, & Goode, 2006). As a result, project staff decided on several strategies, introduced and approved by the Kupuna Review Committee, to reduce or eliminate the concerns regarding income and who gets it. The decided approach settled on removing money issues by providing for stipend payments to each individual organization. Nā Kamalei-K.E.E.P. would own the copyright.

The organization asked the kupuna about how to manage the books when the Commissioner for the Administration for Native Americans-Quanah Crossland Stamps came to Hawai‘i and visited Nā Kamalei. In her eyes, the books should go for an economic impact and be presented for sale. The project staff asked the kupuna, the community partners, teaching staff and the Board of Directors, should Nā Kamalei offer the books for sale and under what conditions? The resounding answer was positive as long as the grant was finished and the money was invested in the children who attended Nā Kamalei programs in Ko‘olau Loa.

*The element of money was removed. Whose gonna take from me and how much are they gonna take. The element of whose gonna change my writing into something I’ve no longer written was removed. Who else better than us to do it in our language? It was a huge kuleana that our liaisons and our partner organizations took on. According to ANA in the beginning, that wasn’t a big deal. It was just the product and the impact. You end up working along the way through the grant. From ANA perspective I think they picked up on the process and they*
focused on that at the tail end of the grant. So we know that we did something right. (Participant B)

Economic gain was not the only value of participation. Two participants also had another view regarding the skill-based training and issues of moving into commercialism.

We individually, we have skills that other people might have and all that. So it built on the skills what we didn’t have, and it made us look at things very differently and gave us skills that we never thought we had. Or capable of doing. And so it made us, looking at when we went the story or shoot the pictures, we looked at it from a different perspective, with a different critical eye. With a different view. And we ourselves becomes our worst critic about our pictures, so the pictures we select we want to make sure, does it have something that does not belong there. We’re not looking at, oh-pretty yeah the picture? Its not pretty now. What is the message bringing, what it is showing. We are obtaining new skills that we never had before. And we would never had gone there had we not participated. So this is a building for us. (Participant I)

What I liked was that we are teaching the community to publish. They were able to discover the skills that they didn’t know they had or talents they didn’t know they had and skills they were able to develop. I like to see people grow. (Participant C)

The challenges discussed above that faced the participants were at times large, but never managed to overwhelm the intent of the project. Disagreements, authenticity discussions, money, outside influences, fears, judgments and misperceptions were not enough to disrupt the cultural undertaking. In a time of dissention and politics, it seems as
if Native Hawaiians are at odds, and have little in agreement. And yet, this project, with all the risks and possible pitfalls, achieved what has not been done before—a Hawaiian community authored book project about cultural subjects. Perhaps, it is the process itself that illuminates the pathway. How the participants managed this and how the project served the thesis questions is discussed in the next chapter.
Several questions were asked throughout the study that quivered and melted as the participants spoke of their own involvement and life experiences. How could the cultural experiences and beliefs of the Ho'ulu Hou: Stories Told By Us project participants impact the publishing of culturally appropriate literature for young children? Through active participation, how could a rural Native community support its children through the development of placed-based children’s books? Of particular interest was how the project participants would look at the transformation of their own native oral space and self-narrated life and imbed that into content for cultural children’s books. In addition, I was interested in what would be discovered about community notions of nā kama [young children] and how the participants in Ko'olauLoa articulate knowledge, position and agenda for young children in their community.

How could the cultural experiences and beliefs of the Ho'ulu Hou: Stories Told By Us project participants impact the publishing of culturally appropriate literature for young children?

It is true that we are all employed by the commercial media and industry campaigns to expect certain things of children—certain ways of seeing and certain ways of relating. But not all of the populace buys into the same start. The interest in the personal experiences of the project participants ties in with Sands (2001) assessment of how normal publishing works, that the collector presumably “controls the text” (p. 128). This project however, was committed to the cultural narrative as instruction for young children. It is noteworthy then to understand that this inscription from the candidates
shaped the collection and editorial processes of many of the offered texts. While many of the participants recognized different needs for children in Ko'olauLoa, they came from several diverse starting places and all ended at the same destination. A set of books that was culturally correct, from their point of view, and that shared relevant information about survival in the physical, spiritual and relational plains was produced. In that end, the participants all saw the project as a very native, community-based collaboration, regardless if they rubbed against each other on their way home. As Kana’iaupuni and Leibler (2004a) found, there is a greater chance of children identifying with their Hawaiian ethnicity when they come from “families whose ties are reinforced by geographic links” (p. 22), such as these books represent.

