

IMPACTS OF PUNAHOU SCHOOL'S HOLOKŪ PAGEANT: AN EXPLORATION OF  
MO'OLELO, MO'OKŪ'AUHAU, AND MAULI OLA HAWAI'I

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## **DEDICATION**

For my dear ‘ohana.

Mahalo iā ‘oukou pākahi a pau no ko ‘oukou aloha pau‘ole me ka na‘au ha‘aha‘a.

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## **ABSTRACT**

Students educated in Hawai‘i are exposed to a unique environment comprised of distinctive ecological qualities and cultural values. Educational programs that emphasize cultural knowledge, skills, and values help students develop the social emotional balance and intellectual mindset to succeed in college, careers and communities. Punahou School's Holokū Pageant is a cultural performance-based program aimed at fostering a deeper understanding of the Hawaiian culture through hula (dance), mele (songs), and oli (chants). This study explores the impact of the Punahou School's Holokū Pageant through practitioner inquiry that focused on addressing the research question: "How does the Punahou School's Holokū Pageant impact participants' connection to Hawai‘i?" Using an indigenous research design and methodologies, the study examines the experiences of program participants' connection to Hawai'i and my experiences in the program as practitioner leader through mo‘okū‘auhau (genealogy) and mo‘olelo (storytelling). Twelve Holokū Pageant participants, representing a succession of generations organized by decades (1980-1989; 1990-1999; 2000-2009; 2010-2016), participated in semi-structured, one-to one interviews and the findings identified four major themes: Building Belonging, Fostering Pilina (Relationships), Developing Aloha, and Enriching a Sense of Hawai‘i. Insights gained from this study have promoted a deeper understanding of both Native Hawaiian and Non-Hawaiian participant experiences in relation to the perceived value of the Holokū Pageant.

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## HAWAIIAN GLOSSARY

Retrieved from [wehewehe.org](http://wehewehe.org)

**‘ae:** yes; to say yes, consent, conform

**‘aina:** land, earth

**‘apa‘akuma:** endemic

**‘apane:** red, flushed, a kind of lehua tree with dark-red flower

**‘auana:** to wander, drift, ramble, go from place to place

**‘auhau:** femur and humerus bones of the human , stems of plants whose bark can be stripped

**a‘o:** instruction, teaching, doctrine, learning, to learn, teach, advise, instruct, train, tutor, coach

**akua:** God, goddess, spirit, ghost

**alaka‘i:** to lead, guide, direct; leader, guide, conductor, head, director

**alaka‘ina:** leadership, guidance

**ali‘i:** chief, chiefess, officer, ruler, monarch, peer, headman, noble, aristocrat, king, queen

**ali‘i nui:** high chief

**aloha:** love, affection, compassion, greeting, salutation, regards; sweetheart, lover, loved one

**ao:** light, day, daylight, dawn; to dawn, world, earth, realm

**ha‘aha‘a:** low, lowly, minimum, humble, humility

**Ha‘aheo:** proud, to strut, to cherish with pride

**ha‘ina:** a saying, declaration, statement, explanation

**hālau:** long house, as for canoes or hula instruction; meeting house

**Hāloa:** A son of Wākea

**hana:** work, labor, job, employment, reason, action, act, deed, task, service

**haole:** American, Englishman, Caucasian

**hau‘oli:** happy, glad, gay, joyful; happiness, enjoyment, joy

**hō‘ihī:** treated with reverence or respect

**ho‘olohe:** to hear, obey

**ho‘omākaukau:** to prepare

**ho‘oulu:** to grow, increase, spread, to protect

**holokū:** a loose, seamed dress with a yoke and usually with a train

**honua:** land, earth, world

**hopena:** result, conclusion, sequel, ending, destiny, fate, consequence, effect, last

**hula noho:** seated hula

**hula:** the hula, a hula dancer; to dance the hula

**'ike:** to see, know, feel, greet, recognize, perceive, experience, to show, make known, display, tell, exhibit, knowledge, awareness, understanding

**'imi:** to look, hunt, search, seek

**ikaika:** strong, powerful, sturdy, stalwart, potent; strength, force, energy

**ipu:** the bottle gourd, vessel or container, as dish, mug, calabash

**ipu heke:** double gourd

**kāhea:** to call, cry out, invoke, greet, name

**kahiko:** old, ancient, antique, primitive, long ago, beforehand

**kaiāulu:** community, neighborhood, village

**kākou:** we (inclusive, three or more)

**kāla'au:** stick dancing; to stick dance

**kalo:** taro (*Colocasia esculenta*)

**kama'aina:** native-born, one born in a place, host

**kānaka:** human beings, mankind, population

**Kānaka maoli:** Native Hawaiians

**kaona:** hidden meaning, as in Hawaiian poetry

**kapu:** taboo, prohibition, sacredness; prohibited, forbidden

**kau:** to place, set, board, period of time, season

**keiki:** child, offspring, descendant

**kinolau:** physical manifestation

**ko'ihonua:** cosmogonic genealogy

**kōkua:** help, aid, assistance, relief, assistant, associate

**kū:** to stand, stop, halt, anchor, moor; to rise, as dust; to hit, strike, jab

**kū kāhela:** gourd drumbeat: the gourd is thumped down on a pad; it is then raised with the left hand and is struck with two quick slaps of the fingers of the right hand

**kulāiwi:** native land, homeland

**kuleana:** right, privilege, concern, responsibility, title, business, property, estate

**kūlia:** excellence

**kumu:** bottom, base, foundation, trunk, handle, root, teacher, tutor, beginning, source, origin, reason

**Kumulipo:** cosmogonic genealogy chant

**kupu:** sprout, growth, offspring

**kūpuna:** grandparents, ancestors, relatives

**lāhui:** nation, race, tribe, people, nationality

**lā‘au:** tree, plant, wood, strength, rigidness, hardness

**lālā:** branch, limb, bough, coconut frond

**lalo:** down, downward, low, lower, under, beneath, below

**lani:** sky, heaven; heavenly, spiritual, very high chief

**lau:** leaf, frond, leaflet, greens

**laua‘e:** a fragrant fern

**laulima:** cooperation, joint action; group of people working together

**lehua:** the flower of the ‘ōhi‘a lehua tree

**lei:** garland, wreath, necklace of flowers, leaves, shells, a beloved child, wife, husband, sweetheart, younger sibling, song/poem

**lewa:** sky, atmosphere, space, air, upper heavens

**li‘i:** small, tiny

**liko:** leaf bud; newly opened leaf; to bud; to put forth leaves, a child or descendant, especially of a chief

**loa:** distance, length, height; distant, long, tall, far

**lo‘i kalo:** irrigated terrace, especially for taro

**loko i‘a:** fishpond

**luna:** high, upper, above, over, up; on, in, to, into, foreman, boss, leader, overseer

**mahalo:** thanks, gratitude; to thank.

**maka:** eye, eye of a needle, face, countenance; presence, sight, view, beloved one, favorite; person

**makana:** gift, present; reward, award, donation, prize

**mālama:** to take care of, tend, attend, care for, preserve, protect

**mamo:** black Hawaiian honey creeper, descendant

**mana:** supernatural or divine power, authority

**manu:** bird; any winged creature; wing of a kite

**mauka:** inland, upland, towards the mountain

- mauli:** life, heart, seat of life; ghost, spirit
- meakanu:** plant
- mele:** song, anthem, or chant of any kind; poem
- mo‘o:** meaning lizard, backbone, story, or succession
- mo‘okū‘auhau:** genealogy
- mo‘olelo:** story, tale, myth, history, tradition, literature, legend
- mu‘o:** leaf bud; to bud, of a leaf
- na‘au:** intestines, bowels, guts; mind, heart, affections; of the heart or mind
- na‘auao:** learned, enlightened, intelligent, wise; learning, knowledge, wisdom
- nānā:** to look at, observe, see, notice, inspect; to care for, pay attention to
- nani:** beauty, glory, splendor; beautiful
- nui:** big, large, great, greatest, grand, important
- nūpepa:** newspaper
- ‘ohana:** family, relative, kin group; related
- ‘ōhi‘a lehua:** tree Metrosideros macropus, M. collina subsp. Polymorpha
- ‘olapa:** dance accompanied by chanting and drumming on a gourd/drum
- ‘ōlelo:** language, speech, word, quotation, statement, to speak, say, state, talk
- ‘onipa‘a:** fixed, immovable, motionless, steadfast, established, firm
- oia‘i‘o:** true; truth, fact; truly, firmly, certainly, genuine, faithfulness
- ola:** life, health, well-being, living, livelihood, means of support, salvation
- oli:** chant that was not danced to, especially with prolonged phrases
- pā:** fence, wall, corral, pen, enclosure
- pahu:** drum, box, cask, chest, barrel, trunk
- pa‘a:** firm, solid, tight, solidified, steadfast, permanent; finished, completed, whole
- pa‘a kāhili:** bearer of the royal feather standard
- pa‘i:** to slap, spank, beat, hit, clap
- pā‘ū:** woman's skirt, sarong
- pāwehi:** to beautify, adorn
- pepeiao:** ear; to hear
- pīkake:** jasmine
- piko:** navel, navel string, umbilical cord, center

**pilina:** association, relationship, union, connection, meeting

**pō:** darkness, night

**po‘o:** head, summit, head or director of an organization

**poko:** short, small

**pono:** goodness, uprightness, morality, moral qualities, prosperity, welfare, benefit, righteous

**puana:** summary refrain, as of a song

**pū kani:** sound of the conch shell

**Tuahine:** rain of Mānoa

**ua:** rain; to rain; rainy

**uka:** inland, upland, towards the mountain

**‘ukulele:** small string instrument introduced by the Portuguese to Hawai‘i

**wā:** period of time, epoch, era, time, occasion, season

**waha:** mouth, opening, inner surface of a bowl

**wahi pana:** legendary places

**wehe:** to open, untie, undo, loosen

**wili:** to wind, twist, writhe, crank, turn

## PREFACE

The land that sits barren after a lava flow seems to remain desolate for an extended period of time, however, there is much happening beneath the surface initiating a renewal of life. The wind and rain work together to break down the hard rock as seeds are carried into the crevices where they begin to sprout. The seeds of the ‘ōhi‘a lehua (*metrosideros macropus* tree) nestle in the scales of rock-hidden ferns, where they take root, becoming one of the first plants to grow in a once harsh and desolate earth. As time progresses the lehua matures from mu‘o (bud) into liko (newly opened leaf), then forming lau (mature leaves) and lālā (branches) that eventually establishes a kumu (trunk). These stages of plant development demonstrate the progression in this study and serve to articulate the various research stages and approaches that were employed. Formulating the study in this manner offered deeper personal connection to the distinct phases and gave opportunity to articulate engagement in a culturally appropriate and meaningful manner.

Figure 1. Oli Ho‘oulu (Chant for Growth)

**E ke Akua nui, Akua iki, Akua loa, Akua pokō**  
*Big Gods, Little Gods, Long Gods, Short Gods/To you potential that is great and small, far and near*

**E wehe ka lani!**      **(Kākou) Wehea!**  
*Open the heavens!*                  *(We) Open*

**Kauhola ka lani!**      **(Kākou) Kauhola ‘ia**  
*Unfold the heavens!*                  *(We) Unfold*

**Wāwahi ka lani!**      **(Kākou) Wāwahi ‘ia**  
*Break open the heavens!*                  *(We) Break open*

**E Kūlanihāko‘i kau maila i luna e hū!**  
*Kūlanihāko ‘i placed there above, Rise/Swell!*

**A ua mai la ua**  
*As the rain falls, raining*

**A kupu mai la kupu**  
*That causes sprouting, sprouting*

**A mu‘o mai la mu‘o**  
*That forms buds, budding*

**A liko mai la liko**  
*That send leaves unfurling, leafing*

**A lau mai la lau**  
*That forms mature leaves, leaves*

**A lālā mai la lālā**  
*That sends branches, branching*

**A kumu mai la kumu**  
*That established a trunk, a trunk*

**A kumu pa‘a hina ‘ole ē**  
*A firm trunk, that will not fall*

**E ho‘oulu mai, e ho‘oulu mai, e ho‘oulu mai a ulu maila ē**  
*Inspire, inspire, inspire until inspiration alights*

**A he leo wale nō ē**  
*My intention is given voice*

Composed by Taupouri Tangaro as a pule ho‘oulu, prayer for inspiration. Within the chant is the inferred commitment, "grant me inspiration, and in return I will become a solid resource to my community. This is my commitment."

## CHAPTER 1: INTRODUCTION

E ke Akua nui, Akua iki-- Big Gods, Little Gods  
Akua loa, Akua poko--Long Gods, Short Gods  
E wehe ka lani! (Kākou) Wehea!--Open the heavens! (We) Open  
Kauhola ka lani! (Kākou) Kauhola ‘ia--Unfold the heavens! (We) Unfold  
Wāwahi ka lani! (Kākou) Wāwahi ‘ia--Break open the heavens! (We) Break open  
E Kūlanihāko‘i kau maila i luna e hū!--Kūlanihāko‘i placed there above, Rise/Swell!  
-Taupouri Tangaro, *Noa*

*Kūlanihāko ‘i is the mythical pond in the sky, which Native Hawaiians believed to be the source of rain. In mo ‘olelo (stories) passed from kūpuna (ancestors), it was said that when Kūlanihāko ‘i swelled, the wai (water) overflowed upon the ‘āina (land) providing sustenance for sprouts to cultivate. The ua (rain) is foundational in the early stages of growth for the ‘ōhi‘a lehua as it prepares a rich and saturated soil base for the seeds to take root. This early stage of life is where this mo ‘olelo begins, honoring my mother as the ua (rain) that supported an environment for Native Hawaiian cultural values and practices to flourish.*

### A Ua Mai La Ua (As The Rain Falls, Raining)

The baskets of hula instruments were set along the outskirts of our downstairs living space that had at one time been a garage. Tacked above our heads were wooden swings, handcrafted and painted yellow by my grandfather. Just beyond the glass window jalousies sat the beautiful Mānoa mountain range. This was my sanctuary, the space where I loved to be. My mother taught hula classes daily in this space of our home, but my fondest memories were those cherished moments learning hula along side my sister. One of our favorite hula to dance used the kāla‘au (wooden sticks). We would run to the baskets, gather the instruments, and bring them

back to the floor. Just as we were taught, we placed the kāla‘au on the ground vertically side by side. As we sat with our legs folded under us, we waited for the kū kāhela (gourd drumbeat) on the ipu heke (double gourd). Mom called out, "E Ho‘omākaukau?" (Ready?). We picked up the kāla‘au holding them in an extended crossed position out from our chest and replied with, "Ae" (Yes). As the ipu beats became syncopated and rhythmic, we hit the kāla‘au together in a pattern. My mom would often repeat the pattern out loud as we danced, "In, out, in, out, in". She would kāhea (call out), "I luna," then chanted in a low voice, "I luna lā i luna, nā manu o ka lewa" (up above, the birds fly). As she sang, we reached above our heads and hit the kala‘au from right side to left side twice, then touched the ends of the kāla‘au to our shoulders and extended our arms out. My mother would again call out loud as she continued to pa‘i (hit) the ipu, "Girls, look above you at the sky and see the beautiful birds flying". I can remember being instantly transported to the open air where I could feel the gentle wind brush upon my face. As each verse progressed, I imagined myself in a new place surrounded by new splendid things. I lalo lā i lalo, nā pua o ka honua (down, down, flowers of the earth), I could see and smell the colorful flowers sprouting from the earth. I uka lā i uka, nā ‘ulu lā‘au (up in the uplands, the trees grow), I felt the cool and moist air in the mountains where the tall trees stood. I kai lā i kai, nā i‘a o ka moana (in the sea, the fish swim), I saw the colorful fish swimming in the gentle waters of the ocean. When my mother chanted the last verse, "Ha‘ina mai ka puana, a he nani ke ao nei," we hit the kāla‘au from our mouth out twice, then reached as high as we could with the kāla‘au straight above our heads where we hit them once, sweeping our arms around in opposite directions drawing a big circle, then ending as we began in a crossed position extended from our chest. We would kāhea, "He inoa no Ke Ao Nani".

Ke Ao Nani is a hula noho (sitting dance) that painted a beautiful picture of the world around me. It was a mo‘olelo (story) that emphasized reciprocal relationships found within the physical environment (luna/lalo, uka/kai). When accompanied by the circular patterns of the motions and repetition in the movements, the hula became a vehicle for understanding balance, life cycles, and interconnectedness, all of which are important Native Hawaiian concepts. Hula was an opportunity to understand, imagine, engage and interact with people, places and things around me. Guided by my mother, hula was the catalyst that shaped my cultural identity and fostered a sense of place. I would watch my mother intently (nānā ka maka) and emulate every wave of her hand, bend in the knee and sway of the hip. I would sit quietly (pa‘a ka waha) and listen for directions (ho‘olohe ka pepeiao). Hō‘ihi (respect), ‘oia‘i‘o (sincere/authentic) and aloha (love) are key Hawaiian values that infused all aspects of my life. I was taught to respect myself and honor the traditions, language, gestures, and process, which was vital in developing my connection to Hawai‘i.

I continued to learn through my mother who was a teacher at Punahou School. Although the school was grounded in western ideologies and practices, my mother was able to integrate Native Hawaiian culture and values into her daily teaching routines. From her work as a classroom teacher, then as the Hawaiian Studies Director and Director of the May Day programs at Punahou, she was skilled at establishing connections between students and their sense of place by drawing upon traditional Hawaiian mo‘olelo (stories), mele (songs) and hula. She created opportunities for students to use their personal experiences and strengths to nurture relationships and ultimately acquire a sense of purpose and kuleana (responsibility) to their ‘ohana (family), kaiāulu (community), ‘āina (land), and Hawai‘i.

## **Mo‘olelo as Meaning**

The ingenuity and craft my mother used to integrate mo‘olelo into her teachings is attributed to our kūpuna (ancestors). The word mo‘olelo meaning succession of talk or language is comprised of two parts: mo‘o meaning lizard, backbone, story, or succession and ‘ōlelo referring to language or speech. Mo‘olelo are fundamental to Native Hawaiians, serving to preserve their collective history (Kame‘elehiwa, 1992; Osorio, 2002; Kapuni-Reynolds, 2015). Prior to written language, Kānaka maoli (Native Hawaiians) transmitted knowledge orally, using mo‘olelo to proclaim mo‘okū‘auhau (genealogies) of ali‘i (chiefs), share histories of wahi pana (legendary places), teach pono (moral) behaviors, and explain antiquities of Hawaiian Gods and cultural values. Storytelling through genealogies, narratives, hula, and mele have sustained indigenous knowledge for centuries and continues to breath life into a culture that was demoralized through colonization (Lopes, 2014).

Reconnecting and revitalizing mo‘olelo helps restore the Hawaiian language, which had drastically deteriorated in the two centuries following Hawai‘i's contact with the western world (Kame‘elehiwa, 1992). Kānaka Maoli were under social, political, economic and religious siege as Western ideologies and practices took root, preventing the vitality of the Hawaiian culture and language to persist (Handy & Pukui, 1958; Kame‘elehiwa, 1992; Osorio, 2002). Even in the midst of rapid decline, Native Hawaiians proved their resilience and innovation by using written language introduced by missionaries to document and perpetuate mo‘olelo. Through this preservation, we are able to utilize the vast collections of writings like the Kumulipo (cosmogonic genealogy chant), the epic tale of Hi‘iakaikapoliopele, mele hula, and the collection of historic Hawaiian-language Nūpepa (newspapers) to unlock the past.

Mo‘olelo also serve as ways to interact and connect with others. Engaging kūpuna through conversation offers opportunities to garner knowledge and develop pathways to deepen bonds. Thus, mana (power) of kūpuna are captured in their stories and can be harnessed when sharing their mo‘olelo. This succession constructs in depth insight and solidifies links between people and places, helping to shape Native Hawaiian identity. Recognizing mo‘olelo as foundational to who we are as a lāhui (people) helped to propel Kānaka Maoli forward in a positive and meaningful manner.

Storytelling, narratives and conversations are aligned with oral traditions of indigenous communities honoring both the individual and the collective voices producing rich data that can be used in meaningful ways (Sukov, 2007). A key underlying factor of storytelling is that "new stories contribute to the collective story to which every indigenous person has a place" (Smith, 2012, p. 242). Furthermore: "Stories often are the guardians of cumulative knowledges that hold a place in the psyches of the group members, memories of tradition, and reflections on power" (Brayboy, 2005, p. 440). Recognizing, researching and retelling stories ultimately situates indigenous people at the forefront by validating their experiences and knowledge.

## **Indigeneity**

Under colonialism indigenous peoples have struggled against a Western view of history and yet been complicit with that view. We have often allowed our 'histories' and mo‘olelo to be told and have then become outsiders as we heard them being retold (Smith, 1999). Schooling is directly implicated in this process. Through the curriculum and its underlying theory of knowledge, early schools redefined the world and where indigenous peoples were positioned within the world (Smith, 2012). For hundreds of years, "Education as a tool for transformation has sought to replace Native ways and Native thinking with foreign (non-Native) epistemological

beliefs have guided educational policy and practice. In so doing, Western schooling has replaced Native ways of knowing" (Benham & Heck 2009, p.32). As indigenous groups reveal the underlying challenges in the field of education, their voices rectify their experiences. Smith (2012) critiques Western view by encouraging indigenous people to tell their stories of the past to reclaim history. Injustices are brought to the forefront and used as forum for resistance. Beachum (2013) reiterates this concept as he states: "...applying a more critical stance against dominant ideologies and placing the concerns and experiences of these various groups in the center of the discussion as opposed to the periphery" (p. 923).

Situating Native Hawaiian values, practices and protocols at the forefront is an essential component of Indigenous research. Kovach (2015) notes four central focuses:

(1) Holistic Indigenous knowledge systems are a legitimate way of knowing; (2) Receptivity and relationship between research and participants is (or ought to be) a natural part of the research methodology; (3) Collectivity, as a way of knowing, assumes reciprocity to the community; (4) Indigenous methods, including story, are a legitimate way of sharing knowledge (p. 53).

Smith (2012) asserts that indigenous research "has enabled the collective voices of colonized people to be expressed strategically in the international arena. It has also been an umbrella enabling communities and peoples to come together, transcending their own colonized contexts and experiences, in order to learn, share, plan, organize and struggle collectively for self-determination on the global and local stages" (p. 39). Indigenous research therefore involves careful attention and integration of cultural protocols, values and behaviors that are explicitly built, thought of reflexively, and openly declared in the research design (Smith, 2012).

Reclaiming traditional methods of sharing and analyzing experiences and connecting with kūpuna through the use of mo‘olelo is a critical factor in shaping this study. It grounds the research in such a way that honors and validates Native Hawaiian epistemologies, ontologies and axiologies. Kawakami, Aton, Cram, Lai, & Porima (2007) notes:

Indigenous peoples working on new paradigms for projects and evaluation are covering ground that has only recently begun to be chartered in a widely accessible way to indigenous scholars (e.g., Cajete, 2000; Kahakalau, 2004; Smith, 1999). Discussion about variables and perspectives that allow for validation of nā mea Hawai‘i a me nā mea Māori is essential to understanding the value that programs add to the communities. Each project or evaluation that includes these perspectives will advance the understanding of the paradigm that includes indigenous ways of knowing and being (p. 338).

### **Focus of Inquiry**

As a Native Hawaiian practitioner and scholar, using mo‘olelo is a milestone in my Academia-rite-of-passage. Framing research in this manner is part of a larger lens that approaches research through an indigenous framework. This study was designed to explore the cultural impacts of participants' experience in Punahou School's Holokū (a loose, seamed dress with a yoke and usually with a train) Pageant. The Holokū Pageant is a cultural performance-based program that has provided participating students in grade nine through grade twelve, and involved stakeholders deeper understanding and experience of the Hawaiian culture. The program teaches life skills and Hawaiian values through hula, mele, oli, arts and other explorations of Hawai‘i. As practitioner and researcher of this cultural program, this study utilizes two methods to address the focus of inquiry that incorporates: 1) an autoethnographic exploration of my personal experiences and growth as a practitioner leader and; 2) structure to

uncover programmatic impacts on participants. The primary research question guiding this study is: How does the Punahou School's Holokū Pageant impact participants' connection to Hawai'i?

This research seeks to:

1. Examine the lived experiences or mo‘olelo of Punahou School's Holokū Pageant participants.
2. Understand the role that the Punahou School Holokū Pageant has upon their connection to Hawai'i.
3. Explore programmatic developments.
4. Explore implications of leadership as practitioner of the Holokū Pageant.

## **Summary**

In this first chapter mo‘olelo as part of an indigenous framework captures the process of inquiry as it relates to Native Hawaiian epistemologies, ontologies and axiologies. This framework provides the lens for which this study seeks to uncover the educational impacts and student outcomes of culturally relevant programming. In the next chapter, a review of literature and supporting resources are presented to build a foundation of understanding and support the outcomes of this study.

