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Kûkulu Kauhale o Limaloa:
A Kanaka Maoli Culture Based Approach
To Education Through Visual Studies

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A thesis submitted in fulfillment of the requirements of the Degree of
Doctor of Education

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Dedication

This thesis is dedicated to my children
John Kaleimakali'i Thornton Clark and
Ruby Kalâhikiola Amelia Clark

Acknowledgements

ʻAʻohe pilo uku

Even a small gift is appreciated

This thesis contributes to the collective efforts of many individuals and groups who have long been engaged in the struggle to revive the form and function of Kanaka Maoli visual culture within the political and social context of Hawaii's occupied and colonized space. This effort, however small, joins with other movements both indigenous and non indigenous alike that strive to counter oppression, colonization and marginalization of indigenous culture, knowledge and society throughout the Pacific and the world.

In Hawaii, the struggle to introduce and engage Kanaka Maoli visual culture and image making within an educational context has long been led by artists Imaikalani Kalahahele, Kauka DeSilva, Hali'imaile Andrade, April Hokulani Drexel, Kapulani Landgraf, Chuck Souza, Meleana Aluli Meyer, Ka'ili Chun, Kawai A'ona-Ueoka, Carl Ka'aila'au Pao, Alike McNicol and others. I wish to acknowledge their vital contribution over many years to the ongoing effort to create space for Kanaka Maoli Visual Culture Studies within the academic settings in Hawaii. Their struggles, undertaken against great odds, unacknowledged and at great personal and professional risk, have contributed to the incremental advancement of Kanaka Maoli contemporary culture through the Arts. To them I extend my sincerest appreciation and admiration for their efforts as well as my deep thanks for their friendship and support through the work of this research.

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The images used within this thesis constitute part of the text. They are a visually explanative feature of the thesis which holds an equal standing to the information contained within the written text. The images presented communicate insights which are inextricably related to the meanings within the text therefore the two elements, text and image, are intended to be complimentary in the communication of information to the reader. For this reason the images within this thesis are not listed and numbered as attachments to the thesis text.

Abstract

Kūkulu Kauhale o Limaloa: A Kanaka Maoli Approach to Education Through Visual Studies

Herman Pi`ikea Clark Jr.

This thesis reports on the outcome of a Kanaka Maoli culture based teacher education class initiated as a research project through the University of Hawaii in the summer of 2004. With the aim to identify and engage pedagogical and curricular approaches derived from the cultural perspectives, values and aspirations of Kanaka Maoli people, this experimental class utilized image making as the principle basis for investigation and the representation of knowledge from a Kanaka Maoli perspective.

This research project set out to actively engage Kanaka Maoli approaches to teaching and knowledge construction so as to describe a viable alternative to National and State mandated education practices in Art Education which have historically overlooked and marginalized indigenous knowledge through the school curriculum in Hawai`i. (Benham & Heck, 1998) Limaloa's Kauhale, an educational model grounded in a Kanaka Maoli cultural metaphor, was developed and applied through this research project as a way of offering students the chance to learn within an educational setting where Kanaka Maoli knowledge, ways of knowing and ways of expressing that knowledge was prioritized as the principle medium of investigation.

The results of student work - images and written journal responses – were examined as a part of this research to identify the principle effects and understandings students identified as the effect of working through the Kanaka Maoli educational setting. The complete work of this thesis identifies from the experiences of students working through the Kauhale Metaphor a set of learning outcomes that arise out of a Kanaka Maoli culture based approach for education through image making.