*How could a rural Native community support its children through the development of placed-based children’s books?*

The project participants indirectly played with many implicit messages regarding family interaction with young children. Most discussions were not explicitly directed at what people thought of children, or if they thought children needed something from the project. These messages varied depending upon experience and outlook of the speaker and seemed to concentrate on the gifting of a communal legacy and ways to fulfill childhood. The *kupuna* often commented on the ever-present technology increase and preoccupation with gadgets as a consequence of growing up without the balancing elements of time, space and assigned *kuleana* to family.

The implicit messages included information directed at parents as they spent time with their children: You are a part of a very special place; read to your child about our
stories. Talk to them because ‘your stories and your life are valuable’. As we share with young ones we are creating a cultural pathway for children (Weisner, 2002).

The project saw that parents and teachers saw the value of specific target content and settings that was familiar to their children. This increased interest allowed dialogic reading to take place, based on elevated interest in the subject (Debarshye, 2006) as opposed to the universal themes in much of the current Hawaiian children’s literature.

Parents need to be aware of the assumptions they are making about children’s development so that they are in a good position to evaluate what resonates most effectively for them as their child’s first teacher (Parents as Teachers, 2005). This project unconsciously subscribed to what Bronfenbrenner (1990) described as bi-directional relationships in the environment. This theory follows that detailed and complex layers of environment interact to affect a child’s development. These nested designs include family, home, school, neighborhood and community in which children spend their everyday lives. A change in one layer of the bioecological system effects change in another, like a ripple. Rather than change the layers, the books were inserted into the existing structure, with the public campaigns on reading and free book distribution. Informal conversations at community events and presentations, even at the grocery story, indicated the ripples became more noticeable as parents recognized the value of the books, and asked for them in multiple settings.

By the end of 2006 approximately 30,000 books were distributed to Native Hawaiian children and their families, programs that serve them in Ko’olauLoa, and institutions that support their needs, like libraries. With that large a distribution from a grass-roots campaign, the original expectations were deliberately small and unassuming.
And as the project grew in recognition, their participation grew in recognition also, allowing them an opportunity to express their own moral, ethical and cultural ideas for young children. It allowed our participants to step forward in yet one more supportive act for young children—a part of a whole story, as Leslie Marmon Silko (Laguna Pueblo) recounts in *Storyteller*:

> As with any generation
> The oral tradition depends upon each person
> Listening and remembering a portion
> And it is together-
> All of us remembering what we have heard together-
> That creates the whole story
> The long story of the people (1981, p. 6).

One would think that the further away from a universal address any story was, the less that story would be utilized. After all, we are indoctrinated everyday to the terms of universal applications, including the direct but often incorrect translation of Hawaiian values to universal values. It would have been understandable if the books had only resonated with a small audience.

The reality was that the closer the books were to focus authentic source, the greater the clamor for use. The focus of the Hoʻulu Hou project was always, and unapologetically, Hawaiian families with young children. It was a narrow focus, especially since the inclusion of Hawaiian language was considered a niche in children’s literature. The surprising outcome was that the greater this unyielding focus for a
particular audience, the greater the interest, both from children and the adults who read to them outside the targeted geographical area. As the project proceeded, we saw that children literature with Hawaiian themes were being decolonized through this reverse ideology, as the content resonated and echoed in the conversations and stories after the book was read. This ensuing literacy is not only supported in research, but through an oral based culture of relationship building.

In this small contribution, we saw several other publishing agencies ask how it all happened, and proceeded to use our lessons to their advantage with the use of Kupuna Review Committee's for publishing content and open calls for community authors. *How did the project participants look at the transformation of their own native oral space and self-narrated life, in relation to the content for cultural children's books*

During the project, several modalities of story collection or “storycatching” (Baldwin, 2005) were used from the community of partners, as detailed in my various notes throughout the project. These included initial training and discussion questions from the Kupuna Review Committee meetings based on stimulating ideas, revelations through sleep dreams, waking dreams, family input and discussion and through existing family stories that were recognized. The twelve books that resulted were cherished for their uncompromising attention to the true story as opposed to what participants felt was expected from outside early childhood scholars. Free from the indoctrination of all other publishing projects, these participants had the opportunity to explore, which they took to full advantage. The work done provided value to the encounter as they cross ideas and cultural expectations to inscribe their texts (Sands, 2001).
Initial discussions on the table indicated that participants were confused about what kind of stories the project was looking for. As everyone weighed the value of singularly traditional narratives against personal experiences or shared story, there was a consensus on the table that both would be utilized in the project. It was the first of many decisions that were to be made.