## CHAPTER 2: LITERATURE REVIEW

A kupu mai la kupu--That causes sprouting, sprouting  
-Taupouri Tangaro, *Noa*

*This stage of growth uses the rain as a source and foundation to allow for further development in this dissertation journey. This chapter inspires an introspective process that reinforces key sources of knowledge formulating this study. A review of literature and supporting resources are presented to build a foundation of understanding, inform central processes and support the outcomes of this study.*

I was not very hungry that day at lunch. There was a big knot in my stomach and my nerves were taking over my entire body. Even though it was still warm, I quickly dumped my cup 'o noodles into the trash and jetted out of the cafeteria. As I ran across middle field, my friend Jill called out, "Hey wait up!" I turned back to look where she was but my legs kept the pace. I slowed just a bit when I entered the dark hallway of Bishop Hall and my na'au began to flutter with excitement and worry. I paused for a brief moment before I narrowed in on the white paper posted on the wall. There it was declared in bold black pen and my name was no where in sight. I tried my hardest to hold it in but my eyes began to well with tears. Jill reached her arm out to comfort me, but I had already moved into a state of disbelief. I shuffled through the small crowd that began to form and ran straight to my mother's classroom across the way at Winnie Units. As I burst into her room with tears rolling down my face, she stopped to embrace me. I nestled my face against her chest and let out a mournful cry. My mother knew, without any words exchanged that I had lost the race for the middle school May Day queen.

The hurt remained within for quite some time but this defining moment drove me to work harder to excel further in the art of hula. I realized over the years that this experience helped me

understand hula more deeply. Being in the spotlight as May Day queen is a brief moment in time, yet hula is a life journey. The joy of hula is captured in the learning and doing: Ma ka hana ka ‘ike (In working one learns) (Pukui, 1983, #2088, p.227). "Hula is hard work and hard work is fun," are the powerful words of my Kumu Hula, Lehua Hulihe‘e and Doreen Doo (personal communication, n.d.). These valuable concepts and life experiences are grounded in culture-based learning aimed at fostering well-being through integration of values, ways of knowing and believing, and practices (Kahumoku, 2015).

Learning and teaching through Hawaiian culture is at the core of this study. It focuses on two inquiries: first, growth as a Native Hawaiian practitioner leader and second, impacts of a cultural program. This study, grounded in cultural context, is part of Indigenous and Critical approaches of research. The following concepts provide a frame to inform and direct the foundation of this study.

### **Informed by Indigenous Approaches**

Critical and Indigenous approaches to research value the emancipatory commitment, seeking to pass critical social science and establish a position of resistance (Ristock and Pennell, 1996; Tuhiwai Smith, 1999). Analyzing power relations and systematic oppressions inspire resistance and contribute to changing the individual and collective conditions of life, especially those on the margins (Brown and Strega, 2005). Critical Race Theory's (CRT) central focus is "transforming the relationship among, race, racism, and power" (Delgado, Stefancic, and Stefancic, 2001, p. 26). Rooted in CRT is TribalCrit, a framework that integrates the "epistemology and ontologies of indigenous communities" (Brayboy, 2006, p. 427). The tenants of TribalCrit outlined by Brayboy (2006) are:

1. Colonization is endemic to society.

2. U.S. policies toward Indigenous peoples are rooted in imperialism, White supremacy, and a desire for material gain.
3. Indigenous peoples occupy a liminal space that accounts for both the political and racialized natures of our identities.
4. Indigenous peoples have a desire to obtain and forge tribal sovereignty, tribal autonomy, self-determination, and self-identification.
5. The concepts of culture, knowledge, and power take on new meaning when examined through an Indigenous lens.
6. Governmental policies and educational policies toward Indigenous peoples are intimately linked around the problematic goal of assimilation.
7. Tribal philosophies, beliefs, customs, traditions, and visions for the future are central to understanding the lived realities of Indigenous peoples, but they also illustrate the differences and adaptability among individuals and groups.
8. Stories are not separate from theory; they make up theory and are, therefore, real and legitimate sources of data and ways of being.
9. Theory and practice are connected in deep and explicit ways such that scholars must work towards social change.

Research that incorporates sovereignty, self-determination, and self-education seeks to reclaim indigenous knowledge construction. Brown & Strega (2005) expand upon creation of knowledge:

Research from the margins is not research on the marginalized but research by, for, and with them/us. It is research that takes seriously and seeks to trouble the connections between how knowledge is created, what knowledge is produced, and who is entitled to

engage in these processes. It seeks to reclaim and incorporate the personal and political context of knowledge construction (p.7).

Epistemology is the theory of knowledge and justified belief (Merriam, 2017). As the study of knowledge, epistemology is concerned with the conditions, sources, structures and limits of knowledge (BonJour, 2009). Therefore, knowledge is formed from the beliefs and experiences unique to specific social contexts. Western epistemology, explored by early philosophers Plato, Socrates, and Aristotle, has consistently led the academic field of inquiry (Smith, 2013). However, indigenous epistemology focused on the lived experiences of indigenous peoples offers greater cultural diversity and variety of methods regarding social construction of knowledge (Watson-Gegeo, 2011). Native Hawaiian epistemology bares distinctive characteristics embedded in culture. Meyer (2001), identified the cultural contexts of Native Hawaiian knowledge as a "...spiritual continuity drawn from cultural beliefs about place and purpose in the hierarchy of family, deified or mundane; our land, animistic or static; and our gods, plural or singular" (p. 127).

For Native Hawaiians, learning through cultural knowledge solidifies the spiritual connection between akua (gods), ali‘i (chiefs), ‘āina (land), and kānaka (people). This concept is best understood when examining mo‘okū‘auhau of ali‘i. All ali‘i trace back their lineage to a single common ancestral pair, Wākea, Sky Father, and Papahānaumoku, Earth Mother (Barrere 1961; Keauokalani 1932). Beckwith (1970) explains that there are two lines of ali‘i ancestry with Maui and Hawai‘i chiefs descending from the ‘Ulu lineage and O‘ahu and Kaua‘i chiefs from the Nana‘ulu lineage. Both ‘Ulu and Nana‘ulu were sons of Ki‘i and Hinakō‘ula, descendants of Hāloa and Hāloanakalaukapalili, who were the offspring of an incestuous union between Wākea and his daughter, Ho‘ohokūlani. Hāloa, the first offspring, was born prematurely and planted in

the earth near their home. From his remains, the first kalo (taro) plant sprouted thus inspiring his new name, Hāloanakalaukapalili meaning the Hāloa of the fluttering leaves. Wākea and Ho‘ohokūlani’s second offspring, also named Hāloa, became the first ali‘i nui (high chief) and predecessor of Kānaka Maoli (Malo, 1903; Kame‘elehiwa, 1992; Kapuni-Reynolds, 2015). The birthing order of siblings, Hāloanakalaukapalili and Hāloa, established a unique relationship in which junior ranking Kānaka Maoli have the kuleana to cultivate and care for kalo. In reciprocation, the kalo provides nourishment for Native Hawaiians and establishes the deep connection between people, gods, chiefs and land.

Papahānaumoku and Wākea are part of a larger mo‘okū‘auhau tracing back ali‘i nui to the beginning of time (Malo, 1903; Kapuni-Reynolds, 2015). The names of their ancestors are preserved in a variety of ko‘ihonua (cosmogonic genealogy), with the Kumulipo being one of the most widely researched genealogy chants. The Kumulipo is sectioned into sixteen wā (eras), reciting the birth of all known things, including the creation of heaven and the earth. The first eight wā occur in the time of pō (darkness) during the time of the gods and establishes corals, plants, and animals. The second eight wā occur during ao (light/day) detailing the mo‘okū‘auhau (genealogies) of Akua, ali‘i and kānaka through hundreds of generations (Beckwith, 1972). The Kumulipo is a sophisticated example of interconnectedness. It embodies the core of Native Hawaiian epistemology, axiology, and ontology through the exhaustive genealogical relationships Kānaka Maoli have to their physical and spiritual realms. Mo‘okū‘auhau as presented in the Kumulipo is a distinctive attribute featuring Native Hawaiians as complex and unique. Meyer (2001) explains:

The truth is, Hawaiians were never like the people who colonized us. If we wish to understand what is unique and special about who we are as cultural people, we will see

that our building blocks of understanding, our epistemology, and thus our empirical relationship to experience is fundamentally different. We simply see, hear, feel, taste, and smell the world differently (p. 125).

Native Hawaiian epistemology captured in mo‘okū‘auhau, mo‘olelo, hula, and mele, provide depth of understanding grounded in language. Kimura (1983) described language as "The bearer of the culture, history, and traditions" (p.173). Hawaiian language and culture are the piko (center) of life; I ka ‘ōlelo nō ke ola, i ka ‘ōlelo nō ka make (Pukui, 1983, #1191, p.129). This traditional Hawaiian proverb means in the Hawaiian language is life; without it we shall perish. Grounded in oral traditions, Native Hawaiians used language and later written text, to preserve and advance cultural epistemology for generations (Kame‘elehiwa 1992; Osorio 2002).

Native Hawaiian culture and language deteriorated drastically during the two centuries after initial western contact (Kame‘elehiwa, 1992). Western ideologies and practices replaced traditional Hawaiian life, impacting the political, economic, religious, social, and educational structures (Handy & Pukui, 1958; Kame‘elehiwa, 1992; Osorio, 2002; Alencastre, 2015). Over time, foreign diseases and epidemics led to the demise of Hawaiian society (Stannard, 1989). Additionally, the wide spread affects of foreign control of Hawai‘i's resources, specifically access to land and water, resulted in displacement and marginalization of Native Hawaiians.

Van Dyke (2008) noted:

The westerners who came to the Islands during the nineteenth century brought their technology, their religions, their ideas about property and government, and their diseases. They imported contract workers from East Asia and elsewhere, many of whom remained to change the Islands' demography permanently (p. 1).

There were two pivotal developments in the late eighteenth and early nineteenth centuries that transformed Hawai‘i, specifically Native Hawaiian life: The Māhele of 1848, which privatized land ownership and the overthrow of Hawai‘i’s constitutional government in 1893 that led to annexation by the United States. During this phase of time, Native Hawaiians endured language genocide as Hawai‘i public schools supported the curriculum and instruction of assimilation (Kahumoku, 2003, p. 163). This led to adoption of Act 57 that banned the use of Hawaiian language in the public school system. "The English language shall be the medium and basis of instruction in all public and private schools..." (Act 57, HRS 298-2, 1896). Silva (1999) states, "The missionaries used this power not just to save souls but to assist in the progress of plantation/colonial capitalism, to control public education, to mold government into Western forms and to control it..." (p. 55).

### **Revitalizing Education in Hawai‘i**

The vitality of Hawaiian culture and language remained dormant for over a century. Van Dyke (2008) noted; "...the Territorial government made every effort to stamp out the unique qualities of the Hawaiian culture" (p. 225). Despite efforts to prohibit Hawaiian culture and language, Native Hawaiians persevered. "The Hawaiian spirit was not crushed altogether, however, as evidenced by the Hawaiians' continued recognitions of the wrongs they had suffered and by their unrelenting quest for some form of justice and compensation" (Van Dyke, 2008, p. 226). Constant persistence resulted in a revival of Hawaiian cultural identity and purpose in the 1970s. Aspiring to revive Hawaiian culture, Native Hawaiians reconnected and relearned music, hula, language, and voyaging. This critical time period, called the Hawaiian Renaissance, gave voice back to Native Hawaiians. Activism for sovereignty, land access, and Hawaiian culture and language education ensued. Kanahele (1979) explained:

The renaissance encompasses more than the creation of works of art and literature. It also includes a revival of interest in the past, in the pursuit of knowledge or learning and in the future. In short, it deals with the revitalization of the human spirit in all aspects of endeavor. And when we look very carefully at what is occurring among Hawaiians today economically, artistically, politically, socially, culturally, it is impossible to ignore the spirit of rebirth (p. 2).

As a result of social, political, and educational activism, the State of Hawai'i amended two areas of the state Constitution in 1978. Article XV, Section 4 professed Hawaiian and English as official languages of the state and Article X, Section 4 mandated teaching of Hawaiian culture, history, and language in public schools. These amendments facilitated greater attention towards culturally responsive educational programs relevant to Native Hawaiian students. Aside from Hawai'i public schools requiring Hawaiian cultural enrichment, new Hawaiian focused programming including 'Aha Pūnana Leo preschools, Hawaiian Focused Public Charter Schools, and Papahana Kaiapuni Hawai'i Hawaiian Language Program launched in the community.

Community input was instrumental in developing appropriate programming that focused on the revitalization of Hawaiian culture and language. Exploring and understanding indigenous educational approaches and philosophies are vital to the continued progress of education in Hawai'i. Kana'iaupuni (2008) states:

The benefits of doing so are critically important to the field of education; namely, to be able to promote, share, and develop culturally responsive educational strategies, learning approaches, and systems that presumably benefit all children, especially indigenous children. Perhaps even more important, however, is that we as indigenous peoples are involved with the creation, discussion, and evolution of our own definitions and

methodologies; that we participate in the production and documentation of knowledge (p. 3).

Native Hawaiians continue to develop and redefine cultural knowledge and strategies in education. This activism is part of a larger reform concerning culturally responsive pedagogy. Identifying how groups of people are represented and stigmatized is a critical part of culturally responsive pedagogy. This process puts marginalized voices in the central discourse, affirming and empowering dialogical space (Mc Laren, 1995; Kim, 2015). The aim of culturally responsive pedagogy is to "deconstruct dichotomizing and pervasive polarizing tendencies by positioning thinking in the borderland or on the fault line between cultures, 'third space' by engaging students and teachers in dialogues about diverse forms of cross-cultural narratives" (Dunlop, 1999, p. 57).

Embedded in the discussion of cultural responsive pedagogy is Culture-based education (CBE). Kana‘iaupuni and Kawai‘ae‘a (2008) describe CBE as, "teaching and learning that are grounded in a cultural worldview, from whose lens are taught the skills, knowledge, content, and values that students need in our modern, global society" (p.71). Student learning through CBE is also richly connected to strategic and meaningful teaching approaches based in theories, methods and strategies (Kana‘iaupuni & Kawai‘ae‘a, 2008). Equally important in CBE is the seamless weaving of language and place that Kahumoku (2015) expounds upon in a new definition:

A framework linking practices, research and theory that advocate for the growth and well-being of students through the integration of their culture—history, language, values, ways of knowing and believing, knowledge, practices, places, and others—into teaching and learning (p. 6).

In a recent study conducted in 2010 by Kana‘iaupuni and Jensen, CBE was found to positively impact student socio-emotional well-being (e.g., identity, self-efficacy, social

relationships). Furthermore, this heightened sense of well-being, in turn, positively affect math and reading test scores for both Indigenous and Non-Indigenous students (p. 1). The broader implications of CBE including Place-based educational (PBE) practices, "...foster civic responsibility while also enriching the educational experiences for all students – rural and urban, Indigenous and non-Indigenous" (Barnhardt & Kawagle 2005; Gruenewald 2003; G. Smith 2002; Sobel 2004).

Hawaiian Culture-based Education (HCBE) is an extension of CBE that approaches teaching and learning from a strengths-based model (Kahumoku, 2015; Kana‘iaupuni, 2016). Understanding how HCBE is best used and applied provides context for this study, which seeks to explore Native Hawaiian practitioner leadership and uncover impacts of a Hawaiian cultural program. Kahumoku’s (2015) research outlines several important characteristics of HCBE:

1. Curriculum utilizes traditional, indigenous, place, community-based, and familial content to draw connections to identity.
2. Instruction utilizes holistic, collaborative, reflective, strengths-based approaches and applies hands-on and real world experiences.
3. Challenges norm reference, standardized assessment with the inclusion of culturally appropriate measures that enhance the growth of the whole being.
4. Assessment considers the developmental progression of a person as determined by the natural learning cycles found in native ways of knowing and believing and include authentic and performance based tools: reflection (written & oral), demonstration of proficiency and mastery (performance, projects), innovative and/or creative expression, and problem-solution.
5. Create and sustain positive, empowering learning environments where students thrive,

feel safe, and are supported in their physical, mental, intellectual, socio-emotional and spiritual health.

PBE is interwoven in HCBE. Native Hawaiians are uniquely interconnected to the ‘āina as exemplified in the aforementioned mo‘okū‘auhau of Hāloa. Although PBE is a newly termed educational approach, Native Hawaiians have always used the ‘āina as a source for inquiry and learning (Meyer, 2001). PBE uses the community as a source and motivation for learning (Williams, 2004; Woodhouse & Knapp, 2000). There are multiply objectives for place-based learning, however its primary aim is to encourage student understanding of the interdependence of their lives with the collective community (Theobald, 1997). PBE fosters learning through exploration of geography, sociology, ecology, and politics within the community. In addition, PBE calls upon generational and cultural resources to strengthen student-community connections (Williams, 2004; Woodhouse & Knapp, 2000). Place-based approaches are important to consider in education as it creates authentic spaces and allows students draw upon prior experiences, connect with their community and ultimately be a steward for their environment (Sobel, 2004).

Native Hawaiians use mo‘olelo, mele, and hula as vehicles to developing connection to place among other things. Hula is a dance form that requires a spiritual, physical and mental connection internally and externally. Hula is a Native Hawaiian cultural dance that uses body movements, poetry, tempo, and song for a variety of cultural purposes (Kaeppeler, 1983). Dancers convey a story using graceful upper body gestures and rhythmic lower body movements. Each mele hula is unique, sharing a distinct mo‘olelo accompanied with specific motions. Kaeppeler (1983) identifies two types of hula: Hula ‘auana (wandering), and hula kahiko (old). Hula ‘auana is performed in a modern style with Hawaiian music using the guitar, ukulele and bass. Hula kahiko is typically performed in a traditional fashion accompanied by the ipu (gourd) or pahu

(drum). Both types of hula are physical expressions of feelings, thoughts, and experiences displayed through poetry or mo‘olelo. The mele hula highlighted the ingenuity and profound connectivity Native Hawaiians possessed as the kaona (hidden meaning) was embedded seamlessly. Hula are a vital component of Native Hawaiian oral traditions as it sustained mo‘okū‘auahau, paid tribute to ali‘i and akua, lamented the dead, promoted reproduction of the ali‘i, maintained histories of wahi pana and much more (Emersen, 1998). Hula is a catalyst that connects dancers to people, places, practices, and histories of Hawai‘i.

The discipline and rigor required to practice hula is both a comprehensive and methodical educational experience. Dancing therefore becomes a vehicle to support positive physiological, psychological and academic growth. Research on the importance of dance in education gained popularity in the 1930s. Those who pioneered this research and practice argue that learning occurs through physical, intellectual and emotional exploration in dance (Holy 1997; Marques 1995; Shapiro 1998; Stinson 1984, 1993). Hong (2000) states, "Using movement as an expressive symbol system, students engage in a process of meaning-making which opens doors to new ways of seeing, new ways of thinking and therefore new ways of knowing the world" (p.2). Exploration of movement and dance within an organized learning environment that consists of sharing, guided improvisation, creative problem solving, critical reflection and responding, constructs shared meaning within the context of the learning (Buck 2003). Additionally in culturally responsive environments involvement of parents and families are encouraged, to engage and support both people and resources within the community. This creates an opportunity for more enrichment in dance as students and teachers learn along side of each other (Melchior, 2011).

Culturally responsive dance pedagogy, PBE, HCBE, and CBE are examples of culturally responsive pedagogy. These approaches to learning and teaching are critical to changing and revitalizing education in Hawai‘i. The body of research on indigenous and critical educational approaches provide a solid theoretical foundation, however, further research in varying contexts, communities, programs, and people will expand upon previous work. Studying the impacts of the Holokū Pageant at Punahou School increases understanding regarding cultural performance-based programs and details experiences of cultural learning in Hawai‘i for Native Hawaiians and Non-Hawaiians. To better understand the context of the Holokū Pageant, the following section describes the setting of the cultural program at Punahou School.

### **Punahou School**

In 1795, almost two decades after Captain James Cook landed in Hawai‘i, Kamehameha the Great conquered the chiefs of O‘ahu, resulting in the acquirement of key lands including Kapunahou. This parcel of land was gifted to Kame‘eiamoku for his loyalty to Kamehameha during his rise to power (Forbes, 1991). Prized for its valuable water, Kapunahou was distinctively large, encompassing area for lo‘i kalo (kalo patches), loko i‘a (fishpond), and pasture for horses and cattle (Forbes, 1991). Kame‘eaimoku eventually passed control of Kapunahou to his son, Ulumaiheihei (Hoapili) and granddaughter chiefess Liliha. Queen Ka‘ahumanu, who was an early adopter of Christianity, strongly encouraged Liliha and her husband Governor Boki to give roughly two hundred twenty five acres of land including Kapunahou to Hiram Bingham, leader of the first group of American Protestant missionaries that came to the islands. Ultimately this land became the site for Punahou School in 1841. McPhee noted, "...missionaries who founded Punahou held it as their first educational goal to ensure the

Hawaiian children had a school....the missionaries looked next to their own children's schooling" (as cited in Forbes, 1991, p.9).

The early curriculum included reading, writing, arithmetic, geography, spelling, history, grammar, Latin, and drawing. Students also devoted time to farming, cultivating much of the school's daily food (Forbes, 1991). The school eventually opened admission to all students regardless of race or religion in 1849 and by 1855 Native Hawaiian students began to enroll. Although English was the primary language used in instruction, Hawaiian language instructors were added to the faculty in the 1860s when it was found that "...some students neither knew enough Hawaiian grammar nor had vocabularies extensive enough the function effectively in the community upon graduation" (Forbes, 1991, p. 36). However, teaching Hawaiian to students at Punahou proved to be very controversial as noted in the 1867 trustee report stating, "The romance of Laieikawai abounds in indecencies and even the Moolelo Hawaii contains not a few passages which the teacher will have to steer clear of. In fact, the Hawaiian newspapers furnish the best reading material at present...,,the Hawaiian Bible perhaps excepted" (Forbes, 1991, p. 36).

Over the next five decades, the landscape of the school changed with the construction of Bingham Hall, Bishop Hall, Pauahi Hall, Cook Hall, Alexander Field, and the swimming tank. Part of the transformation for students included development in music, art and athletics reflecting the demographic, political and economic contexts in Hawai‘i during the late 1800s and early 1900s. As Christianity flooded the religious scene, capitalism rose to power through the sugar industry and massive numbers of immigrant laborers came to Hawai‘i creating a multi-ethnic territory. During this time, Hawai‘i's social scene mirrored similar conditions exhibiting diverse cultural pageantry, with May Day being one.

The first glimpse of May Day at Punahou was in 1907 where students staged an elaborate pageant including various medieval Europe characters: jesters, pages, hearalds, flower girls, milkmaids, chimney sweeps, Little Red Riding Hood, Titania and her fairies from A Midsummer Night's Dream, Robin Hood and his merry men, Spanish dancers and May-pole dancers. With the influence of other May festivities like the Social Meeting of the Daughters of Hawai'i, the floral parade on Washington's birthday, the Free Kindergarten and Children's Aid Association party, and Lei Day from poet Don Blanding, May Day at Punahou transformed (Friesen, 1996). By 1931 May Day became Lei Day at the school, converting traditional European rites of spring into a day to wear colorful lei and watch hula performances. Lei Day was meant to celebrate "...the fact that one lived in a Paradise...a day of remembering old friends, renewing neglected contacts" (Blanding, 1930, p.272). Students at Punahou celebrated with a spring festival, procession round the Lily Pond, and a Holokū Ball. During the 1930s, wearing lei and watching hula performances at May Day offered students at Punahou an opportunity to connect to Hawaiian culture. Kenneth Brown from the class of 1936 notes during an interview in 1990, "Only in retrospect did I have the perception that the Hawaiian part of me was educationally deprived at Punahou. We had a Lei Day, May Day celebration, but no history, no language" (Pennybacker, 1991, p.123).

The Holokū Ball at Punahou was an expression of Hawaiian culture during the early twentieth century. Students as Punahou dressed in formal attire to attend the Holokū Ball, which was a formal dinner and dance party including a short intermission of hula and music performances (P. Eldredge, personal communication, February 21, 2016). The dinner and dance was reminiscent of elaborate celebrations held in 'Iolani Palace during King David Kalākaua's era of monarchy. It was an expression of abundance and wealth. Female students attending the

Holokū Ball wore holokū, a formal gown. The original holokū was adapted from a missionary style of dress with a full straight skirt attached to a yoke, high neck, and tight sleeves (Anderson, 1865; Arthur, 1999; Helvenston, 1989). In the late nineteenth century ali‘i often wore European dress for formal and state events like the coronation of King Kalākaua in 1883 (Judd, 1975). By 1870, trains were added and the holokū became a formal gown for Hawaiian commoners and by the late 1880s the fitted holokū was developed (Arthur, 1999). "Hawaiian heritage is celebrated with the wearing of the holokū by kama‘aina women in several events honoring Hawaiian heritage, such as the May Day events, Aloha Week activities, and the Holokū Ball, begun in the early part of this century" (Arthur, 1999, p. 281). The holokū is a "...unifying symbol of the aloha spirit, a major theme in Hawai‘i representing good will within a multiethnic community" (Arthur, 1999, p. 283).

Altering ethnic dimensions over the next several decades in Hawai‘i triggered more attention towards the student profile at Punahou (Pennybacker, 1991). By 1966 President Fox reported that the student body included the following racial extractions: white 2,367 (69%); Chinese 533 (16%); Japanese 413 (12%); Filipino 20 (0.6%); Hawaiian 56 (1.6%); and Korean 27 (0.8%). Included in the foregoing numbers are 399 students (12%) who have some Hawaiian ancestry (Pennybacker, 1991). Although student diversity slowly increased at Punahou, Western pedagogy preserved uniformity within the student experience. Duane Yee (1991, as cited in Tsujimoto, 1991), comments on his teaching experience in the 1960s stating:

It was a time when students were graded in competition with each other in everything.  
You kept setting up grade curves and distributions; you graded everything from resting in kindergarten to higher level mathematics-everything was grades, everything was curves, everything was homogeneous grouping (p. 57).