Prologue

*I ulu no ka lâlâ I ke kumu
The branches grow because of the trunk*

Eia au `O Pi`ikea,

Mai na Pua `ali`i a Hawai`i Nui Kua Uli,

Mai loko mai o Na Ali`i`aimoku o Maui Nui A Kama

Mai ka Pûhaka o Kaulaheanuiokamoku

Ka Niaupio o Kekaulike me Kekuiapoiwa

Mai Keawepoepoe me Kanoena

Hânau ka Mahoe ura o Kame`eiaumoku me Kamanawa,

`O Kame`eiamoku ka mea i loaai ka Lehua kea o Ka`ûpûlehu,

Kû mai o Kepo`okalani, noho me Alapa`i, hânau o Kapelakapuokaka`e,

Kapelakapuokaka`e noho me Kaua â Kûkapu, hânau o Kamakea,

Kamakea noho me Kaleimakali`i, hânau o Ka`ainahunali`ili`i,

Kû mai o Kamakaopiopio a Kaleimakali`i, noho me Paoa,

Paoa mai Kâlia mai, mai Kahiki mai

Mai te Hauraki mai, Mai Te Pito o Te Henua Mai,

Mai Taptapuatea mai,

Kû mai ka `umi kumamamalu, te ura, `O Aulani ke keikamahine

Noho `o Aulani me Kahikiena – Hâ`ena ka lani e

Hânau o Kalaeone, o Kamakaopiopio, o Pi`ikea Makua,

Pi`ikea Makua noho me Iwalani a Keawepo`o`ole

A`u ke kupu nei.

Kû mâkou iho nei,

I mua nei, I hope nei.

For as long as I can remember, my genealogy and family history have played a central role in the shaping of my identity. As a Kanaka Maoli, an indigenous Hawaiian, genealogical histories were customarily recorded within the lines of Ko`ihonua or genealogical orations. Within the complex compositions of Ko`ihonua, an individual was connected to a family heritage which identified them with lands and communities.

The Ko`ihonua, or genealogy chant that I began this thesis locates me within the ancient bloodlines of the islands of Maui and Hawaii. My name, Pi`ikea, a name which my father and I share, reveals the specific line of genealogical descent to which we belong. Pi`ikea was the daughter of Pi`ilani, an ancient paramount chief of Maui for which that island continues to be remembered. In her time, Pi`ikea was aligned in marriage to Umi, the paramount chief of the island of Hawaii, as a way of easing generations of warfare between these traditionally adversarial island kingdoms. My Ko`ihonua recounts the names and varied achievements of my ancestors of the land; navigators, warriors, priests and chiefs, who have sustained our family and contributed the course of Hawaii's social and political history through time.

It was my father who first introduced me to my family genealogy as an eleven year old. Although he held a good amount of information about our history, my father rarely spoke of it acknowledging to others in our family that honored role. It was for this reason that I thought it unusual that my father suddenly began to speak to me about our family history. One evening as we drove along the Pali Highway on our way to our home in Nu`uanu Valley, my father began to tell me about the `Âlapa, a division of warriors who served in

the army of Hawaii in the 18th century. The `Ālapa were an unusual development in the culture that emerged during the turbulent centuries of war in Hawaii's history. Through this period, the armies of rival kingdoms across the archipelago were made up of conscripted young men who were organized and lead by fighting chiefs. The kingdom of the island of Hawaii developed a special division within its army called the `Ālapa which was made up exclusively of chiefs. By virtue of their athleticism, prowess in warfare, cultivated intellect and skills for leadership, the `Ālapa were a formidable military asset used to overpower and decimate the front lines of armies who opposed the kingdom of Hawaii. And so it was in 1795 at the Battle of Nu`uanu, among the last of the large scale land battles to be fought in Hawaii, that the `Ālapa were unleashed by Kamehameha to terrible effect against the army of his rival Kalanikupule (Kamakau, 1992). As we drove along the highway through the length of Nu`uanu valley, my father described the events of the battle fought over two centuries ago in vivid detail as though it were unfolding in front of our car that very day. He recalled the action of the `Ālapa with great pride noting their stalwart contribution to victory for Kamehameha and the Kingdom of Hawaii. My father's story ended as our car neared the driveway to our home. Quiet and seemingly lost in thought, my father walked ahead of me to the door of our house and the warm aroma of an evening meal that emanated from just behind it. Just before opening the door, he turned to me and said 'your ancestors served within the ranks of the `Ālapa. Now, knowing that, what contribution will you make to our family and people in your time?' With that said, he opened the door to our home to join my mother and younger brother at the dinner table. Until his death, nearly twenty years later, my father never again spoke to me about the `Ālapa nor the challenge that he put before me that evening.