*Surprise use in the schools.*

The *Ho'ulu Hou: Stories Told By Us* project distributed free copies of every book to families, concentrating on Native Hawaiian children. After sharing with adults at home, the children started bringing the books into class for use and sharing. Reports started to come in that teachers were asking about the book project. Suddenly, the books were being requested by schools, reversing the paradigm. Books that were created for home use were now being asked for at elementary schools. What interested me the most was that the assumptions which usually drive notions of Euro-Western curriculum and pedagogy in classrooms were being scaled and in some cases navigated successfully enough to have repeat performances. Original survey's from elementary and preschool teachers (DeBarshye, 2004; 2005; 2006) indicates that they were using the books to teach language, lessons, and values as supplemental tools for emergent curricula.

*A Third Space.*

The book production process that the community participants and project staff had set up could be considered to be a signifying practice to produce meaning (Hall, 1997.) In the production of new texts, the meanings and interpretations changed as community authors and organizations played with language that fit the target population of two to four year-olds. In this slippage, Hawaiian traditions and new interpretations for
children found a place to collaborate (Bhabha, 1994). This slippage can be demonstrated as epic language was reduced for children, diminishing the complexity which Hawaiian stories are famous for.

Originally found in cultural studies, a third space is defined as the constructing and reconstructing of identity, which is fluid, not static. Bhabha views third spaces as "discursive sites or conditions that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, and rehistoricized anew" (1994, p. 37).

As in many times to follow, the project took a new direction. I personally could not conceive of a place where Native identity was assembled and de-sembled to find complexity and hybridity in new meaning (Cho, 2007; McLaren, 1994). This is where the artistry happened. But it is also where the meeting of Meyer's native epistemology (2001) and a third space created by colonial conditioning and the slippage of tradition, met and bargained, over and over again.

Examples of this process were demonstrated in almost half of the books produced and embraced several ideas that were at first called vanity literature by an outside commenter. Some of the participants grabbed their recognition of building community stories, and started utilizing extended family and friends in the production and photography of text as direct characters in the stories being told. Authors were in their own stories, even if those stories did not indicate a need for narration appearance. But what these authors seemed to be doing was to nourish and sustain themselves, by reconstructing their past (Ah Nee-Benham & Cooper, 2000).
That third space became a place where we negotiated Ko'olauLoa identity based on family experience(s), and become neither this nor that but our own (English, 2005). However, it is important to clarify that the slippage of tradition is not the same as intentional disruption or colonial control of the signifying process (Hall, 1997).

When it came time to collect data and interview the participants, I was extremely worried about approach. I felt I flubbed many interviews by not asking explicit questions that stimulated response in the areas I wanted. When I finally slowed and listened without expectations, I began realizing that the participants had given clear responses all along. I realized I was not here to produce the work, I was being lead on the journey, and it was definite that I was a both a participant and a follower.

An interesting opinion can be applied about how story breathes life. Based on Christine Baldwin’s premises about story (2005), these ideas emerged after the project was complete and the interviews were compared side for thematic content. These ideas include: How we make our experience into story determines how we live our personal lives; what we highlight and retell in our collective story determines whether we quarrel or collaborate in our community; what we preserve determines what we believe is possible in the world. Any of those points, would create an intriguing follow-up for survey work (p. x).

What was discovered about community notions of nā kama [young children] and how participants in Ko'olauLoa articulate knowledge, position and agenda for young children in their community?

Any study that concerns childhood from an “indigenous standpoint would lead to insights that popular casual models cannot” (Deloria & Wildcat, 2001, p.13). The
participants still portrayed certain Native Hawaiian traditions of listening before speaking, watching before asking and following a source of knowledge, was present in the process and storylines. This aspect of education in a native way does not subscribe to what Woodrow and Brennan (2001) call "embryo adult" or children as raw material being crafted into a socially acceptable adulthood. Rather, Native Hawaiians in Ko'olauLoa see children as needing love, interaction, and real world guidance from families (Nā Lei Milama, 2001) not based on established theories of human development (Graue & Walsh, 1995).

Many of these books exposed personal experience in the storyline itself, using families, grandchildren, and places that have personal meaning to construct the texts and images. It is less of a concern that these things be "seen" by adults who read. From observations on the book production processes, it is most important to finish telling the experience in a way that truthfully reflects how the author learned, and how they expect a child to use the information. As Deloria and Wildcat note, "we learn as we live" (2001, p. 101). This cyclic process about who represents Hawaiian text and imagery opposes a progressive view of children's literature and demonstrated two very divergent world views. This metaphorical prerogative exercised during the project was clearly adopted by participants through the claiming of stories, if not clearly identified during the interviews.