The Holokū Ball and May Day festivities continued during the 1960s. When David Eldredge II, teacher and coach at Punahou School, took over the program in 1965 a major program shift occurred. David Eldredge noticed the lack of details of Hawaiian culture in the May Day Program and Holokū Pageant and he was, "extremely appalled at the very 'un-Hawaiian' that this show turned out to be. It was like watching a 1930s/1940s Hollywood style, Hawaiian South Seas type program" (Punahou School, 2010). With the consent of President Walter Curtis, Eldredge took what previously was a small event with a handful of dancers and created a more elaborate and authentic production. This change in programming reflected the Native Hawaiian cultural resurgence occurring in the larger community.

A renewed interest in Hawaiian language, traditional Hawaiian practices and Hawaiian studies emerged, launching the Native Hawaiian Renaissance in the late 1960s and 1970s. Hawaiian activism and pride swelled in the public with the inception of the first Merrie Monarch of 1964, the establishment of the State Council on Hawaiian Heritage in 1968, the Kalama Valley, Kaho‘olawe and Waiāhole/Waikāne land struggles, and the launch of the Polynesian Voyaging Society in 1975. Eldredge worked to highlight traditional mele and hula into the Holokū Pageant and he reached out to community practitioners to share their expertise of Hawaiian culture with the students of Punahou. Dave Eldredge stewarded the Holokū Pageant and the Junior School May Day program for over thirty years at Punahou before transferring the directorship to his younger sister, Hattie Eldredge Phillips in 1997. Hattie said in an interview that, "When David took over, he brought aloha for the school, aloha for the people, and the land. And I think that's the connection that he was able to include or to make that was lacking before his directorship" (H. Phillips, personal interview, March 1997).

When my mother became director of the Holokū Pageant she opted to change the policy regarding participant auditions. Students were not cut from the Holokū Pageant and the middle school May Day program. All students that were willing to make a commitment were accepted and placed in dances. Students interested in auditioning for the May Day or Holokū Pageant court (princess or queen) were not required to have Hawaiian ancestry as they previously did. Also the student body no longer voted to elect the queen candidate. Instead, my mother assembled a knowledgeable and varied group of faculty and staff members to assess the candidates. This transformed the process from a popularity vote to a more refined method that used a set of criteria to evaluate the hula presented by the queen candidates. These changes altered the core essence of the programs from exclusive to inclusive, offering all students at Punahou the opportunity to participate in a community-centered event around learning to live and love Hawaiian values, music and hula.

## **Summary**

This second chapter builds greater knowledge of the key sources that support this research. Understanding history of May Day at Punahou and the cultural facets that support the Holokū Pageant help inform the next phase of growth. Although there are historical references to the Holokū Pageant at Punahou, no accounts of participant experiences are documented. This study fills a void in our knowledge about the Punahou School's Holokū Pageant. In the next phase of this study the ‘ōhi‘a lehua begins to kupu, using culturally responsive pedagogy, PBE and CBE to formulate the methodology.

## CHAPTER 3: METHODOLOGY

A mu‘o mai la mu‘o--That forms buds, budding  
A liko mai la liko--That sends leaves unfurling, leafing  
A lau mai la lau--That forms mature leaves, leaves  
-Taupouri Tangaro, *Noa*

*In this chapter the purpose of inquiry intersects with supporting literature to inform the research design that honors and validates Native Hawaiian epistemologies, ontologies and axiologies. The methodology utilizes the stages of plant growth to underline the relevant approaches that include: indigenous research, mo ‘okū‘auhau, mo ‘olelo, and autoethnography.*

### Design of the Study

Conducting research in the field of education in Hawai‘i requires an ethical responsibility to reflect upon the impacts of colonialism (Steele, 2008). Articulating the intricacies of western dominance and the suppression of Native Hawaiian epistemologies (ways of knowing), ontologies (ways of being), and axiologies (value systems) becomes part of a healing process that challenges traditional approaches to research (Chilisa, 2012). Determining the methodology of this study was an emergent process that required conversation, collaboration, and reflection. I envisioned the research in a culturally appropriate manner to establish personal connection and meaning. Conceptualizing the study as a growth progression of the ‘ōhi‘a lehua, using the Oli Ho‘oulu (growth chant), provided context for each stage of the research and served as a framework to ground the hybrid of methods involved in the research. As an indigenous researcher and practitioner, navigating the complexities of academic inquiry and research design

demanded sensitivity and transparency in the process. Utilizing mo‘olelo, mo‘okū‘auhau, and the Oli Ho‘oulu provide opportunity to align personal values and practices to my research and validate traditions of indigenous communities to counter the destruction imposed by dominant western ideologies and systems. Smith (1999) advocates for robust ethical protocols and procedures regarding research in Māori communities and articulates those ethics using proverbs. With the same intent, defining personal values through an ‘ōhi‘a lehua growth metaphor guides this research providing a broad context to ground the methodological approaches.

The initial stages of this research design includes acknowledgment of my kūpuna, the foundation they gifted, the values they infused, the knowledge they shared, and the space they offered to grow. This critical phase in the research design embodied the reciprocity of the ua that feeds the land, (A ua mai la ua), and through moments of reflection and numerous conversations with friends, family, EdD cohort members, and advisors, clarity surrounding core values, practice and purpose driving the research surfaced. With these notions, my research topic formulated centering upon the work my ‘ohana has implemented regarding learning, living and loving Hawai‘i through the Holokū Pageant at Punahou School. The opportunities to explore and reframe my research about the Holokū Pageant to reflect and involve indigenous methodologies, mo‘okū‘auhau, mo‘olelo, and autoethnography sprouted many new ideas; A kupu mai la kupu.

## **Indigenous Research Methodologies**

Meyer (2008) points out valuable ways indigenous researchers envision their study stating, "see your work as a taonga (sacred object) for your family, your community your people-because it is" (p. 219). Meyer suggests that "our early spaces help create the topic you choose, the questions you formulate, and the way you respond to data. It is all shaped by space. Not time. Conscious-shaping space. Space-shaped consciousness. An epistemological priority" (p. 220).

Furthermore, "your relationship to your research topic is your own. It springs from a lifetime of distinctness and uniqueness only you have history with" (p. 220). Smith (2012) characterized the epistemological framework of Indigenous research as "bringing to the centre and privileging indigenous values, attitudes and practices" (p. 128). Engaging in research involving people who call a place home and who are capable of generating their own solutions to their own problems is integral to the process of indigenous research that constitutes a study "with" rather than "on" people (Reason, 1998). Bishop (2005) values this concept through kaupapa Māori (the philosophy of living and doing work informed by Māori culture), breaking from the traditions of outsider objectivity, to foster investment, reciprocity, mutuality and community engagement. Furthermore, formulating a collaborative inquiry process encapsulates the knowledge of individuals who have experienced a phenomenon at the core of the study, fostering the notion that those individuals are adept to know, reflect and question the intricacies and dynamics of their life experiences (Smith, 1999). Accomplishing this type of research requires focus and engagement with those who have experienced the phenomenon and in this study, the ability to articulate and evaluate the impacts of the program remains within the community of Holokū Pageant participants.

Indigenous research methodologies are considered to be a subcategory of a Western paradigm that utilizes qualitative research approaches (Kovach, 2009). Although there are similarities and overlapping characteristics, indigenous research reserves unique features and procedures that reflect individual cultural values, pertinent topics and outcomes of interest (Kovach, 2009). "Considerations accompanying research choice, including knowledge-gathering methods, sampling, and protocols take on a particular character within Indigenous methodologies" (Kovach, 2009, p. 121). In honoring Native Hawaiian approaches to values,

protocols, and practices, this study was specifically designed to utilize mo‘okū‘auhau and mo‘olelo. Using these approaches in the design respects oral traditions of the Native Hawaiian community and identifies genealogy and storytelling as fundamental and appropriate ways to engage with participants.

### **Mo‘okū‘auhau**

My early experiences as a child and teenager helped shape my understanding of ‘ohana and the significance of kūpuna, however realizing the depths of mo‘okū‘auhau did not transpire until my sister and I were left with the kuleana of leading the Holokū Pageant. In 2010, upon the sudden death of my mother, the Holokū Pageant was without a kumu (lead teacher). Knowing that we were so closely involved with the Holokū Pageant for many years, we offered to step in to continue the school's tradition. We were apprehensive because we were not faculty of Punahou or experts in Native Hawaiian cultural practices. However, we were confident as descendants of the Holokū Pageant groomed to live, love and share our passion for Hawaiian mele, hula, values and mo‘olelo. Taking on this type of work in a state of grieving and devastation was difficult for us, but we understood the repercussions upon the Punahou community if the program ceased to exist. We were now the kumu of the Holokū Pageant wanting to maintain the purpose and value of the program, while establishing our own mark and merit as Co-Directors.

We muddled through the vast and intricate systems and procedures at Punahou School while trying to produce the Holokū Pageant. We were somewhat confused and scared, yet determined to make the program successful and meaningful as our predecessors did. In the early stages of preparation, we explored various production themes and techniques to enhance student and audience experiences. One idea was to build the show around the mo‘olelo of Ka Punahou

(the fresh water spring). I felt apprehensive and unsure if we could craft a traditional Hawaiian legend using various mele hula to draw out the story of Ka Punahou. However, confirmation of our purpose and theme direction came one night in dream form. In my sleep, my mother sat majestically in a rocking chair with a bright and joyful smile on her face. I realized then that our mother was guiding us in this new stage of growth as kumu of the Holokū Pageant. I also understood with deeper gratitude the depths of mo‘okū‘auhau as our interconnectedness between kūpuna, ‘āina and akua crossed spiritual realms.

From a simple western perspective mo‘okū‘auhau means genealogy, but to Native Hawaiians the essence of the word is complex highlighting the poetic depths of wisdom our kūpuna possessed. Kū meaning to stand or anchor and ‘auhau, referring to the femur and humerus bones of the human skeleton combines with mo‘o to reveal a profound connection. It is the bones of our ancestors that link and anchor us to each other, our ‘āina, and our place in the universe (Kame‘elehiwa, 1992).

Mo‘okū‘auhau is central in Native Hawaiian epistemology and has been applied by ali‘i of the past to assert political power (Kame‘elehiwa, 1992; Osorio, 2002; Silva, 2004; Young, 1998), and more recently as a socio-political and analytical tool for critiquing relations of power (Ka‘ōpua, 2005; Wilson, 2010). Many inspiring scholars (Goodyear-Ka‘ōpua, 2005; Kame‘elehiwa, 1998; Kaomea, 2006; Meyer, 1998, 2003, 2008; Osorio, 2002; Silva, 2004; Trask, 2002; Wilson-Hokowhitu, 2010; Young, 1998) used mo‘okū‘auhau as a method to understand Native Hawaiian perspectives in academia and education. Each of these scholars ground their individual research in Hawaiian genealogies, improving our understanding of Native Hawaiians and exposing new pathways of empowerment for the lāhui.

Mo‘okū‘auhau as a methodology specifically grounds the work of Meyer (1998), Kame‘elehiwa (1999), Kaomea (2006), Goodyear-Ka‘ōpu (2005), and Nālani Wilson-Hokowhitu (2010). Wilson-Hokowhitu (2010) explains this important shift in her research as she writes:

...extending mo‘okūauhau from epistemology into methodology is comparable to shifting from understanding into utility. This is a complex process in which epistemological worlds merge. I will attempt to explain. From the bones of our ancestors, and the mana that is passed on in succession, our traditional link to the land, place and our islands is clearly established. Beyond the physical existence of our ancestors at their place of rest, many Kānaka still believe that our ancestors are present in spirit form. As ‘aumākua in animal form or in the elements of the natural world, such as the wind, rain, a rainbow, the ocean and so forth, our ancestors communicate and make themselves known. So, I extend this epistemological knowing and understanding into methodology in two ways. Firstly, the starting point is to be open and to trust the process, acknowledging that my ancestors are present and here to mālama (take care); thus, I take time to listen to the signs and messages through the research journey. Secondly, mo‘okū‘auhau as methodology is about allowing the women involved the same time and space to articulate connections of spirit (p. 109).

Mo‘okū‘auhau as a methodological approach structures my research in several distinct ways. It is a spiritual element acknowledging the presence of ancestors with the inception of the research topic. This method has gifted me the opportunity to acknowledge that my research is guided by my kūpuna and their presence is ascertained in subtle signs in the physical natural world including a rainbow, a light misty rain or a message in a dream. Mo‘okū‘auhau is a

theoretical thread binding the research design as semi-structured one-to one interviews with Holokū Pageant participants were selected to represent a 'succession of generations' in the program. The selection was organized by decades (1980-1989; 1990-2000; 2001-2010; 2011-2014). Participants in this study were chosen from the larger community of Punahoa School alumni who were involved in the Holokū Pageant. The intent of this research is aimed at understanding the impacts of the Holokū Pageant over time and thus using participants who have experienced the phenomenon suits the needs of this study.

Table 1. Participant Demographics

Holokū Participant	Year Graduated	Role in Holokū Pageant	Gender Male/Female	Ethnicity (Hawaiian/Non-Hawaiian)
1	1983	Student Director	M	Hawaiian
2	1982	Student Director	F	Non-Hawaiian
3	1989	Student Director	M	Non-Hawaiian
4	1990	Musician	M	Non-Hawaiian
5	1993	Participant	F	Hawaiian
6	1994	Participant/Musician	M	Non-Hawaiian
7	2000	Participant/Musician	M	Non-Hawaiian
8	2001	Participant	M	Non-Hawaiian
9	2006	Musician	M	Hawaiian
10	2013	Participant	M	Hawaiian
11	2015	Student Director	F	Hawaiian
12	2016	Participant	F	Non-Hawaiian

Envisioning and structuring this study using mo‘okū‘auhau also allotted the time and space to acknowledge, engage, and connect with participants. Kinships are fundamental in

indigenous communities solidifying both the physical and spiritual interconnectedness. Bishop (2008) highlights this same concept in Māori culture as whanaungatanga, a relationship through shared experiences where a sense of belonging is developed through working together. In this study mo‘okū‘auhau was employed through the interview process as connections between researcher and participants imbued, establishing the exchange of traditional and contemporary genealogies, mo‘olelo and experiences.

### **Mo‘olelo**

My ideas concerning mo‘olelo developed through research and interaction with the concept much like the growth of the ‘ōhi‘a lehua from a young sprout into flower bud (kupu to mu‘o). The intent to use mo‘olelo as a method for collecting data evolved into a more sophisticated design. In the initial stages, this study used mo‘olelo to guide the structure of the interview process, using a "talk story" format, allowing for guided flexibility to address the overarching question: How does the Punahou School's Holokū Pageant impact participants' connection to Hawai‘i? The questions used to support this research included:

1. What was your role/purpose in the Holokū Pageant?
2. Describe your experience in the Holokū Pageant?
3. How did the Holokū Pageant impact you as a student at Punahou School?
4. What elements or values from the Holokū Pageant have impacted you as an adult?
5. How did the Holokū Pageant impact your connection to Hawai‘i?
6. Some of the goals of the Holokū Pageant are to enhance cultural perspective and develop a greater sense of self-awareness of living in Hawai‘i. Did the Holokū Pageant impact you in this way? Please explain why or why not.

This important stage of the research resembles the formation of buds (mu‘o mai la mu‘o). As the

‘ōhi‘a bud develops strength and stability, the overarching research and interview questions equally mature and formulate, thus setting the groundwork for the next phase of growth, the liko (young leaf).

Participants in this study reflected upon their experiences and shared their stories of the Holokū Pageant and the impacts of the phenomena thus engaging in the process of basic human expression, expounding upon value in those learning experiences. This process allowed participants to draw upon their own stories and genealogies to articulate, connect, and honor their experiences through the interview process. This phase of data collection generated an abundance of insight, much like the unfurling of young leaves (A liko mai la liko). Each story, thought or value expressed in the interviews represented a new liko (young leaf) that contributed to my growth as a researcher and practitioner.

Through deeper moments of reflection and conversation, mo‘olelo morphed into another theoretical layer utilizing my stories and experiences with the Holokū Pageant to cross analyze with participants' encounters. My memories urged a more critical analysis of my story involving the Holokū Pageant through an autoethnography. Those narratives explore the emerging programmatic and personal growth and attempts to use critical race theory and indigenous theory to uncover meaning in my role as Native Hawaiian practitioner and leader. Storytelling through autoethnography has also become a mode to challenge traditional considerations of academic scholarship by reframing and reformatting a study that honors oral traditions of indigenous communities and reconnects people and places together. The “truth about stories” (King 2003) is so much more than merely talking about being Māori, “Native,” or indigenous; rather it is a journey of reconnecting with specific cultural sites, spaces, and struggles that relate to our fluid past, present, and hopes for the future.

## **Indigenous Autoethnography**

Mo‘olelo are a foundational component of autoethnography, a developing form of qualitative research. Patton (2002) describes autoethnography as the process of "using your own experiences to garner insights into the larger culture or subculture of which you are a part" (p. 86). Other researchers in the field expound upon this same definition that places the autoethnographer as researcher who employs lived experiences as a method to explore and examine a community from an insider position (Ellis, 2004; Cunningham & Jones, 2005). As a method, autoethnography combines characteristics of autobiography and ethnography. Ellis and Bochner (2006) note the following considerations of autoethnography as a research approach: concerned with personal stories; autobiographical in nature; centers on the social and cultural facets of one's personal experiences; emphasizes vulnerability and therefore may produce various emotions; reveals a reflective process in which multiple layers of consciousness connect the personal to the cultural; provides a source of verisimilitude or a quality of seeming to be true or relatable; personal is both cultural and political. Subsequently, autoethnography is a method that recognizes and addresses subjectivity and the influence of the researcher upon the study.

When researchers use autoethnography as a methodological approach, they "...retrospectively and selectively write about epiphanies that stem from, or are made possible by, being part of a culture and/or by possessing a particular cultural identity" and must use "...methodological tools and research literature to analyze experience, but also must consider ways others may experience similar epiphanies; they must use personal experience to illustrate facets of cultural experience, and, in so doing, make characteristics of a culture familiar for insiders and outsiders" (Ellis et al., 2011, para. 8). Building upon this idea of considering ways in which others experience epiphanies is a critical underpinning in my research. Reflecting upon the

personal relationships, experiences and meaning that transpired over time with the Holokū Pageant is one technique to analyze a particular cultural phenomena, yet considering and exploring implications of experiences that others have gained regarding that particular epiphany shows "struggle, passion, embodied life and the collaborative creating of sense making in situations..." (Ellis, 2006, p.433). Ellis (2006) explains further stating:

Autoethnography wants the reader to care, to feel, to empathize, and to do something, to act. It needs the researcher to be vulnerable and intimate. Intimacy is a way of being, a mode of caring, and it shouldn't be used as a vehicle to produce distanced theorizing.

What are we giving to the people with whom we are intimate, if our higher purpose is to use our joint experiences to produce theoretical abstractions published on the pages of scholarly journals? (p. 433)

Intimacy and vulnerability became apparent when I received a letter from a former Holokū Pageant participant during the fifth year as kumu of the program. After a long night rehearsing program dances in the school gymnasium, a first time senior participant, Dean, walked up to me and flopped out from his bag a simple white envelope. As I extended my arm out to receive the envelope, I flashed an exhausted smile and asked, "What is this Dean?"

"I just wanted to thank you for everything Aunty. I'm so happy I decided to participate in the Holokū Pageant this year. I never thought I would be doing this!" he replied with eyes shinning.

I smiled again; stood up and reached out my arms to give him a hug.

"Sorry Aunty, I'm super sweaty," he says quickly.

"No worries my dear. It's been a long rehearsal and everyone worked so hard! You definitely have proof of that work with all of this sweat!" I say giving him a big embrace. I

continue, "Get some rest tonight, and I'll see you again tomorrow evening for dress rehearsal."

"Thanks Aunty Lauli'a," he said with a sigh.

As he stepped down from the gym bleachers, I asked him, "Is someone coming to pick you up? If not, I can give you a ride home."

"No Aunty. I'm good. My ride is coming."

"Ok, get home safely!" I tucked the envelope in my bag, where it sat untouched and unread until a week or so after the Holokū Pageant concluded. I had forgotten all about the letter and fell upon it when I had mustered up the energy to clean out my bag after the grueling three-week rehearsal and performance schedule. I pulled out that simple envelope and began to read:

I'm Hawaiian by blood (20% or some weird percentage like that). For years it was something I did not think of much of. As a matter of fact I think I tried running away from it. Ask anyone in my grade to describe me, they would probably say Russian or "not local." They say I act like a haole, and it's true. I didn't see much about being "Hawaiian" let alone embracing it. I guess I didn't care, but then I "saw it" through acquaintances of mine last year during Holokū 2014. I joined Kahiko because I wanted to know more about myself, and something about it appealed to me. I wanted to know what I was missing and who I really am inside. Through Kahiko, I learned to never forget my roots no matter how far I branched from them. I learned to appreciate not only the meanings and history behind our mele and dance, but also I felt as if the sounds of the Ipu heke were calling to me after all these years. My only wish is to have done this sooner, to learn sooner, but I'm glad to have participated even if it was for just this one moment in my life. I enjoyed every minute-every drop of sweat, and I hope I did this dance justice during the performance. Thank you so much, aunties, for all the hard work and time you

devoted to use these passed few months. And above all else, thank you for helping me learn who I am. I might not ever dance again, but I'll never forget the feeling of respect and love for Hawaiiana that I felt both on and off the stage. Keep Holokū strong and keep it going! Sincerely, Dean

By the end of reading the letter, my tears were rolling down my face. My na'au (core) fluttered as I sat in awe. After a few moments to regain my composure, a flurry of questions unfolded. How did this student gain so much from the Holokū Pageant experience? How did we bring forth connection to his Hawaiian identity? Why did he wait so long to participate? Why are there so many challenges to face at the school's systematic level, when there is an opportunity to impact students in this profound way? Although my heart was full, my mind kept turning. I found myself searching for answers that had no resolve. It was in this pivotal moment of self-reflection that I realized how important the Holokū Pageant was in my life. I grew up with this program like it was a family member. I personally invested insurmountable time, energy, and love in the Holokū Pageant.

As a toddler, I remember running into the gym and immediately climbing upon the bleachers flanking the floor to find the best view of the dancers. My sister and I were immersed in the sweet joy of carefully observing each graceful hula motion and hearing the wonderful sounds of the ukulele and guitar accompanying the dancers. Our mother would bring us to all of the practices leading up the final Holokū Pageant show because she coordinated and directed the Winnie Unit keiki (children) dances in the program. It was truly a magical time for us as little girls and we found ourselves trying to recreate those moments. We would come home and put on our own Holokū Pageant using old dresses or fabric for costumes and flowers from our plumeria tree in the yard for adornments. We would take turns signing and dancing for our family using

our best interpretations of the hula choreography that we spent hours memorizing from the gym stands. The Holokū Pageant was significant and meaningful in our lives because it was grounded in Hawaiian cultural practices and values, something that we breathed and lived.

While in grade school at Punahou, the magic of the Holokū Pageant came alive! The sound of the pū kani (conch shell) reverberated throughout the gym signally the entrance of the royal Hawaiian court and after the third captivating resound, the roar of applause commenced filling the air with excitement! When the beautiful strum of the guitar began and the voices echoed the words, "He Mana‘o Ko‘u Ia ‘Oe," the dramatic procession began setting the scene of bright colors, majestic royalty and beautiful foliage. Court princesses dressed in satin holokū of their island color and adorned with lei crafted from unique flowers are led by their pa‘a kāhili (bearer of the royal feather standard) holding stunning symbols of ali‘i fashioned with greenery and vibrant blossoms from each of the eight Hawaiian islands. The queen, picturesque in her flowing white holokū and beautiful strands of white pīkake (jasmine) lei is surrounded by her pa‘a kāhili bearing an abundance of fragrant plumeria flowers. The queen's grace and presence was captivating, setting the ambiance for a program to celebrate Hawaiian culture, music and dance. I admired the queen tremendously and hoped to one day be on the gym floor dressed in a long white dress. I held that wish and that image in my mind for years.

The colors, sounds, smells of the Holokū Pageant as a keiki (child) are so vivid in my memory and were some of the most significant pieces of my experience as a student at Punahou School. I remember feeling so proud to be Hawaiian when the music played and the mo‘olelo came to life in the hula. The Holokū Pageant was where I felt comfortable learning, sharing and living Hawaiian values, practices and protocols that I grew up with at home. I was allowed to be Hawaiian in an environment that was primarily grounded in Western ideology and practices.

The significance of the Holokū Pageant became even more meaningful when I became a student director in eighth grade. My responsibilities grew having to research, choose, choreograph and teach hula to my peers. I developed organizational and leadership skills communicating with students and parents, crafting costumes and adornments, and executing staging for the program in the gym. I absolutely loved being part of a community that came together from all parts of the Punahou campus to produce such a magnificent production. I quickly realized the magnitude of involvement that included the school's physical plant operations, athletic department, business office, communications, theater department, teachers, students, parents and other experts within the community. Their involvement was an integral component of the production requiring energy and effort to be invested in one of the few Hawaiian programs offered to Punahou students at that time.

After graduating, I continued to kōkua (help) with the May Day and Holokū Pageant as a Kahiko (ancient) hula instructor, teaching students hula ‘olapa (dance accompanied by chanting and drumming on a gourd/drum) for over ten years. I was able to explore, practice and refine my skills as a hula instructor and deepen my personal involvement with students. I connected with students through hands-on experiences, molding students to adjust posture, build self-confidence, develop strength, practice perseverance, share emotional links to people and places in their lives, and ultimately develop love and respect for Hawai‘i. During this phase of involvement, I realize now that I gained greater insight to the leadership skills and techniques necessary to produce such a grand program. Through observation of my mother’s interactions and processes as the kumu of the Holokū Pageant, the intricacies of organizing and managing became apparent. A few of her responsibilities that I was able to distinguish included: organizing participant auditions, producing and managing student permission forms, reserving facility use on campus,

holding parent meetings for court members, managing student directors and musicians, developing the program theme, securing outside contracts for the production lights and sound, scheduling student practices, facilitating costume design, processing program purchases, operating ticket and t-shirt sales, and writing the program script. I was privy to see the immense aloha (love), kuleana (responsibility) and mālama (care) required as the kumu and in hindsight I see this as an important stage in my personal growth into a liko.

Acknowledging and understanding the intricacies of the program, the hana (work) involved, the relationships built, and the ‘ike (knowledge) shared is what makes the Holokū Pageant so special. My mother truly loved and valued the Holokū Pageant and she poured her heart and soul into keeping the program successful by creating an environment of inclusivity, inviting others to participate in learning about the mo‘olelo, the ‘āina, the people, and the values established in this place we call Hawai‘i. The kuleana as kumu is profound and quite honestly I was unsure if my sister and I were fulfilling the necessary responsibilities. But this letter, this simple handwritten letter from Dean was confirmation that we were doing something right.

This inward self-reflection is what makes autoethnography profound and interesting. Au (2014) states that autoethnography rests "...upon the researcher's ability to shape the presentation of an experience and gain insight through the lens of his own experience in order to more fully understand the way it constructs subjectivities and 'selves' for the author on the professional, political, and personal level (Hamdan, 2012; Spry, 2011), while inviting the audience to participate in self-reflection and perhaps, self-empowerment" (p. 17). Exploring 'self' as a cultural method of inquiry is equally present in indigenous autoethnography. It is a "value-based" process that explicitly seeks to re-envision critical and cultural responsive pedagogies by "...enacting a resistance counterhegemonic discourse that enables indigenous peoples to narrate

our own storied lives and as it pertains to restoring a cultural balance with others and the environment" (Whitinui, 2014, p. 469). Whitinui (2014) identifies four major attributes serving to inform the framing of indigenous autoethnography:

1. Ability to protect one's uniqueness by maintaining identity, differences, language, culture and ways of knowing, doing and being.
2. Ability to problem-solve by making adjustments when crafting a story that contributes to knowing more about one's indigenous 'self'.
3. Ability to provide greater access to a variety of methods, experiences and meanings that supports indigenous social, cultural and spiritual well-being. Access also relates to reengaging, reconnecting and rediscovering identity.
4. Ability to heal through critical self-exploration and learning, critical to one's existence and survival as a collective of cultural human beings.

Indigenous autoethnography is a self-reflexive and holistic process seeking to relocate, resituate and reconstruct 'self' within the research. As researchers share, listen and learn, cultural insight and identity is developed, helping to heal and enrich 'self' and the indigenous community (Whitinui, 2014). While this study does intertwine mo‘olelo through indigenous autoethnography, it does not strictly rely upon this method. Rather indigenous autoethnography, mo‘olelo, and mo‘okū‘auhau become liko of the ‘ōhi‘a lehua serving to support both the research design and method to analyze data (A liko mai la liko).

Using a hybrid of methods in the study as captured in the ‘ōhi‘a growth metaphor requires sensitivity and attention regarding research tool reliability and validity. Participant selection, data collection and data analysis processes were carefully considered in order to reflect culturally appropriate processes. Purposive selection or sampling is a strategy that employs

careful selection wherein specific individuals are chosen to provide information that is relevant to the goals of the study (Maxwell, 2013). Patton (2002) states, "...the logic and power of purposeful sampling lies in selecting information-rich cases for study in depth....from which one can learn a great deal about issues of central importance..." (p. 230). Participants in this study were selected to represent the demographics of both Native Hawaiian and non-Native Hawaiian alumni of Punahou School and based upon the years of participation in the Holokū Pageant aligning to the four successive decades that were assigned in this study. Additionally, careful consideration was applied in selecting participants who had varied roles and experiences within the program that included: student director, musician, and participant. Purposive selection provided the opportunity to gather rich data and connect with a community of individuals in which prior relationships built from mutual respect and aloha were used to strengthen the depth of the mo‘olelo and mo‘okū‘auhau in this study. My ability to access alumni came from decades of family involvement with the program and years of relationships that had been established over time. In light of those highly respected relationships, I graciously asked for individuals to partake in the study. Single interviews were held, each approximately seventy five to ninety minutes in length, with a total of three alumni from each decade (1980-1989; 1990-2000; 2001-2010; 2011-2014) were conducted to determine themes of how the Holokū Pageant has impacted their connection to Hawai‘i.

Sites for the interviews were made with the goal of providing a safe and comfortable environment. Interviews were held at Punahou School in classrooms that were familiar to all participants because of their affiliation as graduates of the school. Prior to the interviews I carefully articulated the goals of the study that reflected an emphasis on the importance of learning from their experiences and mo‘olelo regarding the Holokū Pageant. Honoring the

perspectives, experiences, and expertise offered an atmosphere of reciprocity and respect to benefit the development of the Holokū Pageant as a Native Hawaiian cultural educational program at Punahou and ultimately contribute to the advancement of the lāhui.

Interviews were set through mutual agreement between researcher and participants, scheduled on dates and times that were convenient for the participant. Interviews were recorded using digital devices (permission gained prior to interview) and handwritten notes were made during and after each interview. Prior to the interviews, a demographic data form (Appendix A) was used to collect information on participants' name, year of high school graduation, amount of years participating in the Holokū Pageant, ethnicity and gender. After the demographic form was collected from participants, the interviews commenced using an interview guide with questions outlined (Appendix D). The questions served as a general guideline, allowing for flexibility in the interview process to capture the mo'olelo offered. Follow-up questions, when appropriate, were utilized to gather more detailed information and clarify what participants shared. Although using open-ended questions could pose a threat to this study, careful consideration was given to honor storytelling or mo'olelo as a valid and suitable way to approach the research from an indigenous perspective. Assuring participants that their mo'olelo and experiences in the Holokū Pageant would contribute to the articulation of program purpose and improvement was a critical step in creating an environment of openness and authenticity. This helped to build upon the mutual respect and aloha already established with the participants in this study. The topic, questions and methodological approaches used in this study were discussed and reviewed by colleagues, indigenous educators and advisors, confirming the value and appropriateness of the design. After each of the interviews, participants were given a special makana (gift) to honor the Native Hawaiian cultural norm of showing gratitude (mahalo). This was again done with the

intention to cultivate relationships and honor mutual respect throughout the data collection process.

Once the data was collected, the liko developed into lau (mature leaves), signaling the next phase of data analysis. Data transcription and member checking inform this phase of growth (A lau mai la lau). I had initially intended to transcribe all twelve of the interviews, however due to personal time constraints, the decision to outsource the transcriptions was made. Due to the large amount of Hawaiian language and concepts used in all of the interviews, a meticulous second cycle of reading and editing the transcripts was conducted in order to produce thorough and accurate transcriptions. Member checks were conducted to correctly represent and honor the voices and mo‘olelo of the participants. This step in the research process was important to validate participant contributions and minimize the potential for the researcher to misinterpret the data.

All activities were documented to: provide participant demographic information, monitor the data collection process, and organize themes and quotes from the data. Journal entries and field notes that were written at various stages in this dissertation process were also used to reflect and craft the mo‘olelo used in the autoethnography pieces. As participant researcher, being transparent and forthcoming with participants regarding positionality was clearly communicated along with the intent of the research to address issues of validity. Please refer to Figure 2 for summary of research design using the Oli Ho‘oulu.

Figure 2. Research Design Applying Oli Ho‘oulu (Chant for Growth)

<b>Growth Metaphor</b>	<b>A ua mai la ua</b> <i>As the rain falls, raining</i>	<b>A kupu mai la kupu</b> <i>That causes sprouting</i>	<b>A mu‘o mai la mu‘o</b> <i>That forms buds</i>	<b>A liko mai la liko</b> <i>That sends leaves unfurling</i>
	<b>Chapter 3</b>			
	Research Design		Data Collection	
	<ul style="list-style-type: none"> <li>• Acknowledging gifts from kūpuna</li> <li>• Identify core values and protocols, as a practitioner</li> <li>• Sprout ideas concerning the study</li> <li>• Explore purpose, problem of practice &amp; methodology</li> </ul>			
<b>Growth Metaphor</b>	<b>A lau mai la lau</b> <i>That formulates mature leaves</i>	<b>A lālā mai la lālā</b> <i>That sends branches</i>	<b>A kumu mai la kumu</b> <i>That establishes a trunk</i>	<b>A he kumu pa‘a hina ‘ole e</b> <i>A firm trunk that will not fall</i>
	<b>Chapter 4</b>			
	Data Analysis <ul style="list-style-type: none"> <li>• Engage with data</li> <li>• Transcribe interviews</li> <li>• Conduct member checks</li> </ul>	Interpretation of Data <ul style="list-style-type: none"> <li>• Analyze and interpret data; coding</li> <li>• Establish themes</li> </ul>		Understanding and Implications <ul style="list-style-type: none"> <li>• Share findings</li> <li>• Reflect on practice</li> </ul>

## **Summary**

The third chapter describes key concepts utilized in this study's indigenous research design, including mo‘okū‘auhau, mo‘olelo and autoethnography. Informed by the growth stages of the ‘ōhi‘a lehua, this study's methodology honors Native Hawaiian epistemologies and ontologies. Using my own mo‘olelo to reflect and inform the research process provides deeper understanding and commitment to the purpose of this study and to my development as a practitioner and researcher. Openness to reflect and discuss issues of positionality, purpose, and process provides greater clarity for participants and informs the research design. Thus, collecting the experiences and mo‘olelo in the interview process added to the insight and growth from a bud (mu‘o), to a young leaf (liko) and then to a mature leaf (lau). The next chapter emerging themes are discussed based upon participants' experiences and stories regarding the Holokū Pageant.

## CHAPTER 4: FINDINGS

A lālā mai la lālā --That sends branches  
A kumu mai la kumu--That establishes a trunk  
-Taupouri Tangaro, Noa

*The ‘ōhi‘a lehua nurtured by the rain has sprouted and grown from mu‘o to liko then lau. As the mature leaves bloom, branches (lālā) form, adding stability and strength to the lehua. This stage of plant growth supports the process of analyzing and interpreting the experiences and perspectives of the participants in this study. A thematic analysis surfaced the major findings of the interviews that were assembled into four emergent themes. These themes representing the trunk of the tree (kumu) were then synthesized and used to bolster the overarching research question of this study.*

The purpose of this study was to examine the experiences of the Punahou School's Holokū Pageant participants and explore the impact of those on their connection to Hawai‘i. The participants of this study were men and women who have participated in the Holokū Pageant over three decades. Each participant shared their journey through individual interviews with the researcher, sharing mo‘olelo (stories) about their memories and experiences in the Holokū Pageant. The data collected provided descriptions of key experiences that played a role in their connection to Hawai‘i.

A brief demographic profile precedes each within-case analysis to provide contextual background followed by a description of the major themes that emerged from the individual interviews. Thereafter, a cross-case analysis describes the four overarching themes that were predominantly identified amidst the twelve participants. Although the participants' roles and experiences in the Holokū Pageant were different, the themes represent the common threads that permeated through their different journeys. A brief self-reflective mo‘olelo precedes each theme

that allows exploration of personal experience and provide connection to the wider meaning. Sub-categories provided further details for each theme in the cross-case analysis. Lastly, a thematic synthesis identifies four emergent meanings of the overarching themes distinguished from the cross-case analysis.

## **Part 1: Within-Case Analysis**

### **Participant Group 1980-1989**

#### ***Lālā ‘Ekahi (First Branch)***

Lia graduated from Punahou School in 1982 and reported her ethnic background as American/Caucasian. While in high school, she participated in the Holokū Pageant all four years. She also participated in the Middle School May Day Program and Junior School May Day Program from first grade through sixth grade. Her role in the Holokū Pageant was that of a student director.

Lia's mo‘olelo of the Holokū Pageant began with early memories of performing "mock Holokū Pageants" in the backyard. She remembered being "around for all of the rehearsals" so when she entered into middle school, Lia shared: "it was really important to participate in May Day." Participating in May Day and the Holokū Pageant offered Lia a sense of belonging in a community at Punahou. She recalled: "It wasn't about being Hawaiian. It was about being a student at Punahou, so it crossed over ethnicity." Lia reported that during her time in the Holokū Pageant, "the school felt smaller" and "this was something that didn't compete with every other activity on campus. It was something that almost everybody did...you were given the time to do it." Part of feeling a sense of belonging to the larger community came from feeling connected to Hawaiian cultural practices. "The Holokū Pageant is my connection to hula," Lia expressed. She continued to expand saying, "I was born in Hawai‘i, but the Holokū Pageant

really made me feel a part of the culture, so that's my connection. It can be totally authentic because I can say that I danced hula and I learned how to speak Hawaiian." Lia reflected upon her learning in the Holokū Pageant stating, "...though not Hawaiian, I learned something about the Hawaiians' culture. I think there's a distinction. I'm not Hawaiian, but I'm Hawaiian at heart."

As a student director in the Holokū Pageant, Lia felt she had to prove herself as a Caucasian. She shared: "It was always a struggle, making sure that it stayed equal. We didn't cross over that line of racial discrimination or whatever, and that was evident in the late '70s and '80s," but the Holokū Pageant, "was a place where it just smoothed it over." Despite the ethnic dynamics Lia encountered, she acknowledged the inclusive aspect of the Holokū Pageant. "Those kapus came off and now it's open. It really is truly open to everybody, but I think that was a sign at the time," Lia explained. She recalled an important experience as a student director, "You don't have to be Hawaiian to dance. Michael Casupang started his career because I asked him to dance in the senior Holokū Pageant....it opened doors to people that never thought that they could ever do it." As a student director, Lia saw the inclusivity and collaborative effort put forth by everyone involved in the Holokū Pageant. She wanted to "be able to be a part of it and make change."

Lia nurtured meaningful relationships through her role as student director in the Holokū Pageant. She recalled, "It was like a hundred dancers at the time. It wasn't just a line of ten because people wanted to learn and they were given the time. It was fun...potlucks and learning something, or going out foraging and picking your flowers and making lei." Aside from the friendships made with other participants, Lia also mentioned the deep relationship she had with Dave Eldredge, the Director of the Holokū Pageant at that time. She referred to Dave and his wife Jean as "hanai parents." Lia recognized that "the relationships that I made as a kid, as a

student, carried all the way through life."

Lia articulated several important aspects about her experience in the Holokū Pageant. She acknowledged the ethnic dynamics present in the late nineteen seventies and eighties. Lia also recognized the Holokū Pageant as an inclusive program that offered all students the opportunity to come together despite ethnic differences to find the joy in hula. She fostered meaningful relationships with others and developed a sense of belonging to the community.

### ***Lālā ‘Elua (Second Branch)***

Dane graduated from Punahou School in 1983 and reported his ethnic background as Hawaiian, English, and Japanese. He participated four years in the Holokū Pageant during high school and also participated in the Middle School May Day Program and Junior School May Day Program from first grade through sixth grade. His role in the Holokū Pageant was that of a student director.

Dane reflected upon the program sharing that "the Holokū Pageant time of year was always exciting." Throughout Dane's interview, his recollections of Holokū were consistently positive: "It was a successful thing. It created a good feeling." Dane recalled a special feeling he experienced in the program: "there was all that awe and that love and that aloha that was in the air. It was the love that we had for what we were doing." The theme of aloha continued when Dane described his thoughts on why students participated in the Holokū Pageant. He expressed, "some of us joined because we were hula dancers, because we had a connection to the culture. But there were a lot of people who did it just because it was a good thing to be around. There are people who went in, danced and came out with that love for Hawaiiana." Dane reflected upon the overall purpose of the Holokū Pageant sharing that the program "is trying to perpetuate a culture, not to perfect it. It is trying to teach love for hula."

A strong sense of aloha also offered Dane the opportunity to develop a deeper connection to his identity. Dane enjoyed being around a group of people with similar interests and that it, "felt like you belong to something." Through the Holokū Pageant he learned more about, "respect and knowing your position if life." Dane stated:

I think the value of my culture I gained a lot from Holokū. I look at my life and where did I learn my Hawaiiana from? I learned it from the Holokū Pageant, I really did. It's not like my dad sat down with us every night at home and talked about Hawaiiana. Yes, we learned here and there through his stories but it was through the Holokū Pageant that I learned of my Hawaiian ancestry and the values that Hawaiians teach.

Dane was able to gain greater connection to Hawaiian values and cultural practices through the Holokū Pageant. He shared, "it is where I learned all my culture. The impact that it had on my life was huge. Mainly because I also acted upon it more in coming to give back, to teach, and be part of the program." Being able to share what Dane learned through the Holokū Pageant was another important concept that was emphasized throughout the interview. He stated that, "it's a great thing when you can share the love that you have and your culture with everybody." Extending Hawaiian values and practices to others is what Dane described as one of the main aspects of the program. He explained that when Holokū participants go on to teach hula at their colleges after graduation, "they are out and about in the world continuing on that tradition." Dane said, "...it's about carrying it on."

Experiencing aloha, developing deeper connection to identity and extending Native Hawaiian values and practices are three of the major themes woven throughout Dane's interview. He described his experiences in the Holokū Pageant positively and emphasized greater mindfulness towards self and culture.

### *Lālā ‘Ekolu (Third Branch)*

Aaron graduated from Punahou School in 1989 and he reported his ethnic background as Chinese. During his time at Punahou, he participated four years in the Holokū Pageant high school. He was also a voluntary participant in the May Day Program in fourth through eighth grade. His role in the Holokū Pageant was as a student director.

Aaron began his interview reciting his hula genealogy. He learned different hula styles from a variety of Kumu hula (hula teacher) from across the state. Although his experiences surrounding hula were vast, he did however recall his humble beginnings in the Holokū Pageant. Aaron shared a memory of former Holokū Director, Auntie Hattie, picking him to participate in the Holokū Pageant during his fourth grade year stating: "Holokū always made me feel special and the people in the Holokū maybe feel special." Aaron's participation in the Holokū Pageant set him apart from his siblings while growing up. He said, "I'm the youngest of four kids, all who went to Punahou. I was constantly being compared to everybody else. But here was something that made me feel unique and special." Participating in Holokū "made me feel special in a sea of exceptional kids and I think that is why I look at it so fondly. I just think my personality, my ego, needed that to get through Punahou." For Aaron, Holokū and hula became defining factors of his identity. "I have always been just comfortable there and I cannot explain why but it's always been that place where I just belonged. I don't know why. I don't know how to tell you. I don't how to explain it. I just belonged there," Aaron explained. His identity and sense of belonging in the Holokū Pageant, "helped define who I am today."

Participation in the Holokū Pageant inspired deeper learning for Aaron and led him to his longstanding hula hālau experiences in the larger community. He stated:

...Holokū Pageant was that way in. It was the key that made me. If it wasn't for the

Holokū Pageant, I wouldn't have gone to hālau. And if it wasn't for hālau, then I wouldn't go and dig a little bit further into history. So it was really my gateway.

Through these enriching experiences, Aaron was able to develop a meaningful connection to Hawaiian culture.

The Holokū Pageant sparked an interest for deeper learning for Aaron and it also presented the venue to learn and practice Hawaiian values. Aaron revealed two important Hawaiian values in the Holokū Pageant: kūlia (excellence), and kuleana. Aaron explained that kūlia requires, "you pull out the excellence in students." He shared that in hula, "you are carrying tradition, and there is kuleana in that." He recognized that learning hula, mele, and mo‘olelo are important traditions that are passed down through generations therefore, "wherever you go, you are never alone because standing behind you are your parents and your grandparents and all your kūpuna."

Aaron offered positive recollections of the Holokū Pageant. The major themes present in Aaron's mo‘olelo were experiencing Hawaiian values, developing identity, and inspiring deeper learning of Hawaiian culture and practices. Aaron valued his experiences and embraced his role in the program.

### **Participant Group 1990-1999**

#### ***Lālā ‘Ehā (Fourth Branch)***

Alex graduated from Punahou School in 1990 and reported his ethnic background as Japanese and Korean. During his time at Punahou, he participated four years in the school's Holokū Pageant during high school. He was a stage technician his freshman and sophomore year, then a student musician his junior and senior year.

Alex's explained that his experience with Hawaiian culture at Punahou was very limited, "I didn't grow up with Hawaiian culture. Back then in the 80s Hawaiiana really didn't exist." So when Alex became a participant in the Holokū Pageant, it made him feel very special. As a Non-Hawaiian student participating in a program focused on mele, mo‘olelo, and hula, Alex noted feeling included despite being an outsider. "As an Asian kid, it seemed like I was the foreigner coming in and being part of this celebration. I didn't dance and I didn't really sing, so to be part of the band felt very special." This theme continued throughout the interview as Alex later shared, "There was a sense of pride particularly because there's probably a few hundred performers that participate. But there's only eight people in the band. So I think to be part of that group was a source of pride. It felt special." Feeling included as a musician in the Holokū Pageant offered Alex a deeper respect and understanding for the Holokū Pageant as an inclusive cultural program on campus. Alex reflected upon the program's special role stating:

It's this thing that brings together the school in a performance and in a Hawaiian setting that crosses multiple generations that you don't really get in any other event on campus. You know there's alumni lū‘au, but that's not the same thing. So I think there's something really, really special.

Participation in the Holokū Pageant expanded Alex's connection to Hawaiian history and the traditions that uphold the culture. He saw the larger impact of the program impact where, "all these stories come together...this history of Punahou and the history of Hawaiian music," to acknowledge and celebrate Hawai‘i. He noted that, "you feel like you're part of a lineage and part of a tradition." Alex continued with this theme stating that:

These real traditions become incredibly important. As much as you want to move forward, you also want to preserve these things from the past. I think that way the

Eldredge family has shepherded Holokū has been so important to literally like seventy years of people.

Reflecting upon the Holokū Pageant as a Punahou tradition made Alex consider his role and kuleana (responsibility) regarding Hawaiian cultural traditions. He shared: "In a sense you feel like an Asian outsider looking in, but at the same time this is where I grew up. The sense of kuleana that I feel about this place is very, very resonant." Alex continued to say:

Hawai‘i is somewhat unique in terms of having beautiful geography combined with a culture that has a connection to nature and a people that have a sense of kuleana back to the ‘āina and its culture. So in a larger scheme of things, being a global citizen personally has helped me appreciate what Hawai‘i is in this tiny dot in the Pacific.

Beyond Alex's appreciation for Hawai‘i, he also acknowledged the importance to "have a sense of responsibility about moving the culture forward and sharing what you know about the culture."

Alex identified kuleana (responsibility) as an important value that he learned as a participant in the Holokū Pageant. He acknowledged the inclusive aspect of the program and the importance of maintaining the Holokū Pageant as a school tradition.

### ***Lālā ‘Elima (Fifth Branch)***

Nani graduated from Punahou School in 1993 and reported her ethnicity as Hawaiian, Chinese, Portuguese, Italian, English, Irish and French. During her time at Punahou, she participated in the school's Holokū Pageant for two years during high school. She was also a voluntary participant in the Middle School May Day Programs her seventh and eighth grade year and a participant in the May Day Program from first through sixth grade. Her role in the Holokū Pageant was as a participant dancer.

Participation in the Holokū Pageant offered Nani a deeper sense of belonging to a community. Nani shared: "It was fun to be part of it with everyone," and "...the good part is building that community of people that have this shared experience." Students in the Holokū Pageant learned in a unique way that enhanced community. Nani explained:

When you have to learn the hula, when you have to learn the words for the hula, when you have to make your lei for the hula, when you have to gather the plants for the lei for the hula, and then when you have to dispose of the lei, all of your senses are activated. It's very different from here as an article about hula. For me, that is the important part of Holokū, is all of those steps and all of that community that you have now built.

Nani identified the inclusive aspect of the Holokū Pageant community. She acknowledged the diversity of students participating in the program stating: "You look forward to being part of that and meeting the older kids that you might not normally interact with." She also noted that: "It's really a kākou thing and we're all going to participate. You can be a beginner or you can have dance experience but you get to participate." Nani appreciated the diverse and inclusive environment established in the Holokū Pageant. She shared: "To give the kids a chance to come together to participate in that shared community is really valuable for them."

Nani also valued the Holokū Pageant because it was an opportunity to connect with her Hawaiian identity. Nani shared that the Holokū Pageant "was your only shot. It was your only place to be Hawaiian on this campus in those years. So you had to participate." The Holokū Pageant was an important space for Nani because:

...it was that space at school where I felt the most comfortable because it was like being at home. Because being in school wasn't like being at home for me. So I had to be part of it. It was that space at school to be who I am.