To arrive at this space is to close with a critical ethic: if representation is culture, and culture is property, then cultural representation is cultural property (Moore, 2001, p. 57). Because the dictum of aloha requires that Hawaiians believe and behave in certain situations it does not mean that we do not fight against the misappropriation in stories, poetics and language. In fact, it means that Hawaiians must be additionally creative
during exchanges and at recognizing protocols of respect and caution during the sharing of knowledge.

The *Ho'ulu Hou: Stories Told By Us* went beyond being an assembly of stories for children. It was able to establish an effective partnership, lasting interpretations, sustainable questions regarding the environment and effective literacy's a community can offer.

Auntie Winona Beamer spoke of her grandmother's teaching in an interview.

*As you carry the bundle of love through life, it may seem to get very heavy sometimes, yet you must not put it down. Keep your aloha, no matter how hard that seems. With more love, the bundle gets lighter and then you're sharing it and it gets lighter still. The more you use it, the more it flourishes. It doesn't flourish in darkness, it flourishes in light* (Harden, 1999, p. 98).

*Ua 'ikea. What is known, is deep within the self (Harden, 1999, p. 99), and is given as a lei for the children.*
CHAPTER 7

Posted Inscription

I am a mother, a wife, a Hawaiian woman, a poet, and am currently the Executive Director of Nā Kamalei, a nonprofit that provides early childhood education and produces children’s books. I also wrote both the initial and the second multi-million dollar grants that supported the book projects indicated in this study, before I was accepted to graduate school.

My perspective is important to reveal for all parties. I have been working with community stories for 25 years, first in radio, television and video documentary, then through community building projects and family strengthening programs. This emic perspective, or “insider” point of view affects the questions I write, and the process I am honored to participate in. In addition, as a privileged part Hawaiian who is college educated, I have my own story to claim and reveal.

This is an excerpt from “Photographing Keiki: The Unintended Ethnography of Ray Jerome Baker” (Mattox-Primacio, 2004b):

_The memories of my grandmother’s and my mother’s childhoods remain in worn, gold-etched scrapbooks. Inside are images of non-Hawaiians in Sunday finest, complete with dolls and dogs; sentimental vignettes in illustrated Rockwellian moments. They are the pictures every mother in our family has offered for three generations of children. This garden of non-representation is a wished life of innocence and protection. Until I was 8 years old, images of white little girls in winter coats adorned my walls as a constant reminder that I didn’t fit in_ (pg. 2).
In this excerpt from “On Being Hapa” (Mattox, 2003), the intertwined ethnicities have their own expectations:

I thought I would be protected
By my Hawaiian blood, my lines.
I’m entitled to that much, or at least that little.
I’ve got family, authentic license
Given a permit to play haole tag.
You out, cuz, your face, da tita say...pass it on
That slight quantum and the moʻopuna
Looks don’t change our hearts.
It’s the relationships, the conversations, the insinuations that destroy.
The pain of not looking like everyone you love
Playground banter calling names
In my brown world, I was born white.

There are multiple versions of how I see myself within this situation, but the most easily, is that I could be an informant, a participant, an interviewee, and a consultant, as well as the researcher. Homi Bhabha’s post-colonial theory of cultural hybridity (1994) distinguishes a third space for me, in between the somewhat fixed ethnicities and identities of my own childhood. I surrendered a reliable view of my personal identity and acquire sensitivity to cultural difference, age and experience differences and how it changed me as in a dynamic process of interaction. Although I am of fair complexion, I am of mixed race (Hawaiian, Welsh, English, American Indian), a hybrid who’s double
consciousness and multiple belonging is stained by a world still conditioned to ensure white privilege. This writing allows me, and those who are interested, to listen to stories and experiences, and dream for the future.

There is another reason to post inscription. I am also a former recipient of charity and care from my native community. KoʻolauLoa is a an unassuming place; one could suppose there is little civic or neighborhood activity due to the lack of signs and official buildings claiming those things. In this rural setting, the community serves itself with integrated services and attention to those that need assistance. It was the people who live in KoʻolauLoa that took care of me at one time in my life, giving me food, clothing, shelter, and most of all, the hope that raised me up.