Although there were Hawaiian classes offered at Punahou, Nani felt most comfortable in the Holokū Pageant. She spoke about her experience with other Hawaiian programming at Punahou:

You could take Hawaiian culture and Hawaiian history but it was different. It was an elective. And then when you took Hawaiian history in high school, you know we didn't talk about Hawaiians as though we were them. It was history and it wasn't now...it was in the past.

Participating in the Holokū Pageant offered Nani the space to validate herself as a Native Hawaiian. She recalled how Dave Eldredge, the Director of the program "gave us that space to be Hawaiian. He said it is okay for you to be Hawaiian on this campus and to do Hawaiian things and to love doing them." Nani shared that Dave "validated who we were...because other than that, you never heard about it." Feeling validated was an important thread in Nani's mo'olelo and she continued to reflect upon the Holokū Pageant:

...it makes me want my kids to participate. It makes me want to make sure that it's still here for them, because they're growing up in a very different time. And I worry some years that it's not going to happen the next year. I want them to have that communal experience and I want them to feel validated from how we are at home. I don't want it to be separate.

Feeling validated, Connecting to identity and developing community surfaced as themes in Nani's mo'olelo of the Holokū Pageant. She valued her experiences in the program and hopes it continues to develop a connection to Hawaiian values, culture and practices.

### ***Lālā 'Eono (Sixth Branch)***

James graduated from Punahou School in 1994 and reported his ethnicity as Non-Hawaiian mixed. He participated four years in the school's Holokū Pageant during high school.

He also was a voluntary participant in the Middle School May Day Program and a participant in the Junior School May Day Program. His role in the Holokū Pageant was that of a participant dancer and musician.

Participation in the Holokū Pageant offered James an opportunity to strengthen his connection to place. He described the program as "a treasure for the kids that are affiliated with it because it will give them a sense of attachment in a positive way. It's your roots. This is where you're from. It's something that matters to us." He realized that the Holokū Pageant provided a venue for students to learn more about the history of Hawai'i especially since there is a "...natural desire to feel they're connected to a long history and to a special place." James also mentioned that: "It was the absence of the Holokū Pageant when I left for college that made me aware of the place that I was in college, that made me interested in the history there." He was able to "make connections because of things like growing up here, going to Punahou, going to the Holokū Pageant."

Having a greater sense of place through experiences like the Holokū Pageant allowed James to reflect and reconnect back to Hawai'i: "It isn't until I left Punahou and went to the mainland that I became more aware of how unique and special our own experiences here are compared to other folks in the world." James considered the new environment and culture while attending an east coast college in the United States and sought out ways to connect back to his home in Hawai'i. He expressed: "I actually learned more slack-key when I was in New Hampshire than I did here because it was a way for me to reconnect to Hawai'i." The idea of the Holokū Pageant serving as a vehicle for individuals to reconnect surfaced again in James's interview:

So, really, what you are doing is you are giving a gift to the generations that come afterwards. You're gathering information, experiences and packaging them and giving these gifts to the kids. And this is a big gift, this program. It's a huge gift. And sometimes they will not realize the magnitude of that gift until all the leis have wilted and they've packed their suitcases and they're somewhere else and it's starting to snow and it's November and they're like, 'When do I get to go home?' And they will start to feel it because it's the absence of those amazing things, the fact that they're now behind you and fading away that make is poignant.

James's recollections of the Holokū Pageant brought forth deep passion throughout the interview. Becoming a student musician was "one of the greatest gifts" James received at the school. "I just loved every moment of that. I still dream about it," James expressed. He continued to explain:

Feeling like I'm home brings tremendous satisfaction in a world that's full of anxieties and stresses to the extent that I can feel like I have a home with my childhood, those fondest memories, the ones where if I could go back and experience an hour of that point in my life I would do that in a second. I think the Holokū Pageant is on that very short list. It's as if the rest of the world fell away and the only thing that we were doing was that and it was good.

James described how the Holokū Pageant involved his senses including, the smell of the flowers, the lights hanging above, the sound of Dave Eldredge's voice, the feeling of the wood floor, and the percussion of the ipu during the men's kahiko. He said: "If I stop and tune into those moments, then these feelings or smells or sounds come back and then I'm there. So thanks for interviewing me because then I get more of a gift than I'm giving you."

James's powerful memories of the Holokū Pageant captured the essence and passion of the program. He identified that the program strengthened his connection to place and allotted the opportunity to feel a sense of belonging to Hawai‘i. James also recognized that his experience in the Holokū Pageant provided an avenue for him to reconnect to Hawai‘i during his time away from the island.

### **Participant Group 2000-2009**

#### ***Lālā ‘Ehiku (Seventh Branch)***

Reid graduated from Punahou School in 2000 and reported his ethnic background as Okinawan and Irish. During his time at Punahou, he participated four years in the school's Holokū Pageant. He also was a voluntary participant in the Middle School May Day Program in seventh and eighth grade and a participant in the Junior School May Day Program. His role in the Holokū Pageant was as a participant dancer and musician.

Reid articulated the strong sense of community he experienced in the Holokū Pageant. Reid shared: "It was this time, this rare opportunity for those of us who really love Hawai‘i and love the culture to come together and celebrate a sense of community." Participating in the practices and gym rehearsals with classmates provided Reid "a way to engage in the Punahou community." Reid expressed: "The overall experience of Holokū for me really made be feel like I belong here, like I belong to Hawai‘i."

Feeling connected to community through the Holokū Pageant also extended the opportunity to nurture meaningful relationships. The program brought different groups of students together for a shared experience: "...kids and students that have their own friends, their own cliques that I wasn't necessarily friends with in school. Over the years, that consist group of us who were in Holokū had a friendship that was Holokū-based." Some of those Holokū-based

friendships were extremely important for Reid. He shared that it "created some life-long friendships that helped to get me through high school. High school is tough, so to have that kind of a friendship really, really helped." Fostering meaningful relationships was a thread throughout Reid's mo'olelo of the Holokū Pageant. He revealed the deep bond with the previous directors of the program stating:

...to be closer also to your mom (Hattie) and your Uncle Dave was like the lessons were more intense, but more poignant because we were closer to them and because they were giving more to us. Because of that intimacy I felt like they were also teaching us on a deeper level, almost like family.

Building pilina (relationship) was an essential outcome of participating in the Holokū Pageant. Reid recognized the impact of those relationships and found value in them.

Another valuable impact of participating in the Holokū Pageant was the inspiration to learn more about Hawaiian culture and practices. Reid expressed: "My interest in the music and the hula came from Holokū....It planted a seed." That seed was an important aspect for Reid: "Holokū was a catalyst," to "...develop a real love for the music through the dancing." Reid continued to explain:

...once I started to learn all these songs I realized I didn't know what I was saying. Then I started looking at the language and then it's all these amazing stories and history and mythology going on...I realized I had to learn the politics and the spiritual value.

Reid looked at Hawaiian history more critically from a perspective that inherently valued Hawai'i and the native Hawaiian community and culture. He revealed:

To relook at things that I may not have known or made assumptions about, not judgmentally but to know that Hawaiian culture can still thrive in such a place as this

(Punahou) and that outside of these walls, that there was a growing movement on all levels that I was excited to participate in.

Reid was inspired to learn more about Hawaiian history, culture and practices because of the exposure in the Holokū Pageant. Reid continued to look for "...ways to engage in the culture and in the community." He taught in Hawaiian charter schools and at the community college in Hawaiian studies. Reid described his life path as a "...ripple effect from Holokū." He expanded saying:

My life was enriched and empowered by the Hawaiian community so the rest of my life, I'm going to want to give back to that community and I'm going to want to give back to this 'āina, not because I feel compelled to but because I was loved by this place and by these people, why would I not want to participate in the larger health of this community?

Reid nurtured meaningful relationships in the Holokū Pageant, which contributed to a deep sense of community. Reid was inspired to learn more about Hawaiian culture, history, language, politics, and art. With deeper insight about Hawaiians and Hawai'i, Reid was empowered to give back to the Native Hawaiian community.

### ***Lālā 'Ewalu (Eighth Branch)***

Jeff graduated from Punahou School in 2001 and he reported his ethnic background as Chinese and Caucasian. During his time at Punahou, he participated in the school's Holokū Pageant for one year in high school, but was also a voluntary participant in the program as a third and fourth grader. His role in the Holokū Pageant was that of a participant dancer.

Jeff described his experience in the Holokū Pageant as being "great" and "super fun." He shared: "We just love Holokū. It's a pageant. It's an expression of abundance and beauty and tradition." Jeff recognized that beyond the pageantry were important Hawaiian lessons and

values. He learned of the "...discipline and the rigor of hula." He recalled watching a classmate make a laua‘e (fern) lei for the performance and said: "It was a very inspiring discipline, measuring each piece and making sure they were spore-less and dark green, and that discipline was very evident." Respect was another value that Jeff identified during the interview. He noted having great respect for hula and teachers, calling it a "privilege," to learn. Jeff gave examples of the unexpected lessons he learned in the Holokū Pageant like "being taught how to pick a ti-leaf" or being told "to keep dancing if your costume falls off." These lessons expanded Jeff's knowledge and understanding of the Hawaiian values evident in the Holokū Pageant.

Participation in the Holokū Pageant offered Jeff the space to explore Hawaiian music and dance. Jeff shared, "Hula was just something that was so beautiful and so magical to me. I loved seeing that...and that was real." Jeff also appreciated "...getting to come face to face with the story in those mele," realizing that, "there's geography in our hula." Jeff revealed in his interview that the Holokū Pageant "strengthened my love of music and of lei-making." As an adult, Jeff continues to be involved with hula and lei making. He felt that "making things from your environment really connects you to a place and that is something that I feel very strongly about."

Jeff expressed a variety of values evident in his experience in the Holokū Pageant. The program exposed Jeff to Hawaiian music, hula and lei making. From this exposure, Jeff continued to learn more about those cultural practices later in his life.

### ***Lālā ‘Eiwa (Ninth Branch)***

Wes graduated from Punahou School in 2006 and reported his ethnic background as Hawaiian, Tongan, Samoan, Maori, Japanese, Chinese, English and Spanish. During his time at Punahou, he participated for four years in the school's Holokū Pageant during high school as a student musician.

Wes' experience in the Holokū Pageant was pleasant and happy. He "really appreciated having a tight-knit group of people to hang out with, talk with, and be with" while participating in the program. Most of Wes' friends came from Holokū and during the interview he shared, "I still have life-long friends from Holokū." He described having a strong bond with others while in the program and recognized the valuable in those friendships. Wes shared that: "Holokū really feels like a family," where everyone looks out for each other and builds a deeper connection with each other. He identified that the Holokū Pageant teaches you to "build trust...be inclusive... and be nice to people."

Fostering meaningful relationships was consistently shared throughout Wes's interview. He reflected about the concept of family as it relates to the larger context of Punahou School stating:

Punahou now to me feels a little bit more like a business than it ever has before. And it makes me really sad. There are still people though who treat Punahou like a family. But I think everybody who works at Punahou and everybody who comes to Punahou should be taught how to be part of the Punahou family and should be taught how to work with everyone at Punahou and realize that they are a cog in a much bigger machine but the machine wouldn't run without them. It's a really hard balance to strike. Make somebody feel important but make sure they remember that they're a part of this giant thing.

Wes believed that everyone at Punahou could create meaningful relationships and a sense of family but, "You can't do it by just telling somebody." He remembered how the previous Director of the Holokū Pageant, Auntie Hattie Phillips, fostered a sense of family stating:

Auntie Hattie did it by taking people to dinner and helping them out and talking to them. She didn't tell them to act a certain way. She just acted a certain way towards them. And

that's how it has to be done. Everybody has to be submerged in this giant blob of love.

That's just how I hope Punahou can be. And Holokū still holds those things true. And Holokū feels like how I want the entirety of Punahou to feel.

The Holokū Pageant nurtures relationships that create a sense of 'ohana (family) and produces opportunities for deeper learning. Wes acknowledged that "Holokū is one of the few connections I had to my Hawaiian side." He said "...it was my first experience with Hawaiian language, pronouncing words. It actually led me to look up Hawaiian history. I have never really studied Hawaiian history and Holokū sparked my interest in Hawaiian history." Wes shared that "It was really important to me as a Hawaiian to learn and all of that started after I joined Holokū. Holokū exposed me to Hawaiian history, as a lot of the songs are our history." Wes was inspired to learn more and, "think about Hawaiian issues with Hawaiian people. Like things back to becoming a State and the Hawaiian islands being taken over." Wes acknowledged that he never thought about these things until he came to Punahou and until he participated in the Holokū Pageant. He was curious about Hawaiian history and continued to research on his own.

As Wes explored more about Hawaiian history, he also developed a deeper connection to other Hawaiians and greater respect for Hawaiian culture. He shared: "It builds empathy and it builds connection to the Hawaiian people. That's really important because all of these people live here." Throughout the interview Wes continued to emphasize an enhanced connection to Hawaiians and Hawaiian culture. He shared the power of bringing Hawaiians and Non-Hawaiians together in the Holokū Pageant through a mutual "love specifically of Hawaiiana, Hawaiian music and Hawaiian culture." This commonality again provided an avenue to construct deeper connections with each other.

Wes' mo‘olelo of the Holokū Pageant offered deeper insight into the impacts of the program. Wes fostered pilina (relationships) with others in the Holokū Pageant. He was also inspired to learn more about Hawaiian music, history and culture. Wes also experienced an enhanced connection to the Hawaiian community.

### **Participant Group 2010-2016**

#### ***Lālā ‘Umi (Tenth Branch)***

Kalani graduated from Punahou School in 2013 and reported his ethnic background as Hawaiian, Chinese, German and English. He participated four years in the school's Holokū Pageant. He also was a voluntary participant in the Case Middle School May Day Program in sixth through eighth grade and a participant in the May Day Program from Kindergarten through fifth grade. His role in the Holokū Pageant was that of a participant dancer.

Kalani's described his experience in the Holokū Pageant as being fun, enjoyable and joyful. He said: "Holokū is something that I always looked forward to. It was always a joy." Kalani felt connected to others in the Holokū Pageant and it created a sense of community. He expressed: "I think that really makes you feel good in the inside seeing that you're doing it. That kind of similar, creative-minded people that are also doing it with you, makes you feel better, in doing it as well." Kalani spoke positively about the Holokū Pageant community:

...it was for this greater community of people, feeling connected to them, seeing them again. The development of people as they get older and see how things change, it's just a lot of fun. There's enjoyment in the whole process.

As Kalani connected to others in the Holokū Pageant community, he also cultivated a deeper sense of self. The program encouraged Kalani to identify with his Hawaiian ancestry: "It's more of a connectedness to me, of who I am, and where I come from." Participating in the

Holokū Pageant felt "relevant" to Kalani as it represented his "own ancestry." The theme of enhancing identity emerged at several other points in Kalani's mo'olelo of the Holokū Pageant. He later shared: "I also felt an identity more towards growing up in Hawai'i. I have bloodlines in Hawai'i and it was more of my connection with my identity of who I am."

Aside from connecting to self and to community, Kalani also developed a connection to Hawaiian history. Learning hula and mele from the past gave Kalani an avenue to feel connected to the histories of Hawaiian people. He described it as "...a connection to the past. It's a very long, deep, and rich past." Kalani recalled his experiences learning hula kahiko in the Holokū Pageant:

It's like, if you saw a chair 'That's a nice chair', you understand that it's a chair. But if you made that chair, there is an understanding of how each part goes together. There's someone to tell you, but doing it by yourself, going through those motions, really makes you understand how everything comes together. Watching it would've been very different from participating in it. Working through learning the Kahiko dance week-to-week, and practicing all the time gave me a connection to the Native Hawaiians because they did that, that's how they learned things in the past.

Kalani shared his positive experiences in the Holokū Pageant. He acknowledged the joy of connecting with others and building a sense of community in the Holokū Pageant. Kalani also established a deeper connection to his Hawaiian identity and to Hawaiian history.

### ***Lālā 'Umi Kumākahi (Eleventh Branch)***

Kalei graduated from Punahou School in 2015 and reported her ethnic background as Hawaiian, Chinese, and English. She participated four years in the school's Holokū Pageant during high school. She also was a voluntary participant in the Case Middle School May Day

Program in sixth through eighth grade. Her role in the Holokū Pageant was that of a student director.

Kalei's mo'olelo of the Holokū Pageant began with a general recollection of the program. She said, "I always look forward to Holokū every year. I did it all throughout high school so that was the highlight of my year." Kalei acknowledged the inclusive aspect of the Holokū Pageant: "Everyone kind of comes together. You have alumni, they come back, parents come to help, it's like a family, it really is, and I think you learn a lot from everyone, even your peers." Kalei continued to highlight the inclusive aspect of the Holokū Pageant stating:

There are people in Punahoa they're full Chinese or full Japanese but they identify as Hawaiian and Holokū is their way of doing that. If you decide to do Holokū you're definitely going to be embraced by the Hawaiian community.

The feeling of acceptance and inclusion brings a positive atmosphere to the program. Kalei expressed: "Everyone builds up each other, brings everyone up, and helps each other." She continued to expound upon this idea: "I think because it's open to everyone. It makes it more special."

The inclusive aspect of the Holokū Pageant imbues a feeling of aloha facilitating a sense of belonging to a community. Kalei shared: "Everyone in Holokū does it because they love Holokū or they love Hawai'i, or because their family does it and they love their family so they're doing it for the right reasons." Specifically for Kalei, the Holokū Pageant offered a closer connection to Hawai'i. She stated:

I've been dancing my whole life since I was five years old. But I think I actually grew a closer connection to Hawai'i through Holokū than my regular hula. You learn about

plants, you learn about stories through your dancing so I think just that it's a deeper connection.

Kalei discussed the importance of having a sense of belonging and a connection to Hawai'i as a college student. She said, "I'm trying to reinvent myself, become an adult, but still making sure I respect where I come from. So Hawai'i, my high school, my family, all that stuff."

Feeling connected to a community in Hawai'i was a consistent theme throughout Kalei's mo'olelo of her experiences in the Holokū Pageant.

Developing a relationship with self was another theme that emerged in Kalei's interview. She expressed ways the Holokū Pageant enhanced her Hawaiian identity: "I feel like it made my identity in the community. Because I think a lot of people associated me with Holokū, that's like what defined me in the community." Kalei fostered greater self-awareness and learned more about Hawaiian values and culture as a participant in the Holokū Pageant. She expressed: "It shaped who I am. It helped me to learn a lot about myself." With this foundation of self and Hawaiian identity, Kalei remained grounded as a college student. She expressed:

I think in college I met a lot of different people and I was like oh, this is kind of weird or this is interesting, it's kind of cool sometimes. But no matter what, I know who I am because of what I've experienced here and Holokū is a big part of that because, it's who I am, it's a big part of who I am. The people I met in Holokū are the ones that I know I can count on because they're the ones that always have my back.

Participating in the Holokū Pageant offered Kalei an avenue to enrich her Hawaiian identity and help her to feel connected to Hawaiian history. Kalei acknowledged the importance of understanding the mele in context of Hawaiian history: "...knowing why you're dancing and then making sure that you're representing your song, the history behind it, correctly is a big

thing....It's not just another event, there's a history behind it. For Hawai'i it has a big importance, you're representing Hawai'i and the past, the history about it." Kalei reflected about her experiences in the kahiko (ancient) dance in the Holokū Pageant: "In kahiko, it's not your dance but there's a history behind it so you know everyone has done before you and you're dancing through them, not just through yourself."

Feeling connected to Hawaiian history through hula and mele was a significant part of Kalei's experiences in the Holokū Pageant. She also developed identity and connection to the Hawai'i community. The communal and inclusive aspects of the Holokū Pageant also enhanced Kalei's experience in the program.

### ***Lālā ‘Umi Kumālua (Twelfth Branch)***

Alicia graduated from Punahou School in 2016 and reported her ethnic background as Chinese, Japanese and English. During her time at Punahou, she participated four years in the school's Holokū Pageant during high school. She was also a voluntary participant in the Case Middle School May Day Program in sixth through eighth grade and a participant in the May Day Program from Kindergarten through fifth grade. Her role in the Holokū Pageant was that of a participant.

Alicia described her experience in the program as "...full circle." As a kindergartener, she remembered seeing how much the older students in the Holokū Pageant loved and respected the Hawaiian culture and "aspired to be like them." Her mother took her to watch the Holokū Pageant yearly and was inspired by the growth and improvement of the dancers and felt that, "...if they could improve themselves then I could do the same when I got older."

When the time came for Alicia to participate in the Holokū Pageant she remembers feeling "a sense of family within Punahou," as various athletes, dancers, and musicians came

together in one big showcase. She felt welcomed into the Holokū Pageant community noting that: "The teachers who taught me were really open minded in knowing that I didn't have much experience, but they were okay." Alicia went on to say that, "They actually took that time and were really welcoming to us who had questions or didn't understand it." This concept of welcome (ho'okipa) continued as a thread in Alicia's interview as she later noted:

No matter how small the role or how big the role, everyone in the pageant loves doing what they do and it's fun for everyone and it's all inclusive and everyone who's part of it feels welcomed as if it's a family. So I see that passion from the tiniest kindergartener up to the Holokū Queen. I think it's really great they're so welcoming towards me that I know that I can use those welcoming ways to teach others about where I'm from and be open to them.

Being welcomed in the Holokū Pageant gave Alicia the opportunity to develop confidence as an individual and hula dancer. She said that: "It gave me a better sense of self because of the confidence instilled in me by other teachers through the Holokū Pageant." She developed "...the confidence and desire to try to learn more," returning each year with greater passion. Self-confidence continued as a predominant theme in Alicia's interview as she again reflected that "as a person who is about to go off into the world and make an impact in other places than Hawai'i, it makes me feel confident in knowing that I had a little piece of Hawai'i in me because of the Holokū program and what I've learned from it."

The Holokū Pageant also inspired deeper learning for Alicia. She recalled the little details and technicalities of hula that were offered to her through the Holokū Pageant that made her "...hungry for more information." She then committed herself to "rejoin a hālau" and make it "a serious part" of her life, allowing for deeper growth as a hula dancer. Throughout the interview,

Alicia continuously noted her desire to learn more as a result of participating in the Holokū Pageant and hālau. Hula gave Alicia "something to work towards year round because unlike a sport it's something that you can continue to improve and work on your own." Alicia shared, "Hula is something that I will carry on for a lifetime, it's not just something that I can pursue here at Punahou."

The concept of inclusivity was also strongly articulated in Alicia's mo'olelo. She stated, "...because Holokū is inclusive of everyone and because it requires so much positivity to be part of it...you can't be a negative person if you want to be part of Holokū because everyone needs to work together." The idea of inclusivity continued on a broader scale:

I think that's another thing that makes our culture so inclusive. To learn hula you don't have to be ethnically Hawaiian. And people are perfectly accepting of that. And I think that speaks to how Hawaiian culture or how our Hawaiian values are so strong in that everyone is made to feel welcome no matter what.

There were several themes that surfaced in Alicia's interview. She recognized the benefits of the Holokū Pageant being an inclusive program. She also identified the welcoming spirit captured in the Holokū Pageant that allowed her to develop self-confidence and learn more.

### **Part 1: Summary**

Each participant shared their mo'olelo (stories) about their memories and experiences in the Holokū Pageant. Each case study describes the major themes that emerged from their interviews that influenced their connection to Hawai'i. A few of the themes shared by participants included: belonging to place, connecting to Hawaiians practice, developing a sense of aloha, experiencing Hawaiian values, and fostering relationships. Please refer to Figure 3 to see the summary of findings. Each case study represents a branch (lālā) of the 'ōhi'a lehua,

forming greater stability to the tree and to this study. In the section, a cross-case analysis identifies the four overarching themes that were predominantly identified amidst input from the twelve participants.

Figure 3. Summary of Participant Data

## Part 2: Cross-Case Analysis

Each case study represents a branch (*lālā*) of the ‘ōhi‘a lehua, possessing a distinct shape and form. As each branch broadens and fastens together, it unifies creating a trunk (*kumu*). This stage of growth is representative of the cross-case analysis of the data. The themes derived in this study are overlapping and interconnected featuring the holistic nature of indigenous research (Meyer, 2003). Although the themes are presented in specific sections, it is imperative to understand that they are interrelated and exist holistically through an Indigenous lens. The

reciprocal relationships between themes will appear through the data analysis and discussion.

Additionally, autoethnographic pieces are integrated amidst the cross-case studies to shape insight and reconstruct 'self' within the research (Whitinui, 2014). The personal mo'olelo provide unique context, illuminating the core overarching themes.

### **Ka Uluwehiwehi o Ka Lehua (The Beautiful Verdure of Lehua)**

After school instead of playing Chinese jump rope in the hallways or climbing the thick branches of the Banyan tree in Barwick playground, we convened at my mother's classroom. After gathering our belongings, we piled together in the back of the car for a short ride up the valley to our home in Mānoa. Before entering the downstairs living area we took off our shoes then set aside our school bags against the wall flanking the baskets of hula instruments. The room was filled with laughter and excitement as we prepared for hula class. I loved that my early experiences learning hula, mele and mo'olelo happened in the hālau in my home surrounded by friends and family. I felt secure and confident learning in a familiar environment creating deeper connections to the places and people around me.

Hilo March was a hula that I learned as a young child. The lyrics were delightful and the music was upbeat and catchy. As my mother explained the motions to the hula, she described a beautiful place called Hilo on the island of Hawai'i. She said that Hilo was famous for its groves of 'ōhi'a lehua and its rain called Ua Kanilehua. Although I never visited Hilo, I knew of the beautiful lehua. As I danced to the hula, 'Ike hou ana i ka nani a'o Hilo (Behold again the beauty of Hilo), I ka uluwehiwehi o ka lehua (And the beautiful grove of lehua)," I imagined the wonderful lehua blossoms that grew mauka (upland) of my home in Mānoa. I had a relationship with the 'ōhi'a lehua because I often saw it walking in the neighborhood or hiking in valley. The lehua was something familiar and special about my home in Mānoa.

The hālau was the space where I developed a relationship with other features of Mānoa like the Ua Tuahine (misty rain of Mānoa), Kahaukani (wind of Mānoa), Pu‘u Luahine (low green hill at the head of Mānoa), and Ka Punahou (the new spring in Mānoa). Every rain, wind or mountain referenced in the hula I learned, related back to the Ua Tuahine and Kahaukani that I was accustomed to. I celebrated the landscape through mele and hula, offering a sense of belonging to Mānoa and to my ‘ohana. This learning process also gifted insight and opportunity to explore and appreciate the uniqueness of Hawai‘i, further expanding a sense of belonging and identity within the larger community.

In the hālau, we built an intimate community. My mother was the kumu hula who helped build our spatial and social awareness through dance. She stopped us mid hand motion, then asked, "Look at the person to your right. Now look at the person to the left." She said, "Follow each other and feel your movement together. You are not alone because you are dancing in a group! Everyone should move in unison, so please try it again." We would listen carefully to the music and words perfecting the timing of the hand motions and footsteps. We came together for the common purpose of learning hula, laughing alongside each other, and strengthening our community, sense of belonging, and connection to place.

### **Emergent Theme 1: Building Belonging**

The hula hālau provided an space to strengthen belonging and nurture community. Developing a sense of belonging is a critical component towards valuing self and building strong relationships or connnections with others. According to all twelve participants, building a sense of belonging was a major impact of the Holokū Pageant. Participants cultivated a sense of belonging by means of three avenues: building community, nurturing a relationship to place, and

connecting to Hawaiians and Hawaiian culture. One participant described the concept of belonging related to the Holokū Pageant stating:

It bolstered this sense of belonging and identity of knowing who we are and where we come from. It was an expression of joy for the beauty of where we happen to live and all of those great stories. It was a very beautiful and unadulterated joy and love for Hawai‘i that was coming through the music, and through the dance.

Fashioning connections to Hawai‘i as part of building community was described as a program outcome by all twelve participants in the interview process. Eight out of twelve participants explained enhanced attachment to the Punahou community, while ten out of twelve participants expressed positive experiences building a smaller community of friends within the Holokū group. One participant shared his experience stating:

In the midst of a performative culture, how do you become part of the group? Of course the Hula was teaching us that, but how can we become more collectivist in a sense? How can we become more interdependent even in the middle of a very individual strictly driven institution? And there's nothing good or bad about either perspective to me. So much strengths we get from Punahou about how to forward ourselves in the world but really, it's about you from kindergarten. I mean, at what college you're going to go through from kindergarten, you're like wow! But here was an experience that was showing the compliment to all of that like that's great you guys got your whole individual thing worked out. Awesome. Here's how to be a part of the group and be a part of a family, a part of the community and we're going to hold you accountable to that. It's not a fluffy thing. It's rigorous.

The shift from an individualistic to collectivistic perspective helped this participant feel part a group, a family-like community, that cultivated accountability and rigor.

Nurturing a relationship to place contributes to an enhanced a sense of belonging. Seven of twelve participants acknowledged ways the Holokū Pageant fostered appreciation for place.

One participant stated:

We were in the middle of Punahou dancing all these songs about the same mountains that I love, the rivers, and the land, the flowers, and these things were like very indigenous to my upbringing because I grew up on a farm. A Hawaiian sense of place, which is definitely here at Punahou, is in the landscape and the posters and the values and everything but not so explicit as it is in the Holokū. So it felt like oh, there's a celebration of this landscape that I know intimately in my bones that is largely absent from my educational experience and I felt like I could celebrate this being from the countryness.

Another participant shared:

The Holokū Pageant was a big part of Punahou. It's something that made it special that other places didn't have or didn't do it like this. And that it also creates a connection to the place. And connection to the place, not only is that coming from Hawaiian culture but that is one beautiful thing of the Native Hawaiian culture that persists even to kids growing up here who do not have Native Hawaiian ancestry. There's still something that attaches them to this place that is unique and different.

The Holokū Pageant offered the context for participants to engage with their environment. The program was instrumental in cultivating awareness and understanding of identity and belonging to a place or group of people that was enriched through the Hawaiian language, music and hula.

All twelve participants acknowledged that their participation in the Holokū Pageant strengthened their sense of belonging by drawing connections to Native Hawaiians and cultural practices. One participant stated:

Holokū allows people who are not Hawaiian to be part of a Hawaiian culture and to learn about Hawaiian spirit and to learn about the land and to learn about the music and the language. It builds empathy and it builds connection to the Hawaiian people... And things like the Holokū Pageant bring Hawaiians and non-Hawaiians together. And that's probably the most important goal in my mind for Holokū to have.

This example describes a connection to Hawaiian spirit, land, language and music that boosts empathy. Building empathy helps participants in the Holokū Pageant to deepen connections with each other and belonging to Hawai‘i.

Developing a sense of belonging is a critical component towards valuing self and building strong relationships or connections with others. Previous research highlights two defining attributes of sense of belonging: (1) the participant experiences being valued, needed, or important with respect to other people, groups, objects, organizations, environments, and spiritual dimensions; and (2) the person experiences a fit or congruence with other people, groups, objects, organizations, environments, or spiritual dimensions through shared or complementary characteristics (Hagerty, Lynch-Sauer, Patusky, Bouwsema & Collier, 1992).

Acquiring a sense of belonging is deeply imbedded in Native Hawaiian epistemology and has recently resurged as a vital component to attend to the educational and cultural well being of all learners. Nā Honua Mauli Ola (Kawai‘ae‘a, 2012c), identifies nine cultural pathways (nā ala ‘ike) as an educational framework that fosters culturally responsive and healthy places of learning and living. Within the framework, ‘Ike Honua (Sense of Place Pathway) encourages a

strong sense of place that fosters a commitment to preserve the delicate balance of life and ‘Ike Piko‘u (Personal Connection Pathway) promotes personal growth, development, and self-worth to support a greater sense of belonging, compassion, and service toward one’s self, family, and community. Both pathways encapsulate a sense of belonging, showing significance within a cultural context.

Equally important is the implementation of Nā Hopena A‘o, or HĀ, a framework of outcomes that reflect the Department of Education’s core values and beliefs in action throughout the public educational system of Hawai‘i. The DOE works together as a system that includes everyone in the broader community to develop the competencies that strengthen a sense of Belonging, Responsibility, Excellence, Aloha, Total Well-Being and Hawai‘i (“BREATH”) in educators, students, and others. Within this framework, a strengthened sense of belonging is demonstrated through an understanding of lineage and place and a connection to past, present, and future (Hawai‘i State Department of Education, 2017).

Findings from this study affirm previous research regarding the importance of belonging. Specifically, Native Hawaiian pathways and frameworks identify a sense of belonging as a critical competency rooted in Native Hawaiian Epistemology. Participants in this research expressed this similar sense of belonging in their mo‘olelo of the Holokū Pageant and in the ways they fostered a sense of community, relationship to place, and to Hawaiians and Hawaiian culture.

### **Ua Mau Ke Aloha ‘O Leilehua (The Constant and Everlasting Love of Leilehua)**

The hālau was named, Ua Mau Ke Aloha ‘O Leilehua, in honor of my grandmother meaning the constant and everlasting love of Leilehua. Although my grandmother passed away before I was born, her spirit and love lived on through my mother and older sister, also named

Leilehua. The lehua is special because the beautiful blossom encapsulates the deep aloha I have for my ‘ohana. Using the lehua as a metaphor for a beloved family member or lover is customary for Native Hawaiians. Poetic examples of the lehua are most often captured in mele from our kūpuna. I remember my mother calling out to us in hula class: "Ladies, hold your pua lehua up high with pride. See the vibrant color. Feel the deep love." I was instantly transported to the cool uplands of Mānoa where the ‘ōhi‘a lehua grew. I imagined the brilliant lehua ‘āpane (red) blossoms kissed by the Ua Tuahine (light misty rain of Mānoa) stretched across the branches of the tree. The lehua were so tranquil yet powerful. In that simple and precious moment I felt a sense of pride. I was proud of the lehua, proud of my ‘ohana, and proud to be Hawaiian.

I remember feeling joyful and confident practicing hula in the hālau. I danced in almost every class, joining students both older and younger. I was passionate about hula, mele, and learning stories of the past. Hula cultivated my identity as a Native Hawaiian offering ways to connect to my kūpuna, practice Hawaiian values, and nurture relationships to people and places around me. The students in the hālau were an extension of my ‘ohana. Although students in the hālau were ethnically and geographically diverse, there was a common desire to learn about Hawaiian music and dance. We laughed, danced, and learned together fostering meaningful relationships. As students of the hālau, Ua Mau Ke Aloha ‘O Leilehua, we embodied the power, beauty, and love symbolic of the lehua.

### **Emergent Theme 2: Fostering Pilina**

The lehua is symbolic of the loving relationships I have with my sister, mother, and grandmother. Those relationships are interdependent as individuals are creations of social contexts where the self is shaped in relationship to other selves which can only exist in those relationships. According to all twelve participants, fostering pilina was a major impact of the

Holokū Pageant. The participants' experiences and perspectives grouped within this theme provided additional knowledge of the important role relationships play in the Holokū Pageant. Participants nurtured meaningful relationships with self and/or with others. Eleven out of the twelve participants acknowledged that participating in the Holokū Pageant afforded greater insight into self. Eight of those participants specifically referenced the Holokū Pageant as a mode for identity development. A participant expounded: "I feel like it made my identity in the community. Because I think a lot of people associated me with Holokū, that's what defined me in the community," and " I know who I am because of what I've experienced here in Holokū." Another participant expressed a distinct relation to his Hawaiian identity stating, "...it was the Holokū Pageant that I learned of my Hawaiian ancestry and the values that Hawaiians teach."

Confidence and self-validation are additional layers of fostering a relationship with self. Five out of twelve participants identified self-confidence as an outcome of participating in the Holokū Pageant. One participant stated: "It gave me a better sense of self as well because of the confidence instilled in me by other teachers through the Holokū program and because of the values that the program upholds." Another participant articulated: "...by making those new connections and talking to people they gain more confidence. Or just having something they can relate to with someone else makes them more confident in themselves." Additionally, four of the participants in this study recognized that participating in the Holokū Pageant allotted the opportunity for self-validation, offering the space and time to be comfortable and authentic. One participant stated: "That was the space and the time to do what I knew how to do. It was that space in time to be Hawaiian... It was that time where my life wasn't two separate realms. It was just one." Other participants shared: "...for those four months a year, it felt like I could be more of a whole person" and "Holokū was a celebration of this landscape that I know intimately in my

bones that is largely absent from my educational experience and I felt like I could celebrate being from the country."

Building deep relationships with others is another layer of experience that the participants described in the Holokū Pageant. Nine participants referenced forming deep relationships with others including classmates, adult instructors, and program director. One participant stated:

Holokū really feels like a family. And it doesn't just stop with the musicians and the directors and the adult directors and adult supervisors. You can really feel it permeate through to the student dancers and the student participants. Everybody tends to be happier when they're in Holokū. Everybody tends to look out for each other a little more in Holokū. It's a bond even if you're not spending most of the year with the directors and the musicians learning stuff for Holokū. Even the dancers feel that connection.

Another participant shared: "You get to see people outside of school which is kind of cool...you get to connect with them on a deeper level." An equally important finding in the data is the distinction of the relationship as 'ohana. Nine participants noted a sense of 'ohana in their experiences in the Holokū Pageant. Participants expressed: "Family, like I said earlier, is a big one. Even though you graduate you still stay connected with the people that you meet" and "Everyone kind of comes together. You have alumni, they come back, parents come to help, it's like a family."

Individuals are creations of social contexts. Self is shaped in relationship to other selves, thus an individual's identity and values are established in the context of the social world within communities and the larger society (Callahan, & Singer, 2011). Relationships or pilina is a fundamental aspect of Native Hawaiian epistemology. In Native Hawaiian ways of knowing and being, all things in the universe are interconnected and maintained through their interdependent

relationships. The Native Hawaiian concept of self is grounded in social relationships (Handy & Pukui, 1972) and the health of those relationships are dependent on the harmonious balance between the individual, society, and nature. Additionally, interpersonal relationships offer Native Hawaiians opportunities to exercise cultural values such as aloha, mālama ‘āina, and kuleana (Kaopua, 2013). These relationships are established within the ‘ohana and permeate out to the larger kaiāulu (community). ‘Ike Pilina (The Relationship Pathway) is identified as a cultural pathway or nā ala ‘ike within the Nā Honua Mauli Ola framework. This framework outlines culturally relevant approaches that embrace learning through the Hawaiian language, culture, history, and tradition.

Data gathered from participants in this study uphold previous knowledge and research concerning relationships. The theme of pilina emerged in this study as participants shared two core concepts that reinforced experiences in the Punahou School’s Holokū Pageant. The first concept is fostering understanding of self through development of identity, self-confidence, and self-validation. The second concept is nurturing connections to others through deep relationships.

### **Lei Wili A Ke Aloha (An Intertwined Lei of Love)**

My grandmother Edith Margaret Leilehua Judd was affectionately referred to as "Ma" in our ‘ohana. She passed away two days after my older sister was born on December 11<sup>th</sup>, 1977. Ma was ill with leukemia and held on long enough to welcome her granddaughter in this world. She left us with her mana (divine power) and we continue to embody her spirit and gifts. My sister carries her strength, beauty, passion and care. I was gifted with her artistic abilities to sew, craft and make lei.

As a child, I roamed the Mānoa neighborhood gathering foliage and flowers to make lei. I enjoyed touching the flowers and using my hands to create something beautiful. My favorite

style of lei making was wili (twist). I meticulously placed each fern, then wrapped the rafia around the stem to lock it in place. I repeated this process alternating flowers and ferns until it was long enough to reach around my head. The process to make lei was long but meaningful because I poured my aloha into every inch of the lei. If my thoughts and heart were filled with aloha, my lei would be beautiful.

I practiced making lei wili many times before I felt confident. At that point, I began to share my lei with others. My mother was the first person to receive a handcrafted lei from me. I had gathered lehua, lau, liko, and palapalai from an aunty's house down the road to create a lei po'o. She was proud and honored to wear the lei as it symbolized our loving relationship. It also encapsulated the spiritual connection with her mom and my sister, as all three women bear the name Leilehua. I feel connected to my 'ohana when I craft and give lei and I perpetuate an important Hawaiian tradition passed from my kūpuna. The lei signifies mutual respect, openness, and a welcoming spirit. It also expresses friendship, honor, and aloha.

### **Emergent Theme 3: Developing Aloha**

The ideas participants shared expanded understanding of perspectives and impacts relevant to this theme. All twelve participants recognized aloha as an outcome of participating in the Holokū Pageant and those experiences of aloha contributed to a greater connection to Hawai'i. Participants described four facets of aloha: inclusivity, welcoming spirit, cultural openness, and sharing Native Hawaiian values and practices. One participant described the aloha he experienced in the Holokū Pageant stating, "There was all that awe and that love and that aloha that was in the air...It was the love that we had for what we were doing." Another participant reflected upon how the Holokū Pageant Director, Auntie Hattie, embodied aloha. He stated:

I think that she was teaching us Aloha and what Aloha really takes. But it's not just a smile or a welcome attitude...that's part of it. It's really how can we put ourselves aside and the need for a whole sense of glory so that you can serve and that we can be a part of something.

Aloha is a feeling and it can also be an action. Being inclusive and welcoming are key actions that build a sense of aloha. Nine out of twelve participants acknowledged inclusivity in the Holokū Pageant while five participants specifically identified a welcoming spirit. One participant described hula as being inclusive stating:

I think that's another thing that makes our culture so inclusive. To learn hula you don't have to be ethnically Hawaiian. And people are perfectly accepting of that. And I think that speaks to how Hawaiian cultures or how our Hawaiian values are so strong in that everyone is made to feel welcome no matter what.

Another participant described feeling welcomed in the Holokū Pageant. She said, "I didn't have much experience but they were so welcoming towards me that I know that I can use those welcoming ways to teach others about where I'm from and be open to them." Welcoming people into the Hawaiian culture was important for another participant:

We love the culture. We welcome people who also love the culture. I know that there are voices that articulate their position differently about that, and I understand that. My own experience in looking at my own children growing up, if we welcome them into the culture then the culture lives after we die. And that's not a bad outcome considering all the possible outcomes.

Inclusivity allows more students to learn Native Hawaiian practices, thus sustaining the culture

for future generations. Inclusivity also establishes cultural awareness and more sensitivity to Hawaiian history.

Cultural awareness was equally developed among participants of the Holokū Pageant. Seven of the participants mentioned having a greater sense of cultural awareness and openness as a result of being involved in the Holokū Pageant. One participant expressed:

I think obviously it gives me a better sense of self. It makes me more open to others. And just knowing I have a really strong community within the Holokū Pageant and within Punahou and then within Hawai‘i. I think it makes me almost like fearless about the rest of the world because I know I have such a strong support network here in Punahou that I'm not afraid to go out and learn new things

Understanding self and place provides greater self-confidence and openness to learn more about others in the world. Participants shared: "If you go to Japan, you are better positioned to understand the rest of the world if first you understand where you come from, and hula gets you there so beautifully" and "I don't see any reason that Holokū couldn't be another bridge to other cultures to learn about our culture."

Developing a sense of aloha requires meaningful connections and relationships with others. Sharing Native Hawaiian values and practices with the larger community enhances those connections. Nine participants described experiences extending Hawaiian cultural values and practices to others. One participant shared:

To speak about Hawai‘i, it's me. I eat food from this soil and drink this water and breathe this air and literally it's the cells of my body. So to not have the ability to speak of what it means to be here, right here, specifically here, is to be cut off from this planet, and that's maybe why we're treating her so poorly because not everybody has been given an

experience like this, to belong and not just to the human community but to the environmental community. That is everything that has brought us together is this love for this environmental community. So I try to keep that in mind as I teach now. That all of these students, they're just going to be in Hawai‘i for one year or one semester if they can live with a sense of how to walk on this Earth in an intimate and loving way. And that's not something you can talk about in abstract. It's not something your mom ever taught at class about. How do we do it? We teach it through stories and through music and through dancing and through being together and telling you when you're off. You know what I mean? And loving you no matter what you do when you grow up.

Sharing aloha ‘āina (love for the land) to others through music, dance and stories fosters a sense of aloha. Developing connection to ‘āina enhances environmental awareness and provides opportunity to build community. Aloha is a key Hawaiian value permeating cultural activities and relationships. Aloha requires presence (alo) and sharing of breath (hā). It is an exchange of life, energy, thought, mana, and love, reflecting the importance of relationships as the foundation of happiness (McDougall, 2006). Aloha is considered a pro-social Native Hawaiian behavior/value, that has restorative and healing aspects, creating harmony or lōkahi in life (McCubbin & Marsella, 2009). Practicing aloha is deeply integrated in Native Hawaiian epistemology. It is captured in a variety of ‘ōlelo no‘eau or Hawaiian proverbs, including: E aloha kekahi i kekahi (love one another), Aloha mai nō, aloha aku; o ka huhū ka mea e ola ‘ole ai (When love is given, love should be returned. Anger is the thing that gives no life), and Ua ola loko i ke aloha (love gives life within), (Pukui & Dietrich, 1983).

Aloha is a key competency in the Nā Hopena A‘o or HĀ framework. As previously mentioned, the framework reflects the core values and beliefs in action throughout the public

educational system of Hawai‘i. Within this framework aloha requires care and respect for self, family and community. Aloha is demonstrated through empathy and appreciation for symbiotic relationship between all (Hawai‘i State Department of Education, 2017).

Current and past research affirms aloha as a key value in Native Hawaiian culture. Participants in this study articulated aloha in their experiences in the Holokū Pageant, concurring with previous knowledge. Aloha afforded the time and space to practice mutual respect, openness, friendship, sharing, and trust.

### **Ka Pā Lehua (The Lehua Enclosure)**

My mother and I pulled up to the house on Aukai Street in Kahala. Still dressed in my soccer uniform, I reluctantly walked down the brick driveway to the table just outside the garage. My mother smiled and chuckled out loud as she embraced Lehua and Doreen, the Kumu Hula of Ka Pā Lehua. I felt excited, but also slightly anxious about enrolling in a new hālau. Aunty Lehua and Aunty Doreen danced with my mother for a couple years as students of Ka Pā Hula Hawai‘i. I also knew they taught the kahiko dance in the Holokū Pageant for many years. I remember watching the kahiko girls sway their pā‘ū (skirts) from side to side and hearing the beat of the ipu heke. I always wanted to dance hula ‘olapa and joining Ka Pā Lehua was my opportunity to learn this style of hula.

I loved going to hula practice at Aunty Lehua's house on Aukai Street. It was a space to learn more about Hawaiian culture, values, practices, and mo‘olelo through hula. Hula also afforded the opportunity for my relationship with the lehua to flourish and intensify. I learned that the foliage and blossoms of the lehua were used as offerings on the Kuahu a Laka or the shrine for hālau or traditional schools of hula. The tree itself is considered to be the kinolau or physical manifestation of Kū, Laka, Pele, Hi‘iaka, Kāne, and Kapo. The lehua mamo (yellow),

lehua ‘āpane (red lehua) are vibrant symbols of Pele, the fire goddess from Kahiki. The lehua is also a representation of the reciprocal and cyclical relationship between Pele and her youngest sister Hi‘iakaikapoliopele. After Pele ravishes the land with fire and lava to create new land, the beloved ‘ōhi‘a lehua and ferns of Hi‘iaka are among the first vegetation to regrow. Cycles of reciprocation are constant in Native Hawaiian life, thus emphasizing the holistic nature and interconnectedness of all things.

Learning hula in Ua Mau Ke Aloha ‘O Leilehua with my mother and Ka Pā Lehua with Aunty Lehua and Aunty Doreen, prepared me well to teach other students at Punahou. In eighth grade my Uncle Dave, who was the Director of the Holokū Pageant at that time, chose me to be a student director. I felt confident researching mele, choreographing hula, teaching students, and picking costumes for the dancers in Holokū. I grew up in the Holokū Pageant, so I was comfortable sharing the Hawaiian values, history, and traditions that I was accustomed to. The Holokū Pageant was the space where my worlds intersected. I could be Hawaiian, dance hula, engage in tradition, and embrace my mo‘okū‘auhau in an educational institution rooted in western philosophy. My experiences in the Holokū Pageant nurtured my Hawaiian identity and strongly influenced my life as a young adult.

I was inspired to learn more Hawaiian language, history and cultural practices. I studied ‘ōlelo Hawai‘i (Hawaiian language) and Hawaiian history at the University of Mānoa as an undergraduate. I continued to learn mo‘olelo, mele, and hula from Aunty Lehua and Aunty Doreen. After graduating as an ‘olapa dancer in Ka Pā Lehua, I became an alaka‘i (leader) in the hālau. I returned back to Punahou to kōkua with the Holokū Pageant teaching the kahiko group along side my hula sisters and Kumu. During that time my mother, Hattie Phillips, was the

Director of the Holokū Pageant and I loved working with her. I saw her commitment to Punahou and her stewardship of aloha for living in Hawai‘i.

#### **Emergent Theme 4: Enriching a Sense of Hawai‘i**

Hawai‘i is a diverse community, rich with culture, history and geography. Developing a connection to Hawai‘i requires respectful relationships and compassion for place. Participants in this study explained how the Holokū Pageant supported connections to Hawaiian culture and aided respect for Hawai‘i. All twelve participants acknowledged an enriched sense of Hawai‘i through: experiencing Hawaiian values, connecting to Hawaiian history, inspiring deeper learning of Hawaiian cultural practices, valuing tradition, and engaging with the Hawai‘i community.

Experiencing Hawaiian values enriches understanding and contributes to a sense of Hawai‘i. According to all twelve participants, the Holokū Pageant offered the opportunity to experience Hawaiian values. One participant noted that Hawaiian values were present during her experience in the program and decades later when her children participated. She explained: "Hawaiian values are there and the values are there even for my kids." She continued stating, "they got to have those values instilled, same as what I valued. It became their values, and the impacts, just like I hoped." Other participants described values such as, ha‘aha‘a stating, "...humility...the program itself has humble roots," and laulima, "...it also pushes us to really work together." One participants described hō‘ihī sharing, "I think a big value that you learn through Holokū is respect," and another participant described ahonui, "In the Holokū program people were really patient with us." Other values that participants described as part of their experience in the Holokū Pageant were: alaka‘ina (leadership), aloha (love), kuleana (responsibility), mahalo (gratitude), hau‘oli (happiness), and a‘o ikaika (discipline).