Such revelations of concern and modesty, however, do not hold the credibility to write (Sands, 2001) without the kupuna permission to take a position as a narrator among them. When native storytellers avoid the conventions of Euro-Western literary tradition, an outsider will see only resistance (Sands, 2001). This exact divergence is where those with knowledge and experience see an illuminated path, the ‘right time’ as many Hawaiians say. This topic was not my first proposal for my thesis; but it was the one that my community pursued with me, spending their time and energy, lifting the veil. Despite all my prose about background and credibility to write, it is the members of this community who are my guides, my counselors and my mentors.

Just as Stafford reveals,

...A story saves life a little at a time by making us see and hear and taste our lives and dreams more deeply. A story does not rescue life at the end, heroically, but
all along the road, continually. I do not make the story; the story makes me. If I can live deeply enough, I will not feel the need to live this life again (1991, p. 28).
CHAPTER 8
Implications and Summary

This study does not proclaim to stand alone, as the color begins to fade at day’s end. There are implications of the research that emphasize: 1) the need for further research to be conducted with, for, and by Native Hawaiians to ensure that their worldview is acknowledged and put into cultural early childhood practices and guidelines; and, 2) the appreciation of authentic foundations of published stories and the knowledge they preserve within Native Hawaiian communities.

Implications for New Research

There currently exists a large amount of studies on cultural children’s literature (Ah Nee Benham & Cooper, 2000; Delpit, 1995; Kaomea, 2000, 2001; Loh, 2006; Medoza & Reese, 2001; Mokuau, Hishinuma & Nishimura, 2001; Moore & Hirschfelder, 1997; Slapin & Seale, 1998) but little was found on home interactions except as they are observed by home visiting situations. More research should be conducted on the intergenerational knowledge passage in the home and its affect on childhood practices. Heritage practices should also be taken into consideration when conducting these studies with families.

The existing research should be expanded by conducting dialogic formula reading interactions within indigenous homes that use English and an indigenous first language. This could be conducted within a language revitalization research project, or within early childhood reading practices.

Research on Hawaiian children’s books should enable the comparative study and analysis of images and texts representing multiple, and often incommensurable,
knowledge systems, both "traditional" and "modern," in ways that do not privilege one system, or set of understandings, over another.

In addition, those identified images that do not pass quality standards for bias should be allowed as examples in an array of images and texts in multiple online databases, such as might be found on educational, book distribution, family support and native websites that display bias imagery.

The *Ho'ulu Hou: Stories Told By Us* project chose purposefully to select photography for young children under the premise that very young children recognize reality more easily than interpreting illustrations. It would have been interesting to conduct an action inquiry into the decoding of imagery from the project, using the community authors and photographers to analyze representation and meaning in their own images.

In a broader look, it is recommended that other researchers look to impact the cannon of multicultural children's literature through cultural specific analysis, review and discussion of the representations of characters or targeting prolific authors in current children's books based on Hawaiian themes.

Some indicators were not identified or followed to satisfactory interpretation. The outcomes they were linked to were sustained by initial interview value alone and not return conversations. It would be insightful to return to these conversations and include questions on how Native Hawaiian processes work with young children, like bi-language use specifically Hawaiian language; the use of *pule*; the asking of questions, and a self-declaratory review of bias in children's books in their family home, or even a clarifying view of this study, and it's contribution to their own understanding and practices.
Several former participants had claimed awareness that community authorship was a long, complex and difficult process. Perhaps as a project, the investment was worthwhile, but as a sustainable process, it would appear that on-going participation would diminish. It also would have been an interesting second dialogue to find out additional information to expand on questions from their initial interviews.

Implications for Revised Practice

A staff member once asked what's Hawaiian about Hawaiian children's literature? The field of multicultural literature for Hawaiian themed books for young children has a lot of work to do before inclusive and authentic experiences for children are included in a broad array of published books for Hawaiian children. The appreciation of authentic foundations of published stories and the knowledge they preserve within Native Hawaiian communities should be acknowledged and practiced in several venues, including early childhood, business administration, social work and educational technology. Cultural resources and living storytellers should be cited as a living genealogy of that stories origins and the author’s intention of acknowledgement.

An outline should be completed of what Hawaiian cultural authenticity could be agreed upon and utilized by Hawai'i professionals in the determination and ordering of literature for parents and children at home and in schools. While checklists exist based on the Council on Interracial Books for Children (1980) for the American Indian Library Association (Caldwell-Wood, 1991), nothing has ever been adopted by professional organizations such as native educators or early childhood industry in Hawai'i that
presents professionals with a set of recommended guidelines. Such a document would strengthen the ability to make comparative judgments, ethical, aesthetic, practical or intellectual, based on a variety of criteria specified and brought to bear by the user of the guidelines. Current checklists and tools are not adequate to examine the Hawaiian narrative. In addition, to assist in the review of purchasing standards, Hawai'i should adopt and advocate for a set of parental standards for cultural children’s literature, and promote those standards through their addition into existing literacy campaigns.

A catalog of Native Hawaiian themed children’s books could be made to determine what authentic literature is available, and the extent to which those titles are written to address the needs of Native Hawaiian children using this guideline. Current children’s lists are based on popularity, sales figures or the recommendations of grade-level chairs and have no additional indication of cultural quality and authenticity standards (Underdown, 2000).

As the public desires more authentic books and reading experiences that reflect their own childhoods, who will be responsible for quality changes in Hawaiian themed children’s literature? At the present this researcher knows of no current watchdog group that contends with niche publishers in the indigenous children’s book market, with the exception of the American Indian published materials from Oyate in Berkeley, California.

The look back

By the time this paper is finished, Nā Kamaei, the original organization for the Ho'ulu Hou: Stories Told By Us project will have moved forward. A new project,
invested in demonstrating the native values concerning children with special needs or diverse learners, was awarded. While it is not the same, some of the original premise remains the same. Due to an outstanding final focus group session conducted by Debarshye (2006), several operational concerns have changed including the selection of books through a Kupuna Review Committee rather than management decision.

Several regrets are beginning to take form in the sunset. The philosophy of capitalism has reappeared through requests for increased money in stipends and extended family consultation agreements. In celebration, more than one participant has chosen to follow single authorship to commercial publishing firms but nothing was ever reported back to the project as to the connection or support our project may have given these individuals. But as one former staff member reminded me – Hawaiians do not expect a return on kindness. And finally, the sustained effort of community authorship without income is starting to take its toll on the participants, many of whom spoke of dedication but limited time and capacity. Without a salted eye towards long term stability, the project would be, just that, a project with a beginning and an end. Not a loss or a defeat, but the feeling of missing an old friend at the end of the day.

Summary

In articulating the process of local decolonialization, in this case from prevailing models of children’s literature and attention to critical negation of global consumerism for native children, this study surveyed nine participants focused on a lengthy community children’s book project from stories that permeate the Native Hawaiian community in Ko'olauLoa, Hawai’i. Collectively, participants revealed how they worked through and felt about the transformation of native oral space and self-narrated life in to written text in
Hawaiian and English; Recurring themes address perceptions about books, validating Native language and reading, authenticity, intention and agenda for children and a connection to place through intergenerational story. Close readings of these texts and field observations further reveal participants reveled in a third space while participating in a process unique to a native community seeking to support its young children. Implications of the research include: 1) the need for further research to be conducted with, for, and by Native Hawaiians to ensure that their worldview is acknowledged and put into cultural early childhood practices and guidelines; and, 2) the appreciation of authentic foundations of published stories and the knowledge they preserve within Native Hawaiian communities.

In alignment with Mr. John Dominis Holt’s pioneering perspective:

*Our young people look now with fervor to the possibility of becoming once again Polynesian Hawaiians in spirit...They have begun to sense, as only Hawaiians can sense this particular thing, that a greatness, something intangible yet powerful and enduring belonged to our people. They know that some of this lives on in us. We are links to the ancients; connected by inheritance to their mana, their wisdom, their superb appreciation of what it is to be human* (1964, p. 9).

In writing this study, I used lei as metaphor for the experiences and feelings of the participants in the project, a symbol of love and perpetuation.

In the eyes of some, books are meant to last forever, but fresh flower lei is not everlasting. It is the gift of the thoughts behind them that we carry with us. Words can be beautiful, but the intent and the articulation should last far beyond the first pleasure of reading them.
This *lei* of Ko'olauLoa, this offering from the people who care about young children is meant to outlast any paper, for it is the purpose and meaning that matters the most.
The lei is given, the journey is finished and at the end, we climb to a place and let go—to release all that is and all that would be. It is the best that we can do.

A Place to Haka

Kahikinui has a view

the high point, a place to haka

and create a song from a simple mo’omo’o.

Wind to push me aside,

the grass cuts in distinguished patterns

like kapa from the kīhei of Papa herself.

A lei cloud, a mist that moves-

my voice is blown to the back slopes

my line, my lines all bent by this whipping wind.