Six out of twelve participants described experiences connecting to Hawaiian history and nine out of twelve participants were inspired to learn more about Hawaiian cultural practices. One participant shared: "It actually led me looking up Hawaiian history," and another stated, "Holokū sparked my interest in Hawaiian history. After that I'd take trips to Bishop Museum....It was really important to me as a Hawaiian to learn." Participating in the Holokū Pageant generated deeper learning of hula and Hawaiian language. One participant said: "If it wasn't for the Holokū Pageant, I wouldn't go to Hālau. And if it wasn't for Hālau, then I wouldn't go and dig a little bit further into history. So it was really my gateway." Another participant wanted to learn more and make a longer commitment to hula: "...through the Holokū Pageant that I had the avenue to say I've learned enough about hula that I really want to commit myself to it and rejoin a hālau and make it a serious part of my life." Another participant described the Holokū Pageant as a "catalyst that led from dance to music to language to politics to spirituality to land practices." Learning in the Hawaiian community offered knowledge about "how to plant your plants, how to gather from the ocean, what medicines to gather from the forest." He saw himself as "...part of the landscape and not separate from it."

Building appreciation for Hawaiian culture entails recognition of tradition. Traditions are time honored customs or beliefs passed down through generations. Eight out of twelve participants recognized fostering knowledge and compassion for tradition as part of their experience in the Holokū Pageant. One participant highlighted the generational aspect of the program stating, "It's this thing that brings together the school in a performance and in a Hawaiiana setting that crosses multiple generations." Another participant felt honored to be part of a Punahoa tradition: "...being a part of a legacy and a tradition that has been stewarded by a single family for generations. It's an honor and that goes back to this experience of being part of

an interdependent culture." Other participants recognized their positionality along a continuum stating, "In the bigger picture, we don't represent just ourselves, I think, we represent everyone that has helped us and where we come from," and "It's not my dance but there's a history behind it so you know everyone has done before you and you're like dancing through them, not just through yourself." The Holokū Pageant develops a sense of Hawai'i by connecting participants to traditions of hula, performance, and culture.

The Holokū Pageant also offered participants a way to engage with the Hawai'i community. Ten out of twelve participants acknowledged this concept. Several participants engaged with the Hawai'i community while living away from the islands. One participant shared: "So when I went in to college, got involved in the Hula program, our springtime May Day program." Another participant explained: "In college, that deep love for Hawai'i and the Hawaiian community, really became an urgency." The Hawaiian music and hula from the Holokū Pageant left an impression for some participants. One person shared: "When I lived away from Hawai'i for 20 years, I was constantly listening to music. I was constantly trying to remember." Interacting positively with the Hawai'i community is an important aspect in developing a sense of Hawai'i. One participant shared: "Even though I'm not a Hawaiian, being raised in Holokū in some senses, allowed me to very naturally and seamlessly interact with Hawaiian communities elsewhere."

Developing a sense of Hawai'i is an important component of the Nā Hopena A'o framework supported by the Department of Education of Hawai'i. A sense of Hawai'i is established through appreciation for history, diversity and indigenous language and culture. Additionally, being a steward of the homeland and successfully navigating across cultures bolsters a sense of Hawai'i (Hawai'i State Department of Education, 2017). Participants in this study

conveyed the important role the Holokū Pageant played in developing a sense of Hawai‘i. The findings demonstrated an enriched sense of Hawai‘i through: experiencing Hawaiian values, connecting to Hawaiian history, inspiring deeper learning of Hawaiian cultural practices, valuing tradition, and engaging with the Hawai‘i community.

## **Part 2: Summary**

In summary, this part of the analysis depicted the most significant themes prevalent amidst the twelve participants. Their voices clearly illustrate interactions and specific experiences unique to their participation in the Holokū Pageant. Collectively, their insights provide greater depth regarding the impacts of the program and important qualities indicating connection to Hawai‘i. Mo‘olelo of the lehua are interwoven through the experiences offering intricate nuances of personal meaning, exploring, and learning. Much like the lehua, participants' mo‘olelo are entwined, creating a trunk for the ‘ōhi‘a lehua tree. The valuable insight generated from the themes prepares the ‘ōhi‘a trunk for further synthesis.

## **Part 3: Thematic Synthesis**

The thematic synthesis identifies four emergent meanings of the overarching themes distinguished from the cross-case analysis. The emergent meanings express a wider scope of interpretation providing insight to the broader field of education in Hawai‘i. Excerpts from key quotes are cited to reinforce each emergent concept.

### **A Liko Mai la Liko (The Liko Unfurl)**

Protected by the valley of Mānoa, Punahou School is nourished by the Ua Tuahine, the light misty rain of Mānoa and Ka Punahou, the waters of the new spring. The school is founded upon two special gifts; the land bestowed by Hawaiian ali‘i and education fashioned by

American missionaries. Its unique setting and history frames a distinct sense of place and belonging for children and adults. Punahou predominantly maintains its traditional educational contexts built from western conventions. However, in recent decades the school's perspective on pedagogy has slowly shifted towards renewal and recognition of learning grounded in Hawai‘i. This shift is marked by the current discourse and curriculum focused on Hawai‘i. Existing academy courses include: Hawaiian Culture I & II, Introduction to Social Sciences Hawai‘i, Voices of Hawai‘i, Hawaiian Music Ensemble I & II, Biology of the Hawaiian Islands, and Hawaiian Language I – V. Although the Hawai‘i centered courses represent less than 1% of the total courses offered to students in grades nine through twelve, the courses have quadrupled over the past four decades. Refer to Figure 4 and Table 2 for details.

Figure 4. Punahou Courses with Hawaiian Language and Culture Courses

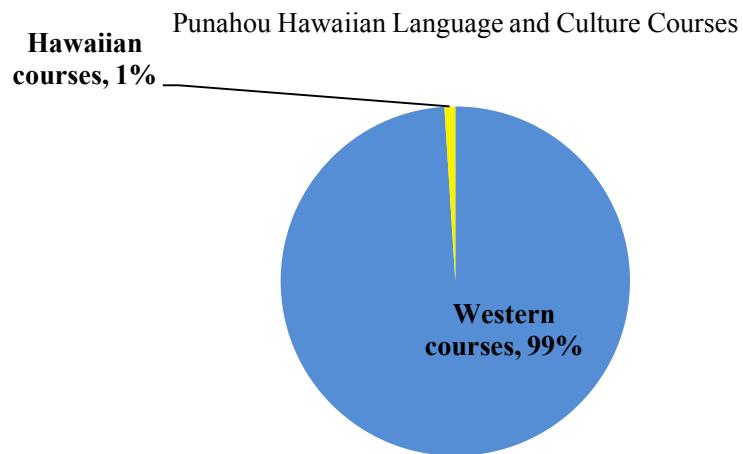
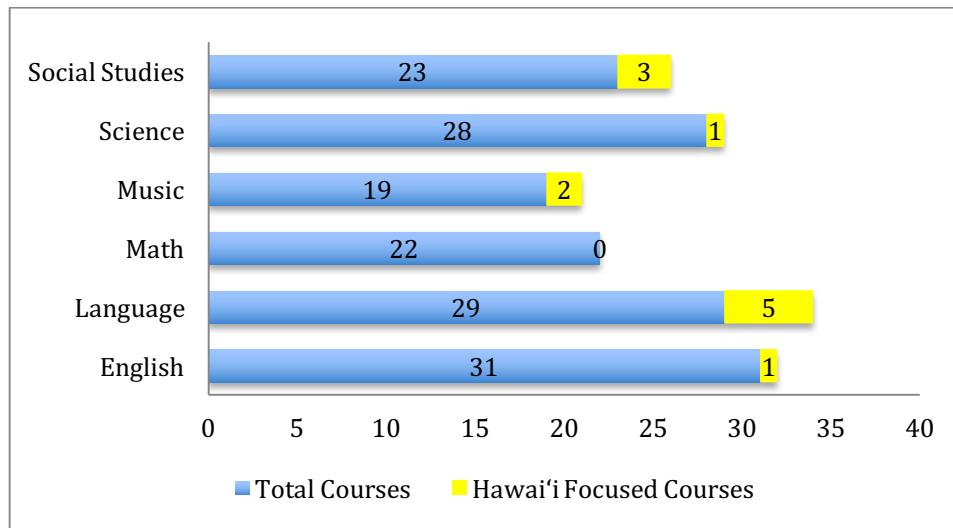


Table 2. Punahou Courses with Hawaiian Language and Culture Components



Other current co-curricular opportunities for students to engage with Hawaiian language and culture include a quarter long Physical Education after school course in hula and a semester long class in the Hawaiian Arts hula hālau. The Holokū Pageant also provides high school students the opportunity to develop competencies in Hawaiian cultural practices. Participants in this study affirmed this notion and also communicated scarcity of options to engage with Hawaiian language and culture. Lia, from the 1980-1989 participant group shared: "My senior year, I took Hawaiian studies. It was the first year it was taught." She continued to say: "The Holokū Pageant and May Day were my only Hawai'i connection." Aaron discussed his experience with Hawaiian language and culture in the eighties, "I think -- especially in like the '80s, Holokū Pageant was really the only Hawaiian outlet at Punahou." He continued to explain: "There was a Hawaiian language class but....it didn't even count for your foreign language credit." Alex, from the 1990-1999 participant group, also acknowledged the lack of focus on Hawaiian culture. "I didn't grow up with Hawaiiana culture. Back then in the 80s Hawaiiana it

really didn't exist." Nani shared in her mo'olelo that the Holokū Pageant was the only space to be Hawaiian:

In seventh and eighth grade, we had Mr. Eldredge for Hawaiian culture. And that was all. We didn't have Hawaiian language. And then in ninth through twelfth grade, we had one semester of language with Miss King as an elective. And then we had one semester of Hawaiian culture with Mr. Crouch and one semester of Hawaiian history with Mr. Crouch. But there wasn't really a space here at Punahou to be Hawaiian. And that was the space.

The two most recent participant groups from 2000-2009 and 2010-2016 did not describe having less access to Hawaiian language and culture. However, Reid from the 2000-2009 participant group described a future-oriented focus while attending Punahou stating: "A lot of the activities I did at Punahou was very future-oriented like okay, I'm going to do this because it's going to look good on my college transcript... but Holokū wasn't about that at all," and Jeff from the same participant group stated, "In a day and age where we're always like, 'How does that improve your SAT? How does that X, Y, or Z...' I kind of loved that nobody asked that. We just love Holokū." Wes, from the same participant group explained his desire to see continuity with the Holokū Pageant and other Hawaiian programs on campus: "I think it would be cool if Holokū wasn't such a separate thing from the curriculum. It would be nice if all of the Hawaiian classes are part of this concerted effort." He continued to say, "It would be everything from Hawaiian history to Hawaiian language to being part of Holokū so that Holokū wasn't just this separate thing that culminates in May." Wes also described the Holokū Pageant as an important Punahou tradition stating:

If I were to just take Holokū away out of my life, out of Punahou, and I was able to stand back and look at it, I think it would be so sad. I think Holokū is one of the things that make Punahou, Punahou. And if you take it away it's not Punahou anymore.

Much like the lehua in the early liko (young leaves) stage of growth, Punahou School is starting to embrace learning grounded in Hawaiian language and culture. This progression reestablishes the school's connection to place and offers students deeper insight into their role in creating a healthy sustainable community in Hawai‘i. A steadfast stakeholder in these efforts, the Holokū Pageant has maintained Hawaiian cultural learning for over half a century at Punahou and continues to help students develop competencies of belonging, aloha, pilina, and Hawai‘i.

**He Meakanu ‘Āpa‘akuma Ka ‘Ōhi‘a Lehua i Hawai‘i (The ‘Ōhi‘a Lehua is Native to Hawai‘i).**

The Holokū Pageant aided students' understanding of self. Building a relationship with self acquires students self-awareness, identity, and connection to Hawai‘i. Participants in this study of Native Hawaiian descent articulated deeper learning and understanding of being a Hawaiian. All five Hawaiian participants across all four participant groups described similar experiences while in the Holokū Pageant. Dane shared, "It was Holokū Pageant that I learned of my Hawaiian ancestry and the values that Hawaiians teach." For Nani, the Holokū Pageant "was that space at school to be who I am." She described it as:

Knowing what is expected of you in a very clear way and knowing where you come from because when you know where you come from, it gives you that place in the world. It gives you a whole community of people, and it gives you a space and you know what that space looks like and you know what it sounds like and you know how to behave.

Wes experienced deeper connection and context, "As a Hawaiian it gives me a connection to my family," and, "If I meet Hawaiian people I'd have some context to speak from even though I may not speak the language." Kalani shared, "I have bloodlines in Hawai'i and it was more of my connection with my identity of who I am." Kalei developed greater self-awareness in the Holokū Pageant. She said, "I feel like it made my identity in the community. I think that was important to me because I am Hawaiian."

Just as the 'ōhi'a lehua is native to Hawai'i, Hawaiian participants cultivate their Native Hawaiian identity in the Holokū Pageant. Learning mo'olelo, mele, and hula offers Hawaiian participants an avenue to connect with Hawaiian identity and experience cultural values. The Holokū Pageant fosters performance-based learning, providing richness and meaning to their experiences.

### **Pāwehi Mai Nā Lehua (The Lehua are Honored and Adorned)**

The Holokū Pageant helped Non-Hawaiian participants learn cultural practices, fostering appreciation for Hawai'i. Through hula, mele, and mo'olelo participants developed a connection to place, Hawaiian culture and history. All seven Non-Hawaiian participants across all four participant groups articulated similar experiences while in the Holokū Pageant. Lia shared: "I was born in Hawai'i, but the Holokū Pageant really made me feel a part of the culture." She continued to explain that the Holokū Pageant provided the opportunity to be self-aware: "...the self-awareness of living in Hawai'i, that's from growing and picking in the mountains to saying the words correctly." Aaron felt that he is a recipient of the Hawaiian people and land regardless of his ethnicity. He shared: "Hawaiian or not you live here. You are the recipient of everything that went on even before your family may have arrived here." He also sees himself as part of the cultural continuum: "Hawaiian culture isn't dead. It's not a museum. It's living and you're a part

of it." Alex stated: "This is where I grew up. The sense of kuleana that I feel about this place is very resonant." The Holokū Pageant aided attachment to place. James explained: "...to have a generation of kids that feel attached to the place, that will look out for it, that will look out for each other, that tie those values to something that came along before. That's good." The idea of place also resonated for Reid as he stated, "If you're in Hawai'i, you should know how to be in Hawai'i," and that "a place can change you and that people reflect their place." Jeff described how hula helps build understanding of place: "...you are better positioned to understand the rest of the world if first you understand where you come from, and hula gets you there so beautifully." Alicia articulated her connection to the welcoming spirit in Hawai'i. She shared: "I know that I can use those welcoming ways to teach others about where I'm from and be open to them."

Non-Hawaiian participants in the Holokū Pageant shared mo'olelo of greater appreciation and understanding of Hawai'i. Building a connection to Hawai'i contributes to the Native Hawaiian narrative, building empathy and support. It also encourages support for the larger community and responsibility to the environment.

### **Hōpoe Ka Lehua (Fully Developed Lehua)**

Participants in this study articulated a sense of personal and community well being as a process of understanding and fostering mauli ola Hawai'i. Mauli ola Hawai'i is the Hawaiian essence or living life force that is fostered through a sense of spirituality, behavior and actions, language and tradition-based knowledge (Native Hawaiian Education Council, 2002). The Holokū Pageant served as a catalyst to build belonging, develop relationships, promote aloha, and develop a sense of Hawai'i, granting a wider scope in becoming a steward of Hawai'i. Lia shared: "You will find the people like me that value this experience as something that is integral

to their growth as an adult, as a whole person." Reid described the necessity of being given an experience like the Holokū Pageant to develop a love for the environmental community:

Not everybody has been given an experience like this, to belong and not just to the human community but to the environmental community. That is everything that has brought us together is this love for this environmental community.

Reid expressed: "...we all need to be invited into that kind of experience" to "...connect with those mountains and this ocean and this rain" and not be "driven by divisiveness," in order to create "a more healthy sustainable community here and a more joyful community." He continued to share: "If we can show people that Hawai'i actually enhances everybody's life who's in Hawaii, how much more empowered can you get?"

Learning Hawaiian language and culture contributes to a healthy Hawai'i community. Participating in the Holokū Pageant offered Wes the opportunity to develop knowledge and understanding of the Hawai'i community. Part of building his sense of community well-being meant helping to "...not marginalize people, to make sure that they're heard." Ultimately, actions like this are "...truly empowering to the Hawaiian voice, into the Hawaiian narrative." Dane expounded upon the sense of aloha as a way to live and learn in the Hawai'i community. He stated: "There's one thing we here in Hawai'i are losing. I think it's the heart of what Hawaiians were about, and that's aloha." He continued sharing: "It's just the aloha that we're feeling. Anybody can talk about it. We can put on the bumper sticker but it's living it and it's learning it through living." Aloha is a key value that builds mauli ola Hawai'i and contributes to the foundation of knowledge of what it means to be a Hawaiian. Nani explained:

...when they leave Hawai'i and they go away to school on the mainland, all of a sudden, people think they are Hawaiian. And I don't like the thought of them leaving here without

being given a foundation, foundation on knowledge of what it means to be a Hawaiian.

Aaron shared the importance of developing cultural perspective through hula stating: "You have to understand it from a cultural sense. How would our kūpuna who wrote this understand it? Because once you take the Hawaiian-ness out of that understanding, you don't have hula anymore." Developing different perspectives provides "...a different way of looking at it and just being open to those different cultural perspective makes you open to different perspectives in general."

Understanding Hawaiian perspective, building a foundation of knowledge, fostering aloha, empowering the Hawaiian voice, and nurturing a connection to the environmental community are ways to encompass mauli ola Hawai'i. Building mauli ola Hawai'i brings fullness to life, represented by hōpoe ka lehua (fully developed lehua). The Holokū Pageant supports growth of this fashion, facilitating a sense of personal and community well-being.

### **Part 3: Summary**

The fourth chapter provided several layers of data analysis. The first layer included a within-case analysis describing the key themes from participants' mo'olelo of the Holokū Pageant. Each case study represented a branch (lālā) of the 'ōhi'a lehua, possessing a distinct shape and form. As each branch broadened and fastened together, it unified creating a trunk (kumu). This stage of growth represented the cross case analysis, offering four overarching themes across all participants in this study. Those themes included: building belonging, nurturing pilina, develop aloha, and foster a sense of Hawai'i. Lastly, a thematic synthesis identified four emergent meanings of the overarching themes distinguished from the cross-case analysis. The emergent meanings included: Punahou School embracing learning grounded in Hawaiian language and culture, Hawaiian participants cultivating their Native Hawaiian identity, Non-

Hawaiian participants developing appreciation and understanding of Hawai‘i, and supporting mauli ola Hawai‘i. In the next chapter the study's findings are used to explore implications, limitations and reflections of the research.

## CHAPTER 5: IMPLICATIONS

A he kumu pa‘a hina ‘ole e--A firm trunk, that will not fall  
E ho‘oulu mai, e ho‘oulu mai, e ho‘oulu mai a ulu maila ē--Inspire, inspire, inspire until  
inspiration alights  
A he leo wale nō ē--My intention is given voice

-Taupouri Tangaro, Noa

*The rain provides the sustenance for the ‘ōhi‘a lehua to grow and mature into a stable kumu. The lau are scattered along the branches (lālā), stretching into the trunk of the ‘ōhi‘a lehua. As the kumu elongates, its roots sink into the ground, creating an unwavering tree. In this final phase of growth, the study's findings are utilized to unearth the limitations, implications, and epiphanies of this research. This chapter reveals the beauty and strength of the ‘ōhi‘a lehua, enriched by mo‘olelo, mo‘okū‘auhau, and mauli ola Hawai‘i.*

This study's primary objectives were to uncover the impacts of Punahou School's Holokū Pageant on participants' connection to Hawai‘i and explore implications of leadership as practitioner. Use of the stages of plant growth fostered cultural alignment as indigenous research approaches embedded in Hawaiian cultural values and practices were employed in its methodology, data collection, and thematic analysis. This study utilized indigenous research design, that included mo‘okū‘auhau and mo‘olelo to explore experiences in the Holokū Pageant creating connection and meaning. The voices and mo‘olelo of the participants provided clarity and strength, informing the inquiry of the impacts of the program. Additionally, using my own mo‘olelo to reflect and inform the research process provided deeper understanding and commitment to the purpose of this study and to my development as a practitioner researcher. From the mo‘olelo, four overarching themes emerged: building belonging, fostering pilina, developing aloha, and enriching a sense of Hawai‘i. A thematic synthesis further highlighted emergent meanings of the overarching themes including: 1) Punahou School's shift towards

learning grounded in Hawaiian language and culture; 2) Native Hawaiian participants cultivating their Native Hawaiian identity; 3) Non-Hawaiian participants developing appreciation and understanding of Hawai‘i; 4) Participants articulating a sense of personal and community well-being as a process of understanding and fostering mauli ola Hawai‘i.

## **Limitations**

Due to the limitations of this study, the findings were interpreted with care. As a qualitative study, this research is not generalizable to a larger population. Shield (2007) explains that qualitative case studies account for varying epistemologies, ideologies, and methodologies, acknowledging that there is complexity to the findings (as cited in Merriam, 2009, p. 52). Merriam (2009) identifies that "in qualitative research, a single case or small, nonrandom, purposeful sample is selected precisely because the researcher wishes to understand the particular depth, not to find out what is generally true of the many" (p. 224). Findings from this qualitative study can instead "transfer or generalize to similar situations subsequently encountered" (Merriam, 2009, p.225).

This study focused on collecting and analyzing the perspectives of past Holokū Pageant participants. Instead of interviewing the entire list of Holokū stakeholders (e.g. Punahou School's faculty, Punahou School's staff, Punahou School's administration, current students, parents, etc.), the intent of this study was to examine the impact of this event on the lives of those who, as students, participated in it. This study examined the voices of the very participants who have experienced and in many ways, "lived" this phenomenon. Their powerful mo‘olelo offered a depth of understanding that other stakeholders may, as holders of their own lived experience, are different from those who participated as students. While future research may uncover these other experiences, the focus of this research was on past participants.

Finally, participants in this study communicated their understanding of how the Holokū Pageant developed their connection to Hawai‘i. However, this research does not address other contributing factors—for example, taking Hawaiian history or language while a student—that may have influenced their connection. Additionally, participants' experiences are limited to their recollections as adults. There is a time-lapse effect occurring, especially when the participant has graduated many years before and specific details give way to generalized feelings and remembrances. Thus, the timeframe between this research and experiencing the phenomenon may be a limiting factor.

### **Epiphanies of Future Research and Practice of the Holokū Pageant**

The wealth and quality of this study's findings offer important insight into programmatic refinement and personal growth as practitioner leader of the Holokū Pageant. The data provided evidence of specific qualities and practices that enhanced participants' connection to Hawai‘i. This research also gleaned deeper insight into how a Hawaiian focused cultural program promotes mauli ola Hawai‘i and contributes to the larger context of community health and well-being. Participants conveyed rich mo‘olelo that fostered understanding and value of the program and provided knowledge to bolster the capacity of learning. This study is the first step to future research.

One epiphany I had in this research involved clarity of how the Holokū Pageant impacts the Punahou School Community. The Holokū Pageant is a microcosm within a larger community, therefore exploring perspectives and experiences of various stakeholder groups will build diversity. Information gathered from Punahou School's faculty/staff, school administration, parents, Holokū Pageant adult instructors, alumni, and current participants will expound upon the findings of this study.

A second epiphany regarding this research involved collaborative work in the Punahou community. Several participants in this study alluded to building collaboration in their mo‘olelo. Alex suggested, "...we talk about what does education look like in the future. How do we engage kids? Do you have a very geographically aware curriculum whether it'd be in the sciences, social studies or whatnot, where Hawaiian culture can play a much bigger part." The Holokū Pageant can become part of larger educational discussions at Punahou and explore how Hawaiian culture can enhance learning. Reid explained, "...get people to have experience of the culture and that culture is not something in addition or to compete with those other things but everybody has a cultural perspective, you can see how Math plugs into this, Science plugs into this, politics, health, psychology, everything." Beyond participating in broader discussions of culture in education, Lia questioned collaboration with the Hawaiian studies programming:

...but that's the Hawaiian studies programming that needs to embrace the May Day and the Holokū Pageant as part of the overall curriculum? Yeah, it's a piece of it. It's a big piece of it. Because you're driving home, what they're teaching down there, there has to be collaboration between all.

Wes discussed integrating the Holokū Pageant into the curriculum: "...it would be cool if Holokū wasn't such a separate thing from the curriculum. It would be nice if all of the Hawaiian classes are part of this concerted effort." Wes continued to explain his idea: "Say a week after the end of Holokū you come up with a theme for the next Holokū. What if you teach all of the Hawaiiana curriculums towards that? Everything has to do with this theme. Everything is themed together."

Alex shared a similar thought:

The idea of creating a theme for the Holokū which is maybe a place like Pohakuloa and having the 4th grade trip to the Big Island go visit and then maybe have a curricular unit to

create context around that. Maybe that's looked at in the 4<sup>th</sup> grade and the 7<sup>th</sup> grade and the 10<sup>th</sup> grade. So that all of a sudden when they come and hear the song, multiple grade levels are kind of aware of the context.

Developing opportunities to integrate cultural learning K-12 fosters continuity and provides what Alex describes as "a more holistic Hawai'i centric way of looking at education."