From the ocean below

where people come and go

and fish and swim and call and die and standing above the living printer,

I dip and press

and form my foundation

that is for-ever to wonder and call my own (Mattox, 2003).
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APPENDIX A

Index of participant providing interviews

D. Ululani Beirne-Keawe
Ke’Alii Greene
Rebekah Luke
Cathleen J. Mattoon
Malia E. Newhouse
Leone Saaga
Kamo’e Walk
William K. Wallace
Dawn K. Wasson

Revised Interview Questions 11.27.06

Domain: Childhood reflections

1. Where were you born? Family history.

2. Did you have books when you were young? Did they influence you?

3. Did you have an adult storyteller or a book reader in your childhood?

Domain: Community Partner Process

4. How well do the books represent Native Hawaiian culture?

5. Do you think we hit our target audience?

6. Why have you “stuck” with it this far?

7. Has the process affected you or your organization?

8. If problems arose, how did they get settled?
9. If the problem were settled, what was the feeling and participation like then?

10. In your opinion, what do you think are the most important points of the book project?

11. What did you like the most about the process “on the table”?

12. What did you like the least about the process “on the table”?  

Domain: Developing children’s literature

13. How do you define quality children’s literature with Native Hawaiian themes?

14. Now that the project is closed, what do you think about how children’s books affect children?

15. What do you think is culture in children’s literature? (How is NH culture represented in children’s books)

16. How will these books make a difference for today’s young children?

17. How do you want this project to be remembered in the community?

18. Is there anything else you would like to add or talk about?
APPENDIX B

Glossary of Hawaiian Language Used in Paper\textsuperscript{14}

*ahupua'a* - Land division usually extending from the mountains to the sea

*a`o* - love, mercy, compassion, pity, greeting

`auwai - ditch

*hapa* - portion, fragment, part

*haole* - white person, also foreign

*ha`ole* - literally "without breath"

*ho`ike* - to show or exhibit; in Nā Honua Mauli Ola\textsuperscript{15} - A Sense of Discovery

*honi* - to kiss, to touch noses

*honua* - land, earth; in Nā Honua Mauli Ola - A Sense of Place

*ho`omau* - to continue, to keep on, to persist

*ho`omōhala* - to bloom

*ho`oponopono* - to correct, put right, revise, edit, mental cleansing as through family discussion

*huki* - pull

`iwi* - bone

*manu kai* - sea bird

*kākau* - writing, tattoo

*kanu* - plant

*kapa* - bark clothe

\textsuperscript{14} Adapted from Pukui, & Mo`okini. (1975) The Pocket Hawaiian Dictionary

keiki - child

kihei — shawl or short cape

kōlea — Pacific Golden Plover

ke keiki kauleike — a whole or balanced child

kuana 'ike — world view; in Nā Honua Mauli Ola - Perspective/Cultural Lens

kui — a style of lei making by stringing pierced flowers together

kuleana — right, title, responsibility

kupuna - elders

lāhui — nation, race

lei - garland or necklace of flowers

lo’i - irrigated terrace; a wetland taro patch

mana- supernatural or divine power, personal power

manō - shark

maoli - native, indigenous, genuine, true

menehune — legendary race of small people

moku — a district, island or section

momona — fat, rich, fertile

mo‘o - lizard

mo‘olelo — story, tale, history

mo‘omo‘o — a narrow strip of bark cloth during manufacture

mauli - life, heart, the seat of life; in Nā Honua Mauli Ola - Cultural Identity

na‘auao — learned, intelligence; in Nā Honua Mauli Ola - Wisdom

nā kama — young children or babies
ʻōhana – extended family

ōlelo hawai‘i – Hawaiian language

pīko ʻu – sense of self or belonging; in Na Honua Mauli Ola - Sense of Self

papa – flat surface, a layer, foundation or reef

puʻeo – Hawaiian owl

puka – hole, door, gate, opening

pule – prayer

tūtū – grandmother
### Conceptual Categories from Project

<table>
<thead>
<tr>
<th>Generalized topics and headlines from Comments</th>
<th>Reading in Native Language</th>
<th>Distribution and surveys: allowing parents to fill out survey</th>
<th>1) HH book Hawaiian process and kuleana 2) incredibly difficult 3) time</th>
<th>Project for us, by us, “stories told by us”, colonial literature</th>
<th>Music as “reading”, singing as literacy in Hawaiian homes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Books as intimidating, “foreign objects”. 2) “Haole” field books</td>
<td>1) “Switch back” intervention in literacy. Oral to written to oral. 2) Children’s book 101 language text in Hawaiian.</td>
<td>1) Parents as “critical consumers” of children’s literature 2) distribution as “reaching the right people”</td>
<td>Learned about selves. Social action theory.</td>
<td>Mixed Indigenous agendas for children based on experience</td>
<td></td>
</tr>
<tr>
<td>Opportunities</td>
<td>Problems</td>
<td>Thesis data other than interviews</td>
<td></td>
<td></td>
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<tr>
<td>Books as the opportunity to validate place as identity and language differences. Cultural authenticity as “sense of truth.”</td>
<td>Power. Sustainability issues.</td>
<td>Catalog of NH themed children’s books. Outline of what Hawaiian cultural authenticity may look like</td>
<td></td>
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<tr>
<td>Oral tradition to written form. Universal target being used in language classes.</td>
<td>Sustainability issues.</td>
<td>Interview language teachers.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Requests for “How you did it”</td>
<td>General consensus but differing requests for improvement were in opposition</td>
<td>current literacy policy after the peak of national indigenous literacy movements, that support native literature for children</td>
<td>ECE music research connects to literacy.</td>
<td>Why would music in Native homes be different?</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX D
Illustrative Figures and Pictures from Project

Figure 1. JPEG formats of (12) Ho’ulu Hou: Stories Told By Us book covers in Hawaiian.

Is There An Alligator At Kaipāpa‘u? Aia Ka ‘Alakeka Ma Kaipāpa‘u?
A favorite island swimming spot is popular with the neighborhood children on hot summer days. Ka Hui Makua O Ke Kula Kaiapuni O Hau‘ula, contributor.

What’s For Lunch? He Aha Ka Mea ‘Ai No Ka ‘Aina Awakea?
Three children go to Tūtū’s house. Seeing there is only poi to eat, they volunteer to gather food from the land and sea for a meal they help prepare. Ko‘olauloa Hawaiian Civic Club, contributor.

Kūola and Iosepa Kūola a me Iosepa
The youngest crew member of a Hawaiian double-hulled canoe tells the story of the boat’s beginnings from his point of view. Jonathan Nāpela Center for Hawaiian Language and Cultural Studies, Brigham Young University Hawai‘i, contributor.
Keana

Two boys and their dog are turned to stone because their father fails to take care of them. This mo'olelo or Hawaiian story helps families talk to young children about abuse and neglect. Pūnana Leo o Ko'olauloa, contributor.

Lei Pipipi

When Anuhea complains that she is bored, her grandfather shows her two things she can do with pipipi shells. Ko'olauloa Hawaiian Civic Club, contributor.

The Rock Cave At The Beach

Two girls find adventure and sea creatures at a special tide pool area. They help younger children learn to count. Ka Hui Makua O Ke Kula Kaiapuni O Hau‘ula, contributor.

Kahuaola

Pouli introduces readers to a taro garden patch and shows them how poi is made. Jonathan Näpela Center for Hawaiian Language and Cultural Studies, Brigham Young University Hawai‘i, contributor.
La'ieikawai

Images of endangered and extinct native bird species help tell the love story about a Hawaiian chieftess and a Hawaiian chief, and the rewards of patience. Pūnana Leo Ko'olauloa, contributor.

Kilia and Wahiopua-The Reefs of Hau'ula

Two Hawaiians brave a trip to another world to bring back a little girl to her tūtū. They are honored in the names of the two reefs at Hau'ula. Ka Hui Makua O Ke Kula Kaiapuni O Hau'ula, contributor.

Kuleana

Everyone has a kuleana, responsibility and privilege to mālama or care for our 'āina, both the land and the sea. Kuleana is a kākou thing. Jonathan Nāpela Center for Hawaiian Language and Cultural studies, Brigham Young University Hawai'i, contributor.

Makali'i Sleeps

The worker who is responsible for announcing the time to net fish turns to stone when the chief discovers he has been sleeping on the job. Readers learn how villagers in the
ahupua'a of Kahana cooperate for a self-sustaining life style. Ko'olau Loa Hawaiian Civic Club, contributor.

In My Neighborhood Ma Ko‘u Kaiāulu

Kalani takes us on a tour of her neighborhood and describes the activities she and her family like to do close to home in the ahupua’a of Papa’akoko. Ka Hui Makua O Ke Kula Kaiapuni O Hau‘ula, contributor.

Figure 2. Maps of Ko‘olau Loa, O‘ahu, Hawai‘i and names of the ahupua‘a land divisions in the area. Map downloaded from:

Figure 3. Various JPEG formats of illustrative photographs from selected books.