Creating program strategies that address the four overarching themes--building belonging, fostering pilina, developing aloha, and enriching a sense of Hawai'i—is another epiphany from this research. Future work outlining strategies, outcomes, and mindsets grounded in Hawai'i can provide the foundation for a framework for the Holokū Pageant. Reid shared, "emphasizing the way that the culture is a grounding matrix that gives purpose and meaning and function to everything else." The outcomes outlined in the framework can be used to strengthen cultural learning in other environments and the school can look for ways to apply the competencies in everyday practice.

The last program epiphany of this research involved an advisory board. The Holokū Pageant could benefit from creating an advisory board that includes all stakeholder groups along with cultural and content specialists. This group can establish an intimate community aimed at ensuring that this program is realistic and sustainable. This board could guide program refinement and improvement by facilitating resources and building capacity.

### **Epiphanies of a Practitioner Researcher**

As my doctoral journey nears the end, I must circle back to the initial intent of this research, exploring my growth as a practitioner leader in the Holokū Pageant. Reflecting on this research has bolstered powerful learning and deepened understanding of myself. Meyer (2003) states: "If knowledge is power then understanding is liberation." My journey as practitioner

leader of the Holokū Pageant is also intertwined with my sister. As Co-Directors, we have encountered successes and barriers together rendering her mo‘olelo vital to my reflection and growth as a kumu. This next phase integrates narratives my sister, Leilehua, has shared in a reflective conversation of our current work in the Holokū Pageant.

### **From a Place of Indigeneity**

Although partially self-imposed, I learned to develop multiple identities; my identity as a Hawaiian and that of a successful Punahou student, the latter of which conformed to the school's view of education that prioritized academics and Western pedagogy. Hula and the Hawaiian values I embraced at home were only illuminated during the few short months of the Holokū Pageant. Leilehua acknowledged similar feelings as a student in Punahou:

As a Hawaiian child, this program meant the world to me because it felt like home. So even though we were in this Christian based education, the Holokū Pageant and May Day programs grounded me. It provided me this passion that felt like home because this is what my home felt like with Hawaiian music and dance and values. It was comfortable. It made me feel good and confident.

Returning back to Punahou with my sister as Co-Director of the Holokū Pageant and Hawaiian Arts Program has been challenging yet enlightening. In conjunction with my journey as a doctoral student and practitioner leader, I have emerged with greater purpose and passion. It has reawakened my dormant indigeneity and realigned the balance of my identity. I recognize that my Hawaiian identity is not separate. The nuances and diversity of experiences and values as a Native Hawaiian are constant throughout all aspects of my existence. Also, as I bring my values, experiences, and my perspective into the Holokū Pageant space, I see diversity in a more authentic and genuine manner.

With an understanding of the impact of our early experiences, we are better able to hear the message of diversity and to handle differences, not as barriers to communication and understanding, but as differences in experience and perspective that can result in more informed discussions. The opportunity to share rather than to hide one's true self is a way to open communication rather than to stifle it (Baum, 2013, p. 93)

Strengthening self also surfaced in Leilehua's expressions: "I hope we are doing that for others...providing a way to find yourself, a way to be comfortable, a way to explore your passions, and learn things that you may know or may want to know more about." She continued: "Our job is to continue it and provide those opportunities for those students who are attending Punahou now. Yes they may be Hawaiian or may not be; it doesn't matter. It's just providing an opportunity for the students."

Participants in this study offered inspiring insight, helping to ground my leadership practices as a Native Hawaiian practitioner. One of the participants, Nani, reminded me that I am worthy: "offer your voice, it's always enough. You are always enough." She also illuminated the strength of connection to ancestors:

It's a very clear path; it's knowing where you're from, and what is expected of you, and what is the right thing to do, and you don't have to ask. You don't have to ask what the right thing to do is because all those people come with you and you can just hear them in your head. So it's not really a question because they've given it to you already. They've given you that answer.

Aaron shared the importance of understanding my position as a Native Hawaiian along a continuum: "Hawaiian culture isn't dead. It's not a museum. It's living and you're a part of it."

While Dane expressed the importance of living the Hawaiian values, "...it's living it and it's learning it through living." Inspired by their words, I have come to realize a responsibility to lead from a place of indigeneity. Leilehua reminded me that this "...is what our family taught us and wants us to do....and at the end of the day, we have a responsibility to those who have come before us. We have a responsibility to each other, and we have a responsibility to the children."

My voice has surfaced as a result of this research and the process of earning a doctorate degree. The participants in this study have offered their precious gift of their voice to uplift and amplify my own journey as practitioner researcher. Their voices enhanced my journey to a place of indigeneity as their words seeped into the deep roots of the 'ōhi'a lehua bolstering, a firm trunk that will not fall (a he kumu pa'a hina 'ole e).

### **Cultivating a Legacy of Leadership**

The participants in this study expressed valuable insight about my 'ohana's work at Punahou. Their mo'olelo have reminded me that my family's legacy of leadership is important and valuable. Leilehua reflected about this: "We have a Punahou community that has embraced us. Embracing the legacy that we come from is great; for them to open up their arms and bring us in and show us the ropes." Being part of a family legacy at Punahou also comes with challenges as we are often compared to our predecessors. Leilehua conveyed in our reflective conversation that it's "...about honoring and respecting something that was given to us." During our first few years as Co-Directors we tried to maintain a fifty year-long school tradition, while finding ways to improve the Holokū Pageant as we built our own imprint in the Punahou community. We made changes to the Holokū Pageant, seeking to transform the program into an integrated educational experience for students, faculty, and audience. We used hula and music to share mo'olelo such as: the legend of Ka Punahou, the evolution of Hawaiian music, and the rich

origins of Waikīkī. We viewed the Holokū Pageant as a vehicle for learning and integrating the community. We incorporated Punahou Hawaiian language students into the program, offered hands-on experiences for students like lei making and fieldtrips, and also brought in specialized practitioners as guests. Yet, our work to advance the Holokū Pageant remained challenging, as some individuals viewed the program changes as negative and others as positive. Ultimately, the difficulty lies in navigating a balance of mo'okū'auhau amidst the constant need to progress with the educational practices of the school. Despite those difficulties, I am inspired to cultivate a legacy of leadership that honors and illuminates core characteristics and practices attributed to the success of my 'ohana.

This research has also gifted me a new perspective about the unique and special leadership my 'ohana has held at Punahou. The participants in this study offered valuable insight into strengthen my understanding of the educational legacy my Grandfather, Grandmother, Uncle Dave, Uncle Pal and mother have afforded at Punahou. Reid acknowledged that "...being a part of a legacy and a tradition that has been stewarded by a single family for generations...it's an honor..." In another way, my Uncle Dave was the visionary for Holokū, Lia shared that "...he did that with Uppa and Ma. Their spirit was always there. It was family, but it was Punahou family." Likewise, Wes shared valuable insight about my mother's leadership:

Auntie Hattie, did it by taking people to dinner and helping them out and talking to them. She didn't tell them to act a certain way. She just acted a certain way towards them. And that's how it has to be done. Everybody has to be submerged in this giant blob of love. That's just how I hope Punahou can be. And Holokū still holds those things true. And Holokū feels like how I want the entirety of Punahou to feel.

Reid also describe similar feelings about the deep aloha my mother held as a leader:

And remembering Auntie Hattie knew all of this. She lived this, it's also in her genealogy and no doubt as you know, to keep the Holokū program alive here is a struggle and shouldn't be because it's so celebrated and so beloved but there's enough people who don't value it. Your family had to actively be the vanguard of it. I know you know that you had to be 'onipa'a about it but at the same time, she never let that color her experience or the way she treated anybody. It was always with an attitude of inclusivity, of enveloping everybody and it was rigorous like I said. It wasn't like I'm going to put up with whatever you give me. It's like no, no, no. This is how we do it. You're going to step into a Hawaiian space, this is how we're going to act but you're all welcome to come.

My Uncle Dave, Uncle Pal and my mother were sucessful Native Hawaiian educational leaders, steadfast in the face of adversity, empowering others to embrace Hawai'i. They were "lehua" (warriors), forwarding mo'olelo, mo'okū'auhau, and mauli ola Hawai'i.

I realize now that my Hawaiian identity as connected to how others have grown through experiencing Holokū is critical to my growing leadership. Legacy as part of an applied critical leadership, is a "strength-based model of leadership practice where educational leaders consider the social context of their educational communities and empower individual members of these communities based on the educational leaders' identities (i.e., subjectivity, biases, assumptions, race, class, gender and traditions)" (Santamaria & Santamaria, 2012, p. 5). It is important for me to go beyond simply teaching or leading; I realize now that I must through this wonderful event called Holokū, empower and encourage others to embrace the beauty of this place we call home—Hawai'i. Also, I must strike a balance between a leadership style that maintains the essence of knowledge through mo'okū'auhau while advancing eduational practices that are necessary to my success as practitioner leader. Utilizing the aforementioned practices gleaned

from my ‘ohana such as, embodying aloha, maintaining rigor, sharing an attitude of inclusivity, exemplifying humbleness, and being a steward of Hawai‘i will nurture a leadership legacy that my sister I share.

### **Fostering Mauli Ola Hawai‘i**

I have come to also see that purposefully integrating my Hawaiian identity (values and practices) and mo‘okū‘auhau into my work yields great benefits for the students and community that I serve. Encouraging students to explore their identities and find their voices creates purpose for in learning and growing for each individual. This is part of a reflective process aimed at developing in Holokū participants an awareness and understanding of cultural interdependence that makes Hawai‘i and Punahou uniquely special and valuable.

The Holokū Pageant is layered with opportunities to develop awareness, understanding, and well-being. Leilehua shared,: "We want to provide a home physically, emotionally, and spiritually so that they are as a whole." She continued to describe our work: "...creating a safe place, a fun place, but able to learn" where there is "Smiling and laughing and loving and enjoying people's company. That's really what the program instills. I think that is why people come back." I realized that this safe home we have created helps participants strengthen their well-being, their mauli ola Hawai‘i:

I am physically touching them and molding their bodies, or how they bend, or how they stand or even how they look. You're molding them on such a personal level, that you don't always get in a normal classroom. You know, you aren't a student sitting at a desk.

In those intimate experiences, I elaborated:

You're not going to remember a worksheet that a teacher puts in front of you. You're not going to remember the math equation that was on the board. But you're going to

remember that dance you did, your senior year when you were dancing in couples. You're going to remember who you danced with. You're going to remember what you wore. You're going to remember the feeling and the smells of Holokū when you were there. And those are the kinds of experiences that I feel like shape your identity here...being part of Hawai'i.

This journey as practitioner and leader expanded my understanding of the power of the Holokū Pageant. It provides stakeholders a nurturing space to foster spirituality, behaviors, and knowledge grounded in Hawai'i. Leilehua shared:

You don't have to be the best of the best. We take them when they don't know anything. With Holokū, come how you are...who you are. All we ask is that you have a good attitude, be respectful, and try your best. I don't think there are many things on campus that do that. That's why we have people that want to come back and give. It is a great community feeling that we build. And we hope that it's contagious. And we hope that it not just survives here on campus with our program, but really a mindset for the community and the world ultimately.

The significance of this mauli ola Hawai'i learning environment can be found in the voices of its participants: "...It's about the journey of those kids..." and that "...It's all for the health of everybody." Instead of being "driven by divisiveness," as one participant shared, Punahou needs to create, "a more healthy sustainable community here and a more joyful community." "If we can show people that Hawai'i actually enhances everybody's life who's in Hawai'i...," then "...whether you decide to stay here and go to UH or go to the mainland, you impact Hawai'i with your time and talent."

I have also come to the realization that as a practitioner leader and most importantly a teacher, I am committed to critiquing dominant views, constructing counter-narratives, analyzing experiences of marginalized people and questioning issues of access and policy in the educational realm. Palmer (1997) shares:

Teaching, like any truly human activity, emerges from one's inwardness, for better or worse. As I teach, I project the condition of my soul onto my students, my subject, and our way of being together. The entanglements I experience in the classroom are often no more or less than the convolutions of my inner life. Viewed from this angle, teaching holds a mirror to the soul. If I am willing to look in that mirror, and not run from what I see, I have a chance to gain self-knowledge and knowing myself is as crucial to good teaching as knowing my students and my subject, (p. 15).

The rich mo‘olelo participants shared in this research promoted a deeper understanding of the learning experiences of those who participated in the Holokū Pageant—both Hawaiians and Non-Hawaiians alike. This study has also provided me with essential insights about growth and self-actualization as educator, leader, practitioner, and researcher. Exploring the depths of my own mo‘olelo and mo‘okū‘auhau gifted me a renewed sense of personal and professional purpose. I am inspired to revitalize my indigeneity, cultivate a legacy of leadership and foster mauli ola Hawai‘i. A he kumu pa‘a hina ‘ole e. I have developed into a beautiful and strong ‘ōhi‘a lehua—like that of my ‘ohana who have walked this path before my sister and I. We are now, like them, rooted firmly in our ‘āina, mo‘olelo, mo‘okū‘auhau, and the mauli ola Hawai‘i of Punahou’s Holokū Pageant.

### **Personal Epiphanies**

My mother and father had two names planned for me, either David Pa‘alani or Kamaka

Judd. They were very excited to welcome a beautiful baby boy into the world, but upon delivery they were quite surprised to find that I was actually a girl. They instead named me Lauli‘a Hart Keolaokalani Phillips, after several strong female figures in the ‘ohana. Lauli‘a, meaning many desires, was my paternal grandmother's name and my middle name, Hart, was the maiden name of my maternal great grandmother. My mother also gave me the name Keolaokalani, meaning the life of the heaven. Every time my mother shared this story, we would have a good laugh together. I found it so funny that she thought I was a boy for her entire pregnancy!

I was taught that names were very important to Native Hawaiians because individuals would actualize the unique characteristics, meaning, and spirit that the name carried. Any name given to a child was prayed upon so that negative attachments were removed, making the name free and open. My Kumu, Aunty Lehua Hulihe‘e, helped guide me through this process before my son was born. Had my mother still been alive she would have gone through a similar process to name my son; however she passed away three weeks shy of my son's birth. I was so grateful that Aunty Lehua stepped in to help during a time of grieving and joy. On August 9, 2010, my beautiful son, Kamakaokaleilehua Judd Ah Wong, was born. I dreamt of using the same name my mother intended for me years ago, but I also wanted to honor my mother. Thus his name Kamakaokaleilehu transpired, meaning the descendant or favorite of Leilehua. Two years later, my daughter entered the world and I named her, Keolaokalani—the same name my mother gifted me. Their names were so important because it solidified their connection to my mother, grandmother, sister, and myself. It also served as a reminder of their maoli and relationship to kūpuna, ali‘i, āina, and akua. The name Leilehua binds us together as ‘ohana and we are interwoven together as a beautiful lei. Pukui (1964) shares:

A lei, among other things, signified the encompassing love of family...To a Hawaiian the

word lei means many things. A lei is a baby, dearly loved. A lei lovingly remembered by those who reared the baby to adulthood-parents, grandparents, uncles, aunts. Other senior relatives, and those close to the child. A lei is a sweetheart, and hence another reason for having so many songs about loving and cherishing a lei. It is a wife and a husband also, for that is what sweethearts often become do they not? A lei is a chanted poem or song accompanying a flower lei that is given to a person esteemed, especially an ali'i (chief, chiefess, king, queen, noble). When the lei of flowers withered and was discarded, the lei of poetry remained always as a reminder of a happy occasion" (Pukui, 1964, p. 105).

As my doctoral journey nears an end, I offer a "lei" for my 'ohana. This lei (poem/song) illuminates the epiphanies of my research that I hope will inspire my children (ku'u lei), as they embark on their own journeys of growth.

Figure 5. Lei No Leilehua (Song for Leilehua)

### **Lei No Leilehua (Song for Leilehua)**

Pāwehi mai nā lehua	<i>The lehua are honored and adorned</i>
I ka ua Tuahine o Mānoa	<i>Embraced by the Tuahine rain of Mānoa</i>
Ua mau ke aloha	<i>Love is constant</i>
No nā kau a kau	<i>From season to season</i>
Kū i ka pono	<i>Stand for righteousness</i>
Nā mamo aloha o Hawai'i	<i>Beloved descendants of Hawai'i</i>
'Imi na'auao	<i>Seek knowledge</i>
Me ka na'au ha'aha'a	<i>With humble hearts</i>
Hāpai i nā leo me ka ha'aheo	<i>Lift the voices with pride</i>
I kō kākou kulāwi	<i>To our native land</i>
Ho'oulu lāhui	<i>Increase and protect the nation</i>
A mālama mau iā Hawai'i	<i>And preserve Hawai'i</i>
Ha'ina 'ia mai ana ka puana	<i>This ends my story</i>
No ku'u Leilehua	<i>For my dear Leilehua</i>
Lei 'ia me ke aloha	<i>Worn with love</i>
No nā kau a kau	<i>From season to season</i>

## **Paukū 1: Lei No Leilehua**

Pāwehi mai nā lehua	<i>The lehua are honored and adorned</i>
I ka ua Tuahine o Mānoa	<i>Embraced by the Tuahine rain of Mānoa</i>
Ua mau ke aloha	<i>Love is constant</i>
No nā kau a kau	<i>From season to season</i>

It was an honor and privilege to research the Holokū Pageant. It gave me the opportunity to reflect deeply about the program, myself, and my ‘ohana. I realize how blessed I am to have strong examples of educator practitioners who were patient, kind, and generous. I pay tribute to the lehua of Mānoa for their plentiful gifts and ceaseless love.

## **Paukū 2: Lei No Leilehua**

Kū i ka pono	<i>Stand for righteousness</i>
Nā mamo aloha o Hawai‘i	<i>Beloved descendants of Hawai‘i</i>
‘Imi na‘auao	<i>Seek knowledge</i>
Me ka na‘au ha‘aha‘a	<i>with humble hearts</i>

I stand firmly in knowing that I am where I need to be, when I need to be. The convergence of people, places, and circumstance in this dissertation journey is no mistake. I have been guided, uplifted, challenged, pushed, and supported by various forces, mortal and spiritual. My experiences and insights of this research are influenced by the mana (spiritual power) of the ‘āina, akua, and kūpuna. Acknowledging, accepting, and believing in this convergence is the epitome of mo‘okū‘auhau as methodology. I honor the "spiritual continuity" present in this journey, encapsulated in my na‘au, na‘auao, and hō‘ailona. (Meyer, 2001). I trust that I am a descendant of Hawai‘i— influenced by the people and places around me. Thus, my journey of self-discovery is "our" journey, for this kind of transformation is not done in solitary.

This research journey is about self, others, and the wider community. It is a mo‘olelo of self-discovery, others embracing Hawaiian culture, the Holokū Pageant, Punahou School, and education in Hawai‘i. The epiphanies of this study are interlinked, influencing and informing each realm. Coming to understand myself as Native Hawaiian practitioner leader directly affects how I approach and apply purpose and practice in the Holokū Pageant. More importantly, this shift in practice is part of the larger dialogue and movement of culturally responsive pedagogy, specifically Hawaiian culture-based education at Punahou School and other educational institutions across the state. Ultimately, "Hawaiian education is not something in relation to a western norm, but something we must define in relation to our own understanding of ourselves, our past, and our potential (Meyer, 2001, p. 146). This research has gifted me with na‘auao (learning, knowledge, wisdom), with layers and nuances that will continue to unfold as time progresses. This knowledge guides me in my endeavors, goals, and life path. I encourage others to ‘imi na‘auao—seek their own understanding of this research and discover their purpose and passion in life.

### **Paukū 3: Lei No Leilehua**

Hāpai i nā leo me ka ha‘aheo	<i>Lift the voices with pride</i>
I kō kākou kulāiwi	<i>To our native land</i>
Ho‘oulu lāhui	<i>Increase and protect the nation</i>
A mālama mau iā Hawai‘i	<i>And preserve Hawai‘i</i>

I have let others tell my story for far too long. I have refrained from speaking out, thinking that my words would not be heard. I would often tell myself, "It's not worth your breath." However, this dissertation journey has reassured me that my words are meaningful and important. There is power in thought and words: "...thought creates and intentions shapes the

observable world..." (Meyer, 2001, p. 222). The mo‘olelo in this study paint a beautiful and rich picture of living and learning in Hawai‘i. The thoughts and words captured in the mo‘olelo create valuable intentions that empower Native Hawaiians and preserve our precious home—Hawai‘i.

#### **Paukū 4: Lei No Leilehua**

Ha‘ina ‘ia mai ana ka puana	<i>This ends my song</i>
No ku‘u Leilehua	<i>For my dear Leilehua</i>
Lei ‘ia me ke aloha	<i>Worn with love</i>
No nā kau a kau	<i>From season to season</i>

I am honored and blessed to be a descendant of Leilehua. My ‘ohana is bound together in a lei, encompassed with love. I hope this "lei" inspires my children and reminds them of how important and loved they are.

## **APPENDENCIES**

### **Appendix A: Participant Demographic Form**

Date	
First Name	
Last Name	
Gender	
Ethnicity/Ethnicities	
Year graduated from Punahou	
Number of years participated in the Holokū Pageant	
Role in the Holokū Pageant	

## **Appendix B: Recruitment Letter**

Aloha,

My name is Lauli'a Ah Wong and I am a doctoral student in the College of Education at the University of Hawai'i at Mānoa. I am conducting research to examine Punahou School's Holokū Pageant and the role it plays in shaping participants' connection to Hawai'i. I am inviting you to participate in this study because you are a graduate of Punahou School who has participated in the Holokū Pageant.

Participation will include an individual interview. If you agree to participate your total time commitment will be between 1 and 2 hours. Participation is completely voluntary and your answers will be anonymous.

If you have any questions, or would like to participate in the research, I can be reached by email at [laulia@hawaii.edu](mailto:laulia@hawaii.edu) or by phone at (808) 330-4881.

Mahalo,

Lauli'a Ah Wong

## **Appendix C: Consent Form**

### **University of Hawai‘i Mānoa College of Education**

Researcher: Lauli‘a Ah Wong

Advisor: Dr. Lori Ideta

Committee Members: Dr. Walter Kahumoku and Dr. Paris Priore-Kim

### **Agreement to Participate**

#### **UH Mānoa, College of Education, Doctorate in Educational Practice Dissertation: The Holokū Pageant: Connecting Person to Place**

Aloha mai. I am a doctoral student in the College of Education at the University of Hawai‘i at Mānoa and am conducting a research study to examine Punahou School’s Holokū Pageant and the role it plays in shaping participants’ connection to Hawai‘i. I am inviting you to participate in this study because your experiences can provide valuable information to inform current and future program practices.

**Activities and Time Commitment:** If you agree to participate, you will be interviewed individually. Interviews will last between 75-90 minutes and will be audio recorded with your permission so that it may be transcribed and analyzed later. The discussions will be informal; think of this as a time to share and talk story about your experiences in the Holokū Pageant.

**Benefits and Risks:** While you will receive no direct benefit from participating in this study, your participation is meaningful and will contribute to a better understanding of how your experiences in the Holokū Pageant have impacted your connection to Hawai‘i. There is little to no risk to you in participating in this project. If at any time during the interviews you are uncomfortable with any questions, we will skip the question, or take a break, or stop the interview, or you may choose to withdraw from the study.

**Confidentiality and Privacy:** During this research project, all data from the interviews will be kept in a secured location. Only we will have access to this data, although legal authorized agencies, including the University of Hawai‘i Human Studies Program, have the right to review the research records.

After the interviews are transcribed, audio recordings will be destroyed. No names or other personally identifiable information will be used in this research project. You will be provided a copy of the transcript for review, edit, and/or comment.

**Voluntary Participation:** Participation in this research study is voluntary. You can choose freely to participate or not. In addition, at any point during this project, you can withdraw without any penalty or loss.

**Questions:** If you have any questions about this project, please contact me by phone or email:  
Lauli'a Ah Wong (808) 330-4881 [laulia@hawaii.edu](mailto:laulia@hawaii.edu).

You may also contact my advisor Dr. Lori Idetu at [ideta@hawaii.edu](mailto:ideta@hawaii.edu) or my committee members Dr. Walter Kahumoku at [wakahumo@ksbe.edu](mailto:wakahumo@ksbe.edu) and Dr. Paris Priore-Kim [ppriore-kim@punahou.edu](mailto:ppriore-kim@punahou.edu). If you have any questions about your rights as a research participant, in this project, you can contact the University of Hawai'i, Human Studies Program, by phone at (808) 956-5007 or by email at [uhirb@hawaii.edu](mailto:uhirb@hawaii.edu).

If you agree to participate in this project, please complete the bottom portion of this form. A copy of this consent form will be provided for your records.

Mahalo,

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Signature for Consent:

I agree to participate in the research project entitled, The Holokū Pageant: Connecting Person to Place. I understand that I am can withdraw from participating in this project at any time by notifying the researchers.

Your Name (Print): \_\_\_\_\_

Your Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Please check the box below to consent to audio recording of individual interviews. Audio recordings will be destroyed after transcription is completed.  I allow audio recordings of my individual interview.

## **Appendix D: Interview Questions**

1. What was your role/purpose in the Holokū Pageant?
2. Describe your experience in the Holokū Pageant?
3. How did the Holokū Pageant impact you as a student at Punahou School?
4. What elements or values from the Holokū Pageant have impacted you as an adult?
5. How did the Holokū Pageant impact your connection to Hawai‘i?
6. Some of the goals of the Holokū Pageant are to enhance cultural perspective and develop a greater sense of self-awareness of living in Hawai‘i. Did the Holokū Pageant impact you in this way? Please explain why or why not.

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