In retrospect my father's story of the `Ālapa remains one of his most valuable legacies to me as it inspired a lifelong effort to gain a better understanding of my family history and myself in the process. In undertaking to learn the stories and knowledge contained within my genealogy, I have come to recognize a consistent theme which appears across the generations and which marks a special character within my family. That theme has to do with the concept of 'making holes' or creating space through adversity for the betterment of family and people. Over the course of a thousand years of genealogical history that I have been privileged to learn, I have come to realize in the actions and values of family members across generations, a consistent intention to create space through which to advance the interests of both family and people.

There have been several examples from my genealogy of ancestors whose lives exemplified our family characteristic of making space. The first comes from the story of our ancient ancestor Paoa Makua, a priest and navigator from Tahiti who fled a rival's persecution in his homeland to establish his family on the island of Hawaii in the 11th or 12th century. Leaving all that was known, secure and certain in his world, Paoa drew upon his knowledge of navigation to sail his canoe across the unfamiliar expanse of the North Pacific. Braving storms, powerful ocean currents as well as self doubt and a fear of the unknown, Paoa found Hawaii establishing a safe home for his family in Hilo. By virtue of the depth of his way finding knowledge, Paoa Makua made space across the Pacific Ocean which enabled the survival and continuation of his family in Hawaii.

Through the generations of my family following Paoa Makua, there have been numerous stories of chiefs who made space for their king and people through their loyal service. Whether through battle, political maneuver or the prudent management of natural and human resources, my ancestors worked to ensure the survival and continuity of their kingdom, their family and the people they were responsible to.

Two such chiefs from my family line, though having lived in different centuries, each made space for their chief and people through dedicated service. Ho'olae Makua, the 16th century chief of Kauiki fortress in Hana, Maui, was a loyal supporter of Lono A Pi'ilani, the heir to the kingdom of Maui from his father Pi'ilani. A warrior noted for his great strength and benevolent leadership, Ho'olae defended his king against rebellion by Kiha, Lono's ambitious younger brother. Though Kiha had gained the powerful support of rival kingdoms in his rebellion, Ho'olae remained steadfast in his support of Lono despite standing on the losing side of the war. Following a protracted battle, Ho'olae Makua was at last overpowered and killed by rebel forces. Ho'olae's hands, a symbol of his great physical strength and warrior expertise, were removed from his body and given to Kiha as a trophy confirming his victory and the end of his brother's loyalist support. As chief of Hana, Ho'olae managed for the productivity of the land and the peaceful livelihood of the people of the region. In addition to the space that he created in providing to Hana and the Kingdom of Maui under Lono a sustained a balanced continuity, Ho'olae Makua leaves the example of a warrior ethic for fierce loyalty to family, chief and kingdom.

In the 18th century, Kame`eiamoku, one of the sacred twin sons of King Kekaulike of Maui, served as chief of the district of Ka`ûpûlehu in Kona. Kame`eiamoku, along with the number of high ranking chiefs of the Kona coast of Hawaii, supported his nephew Kamehameha in his ascendancy to become the ruler over all the rival kingdoms of Hawaii. When an American merchant ship, associated with an earlier massacre of over one hundred native residents of a coastal village on Maui, anchored off of Ka`ûpûlehu to secure provisions, Kame`eiamoku and his warriors captured the ship and killed all aboard except for a single sailor. The merchant ship along with its surviving crew member was seized and placed under the control of Kame`eiamoku. Obtaining the skills necessary to sail the ship and fire its guns, Kame`eiamoku offered the American vessel – along with a regiment of warriors, to his nephew Kamehameha to use in his campaigns against rival kingdoms. Kame`eiamoku's gift of the captured American ship, along with his continued allegiance to his nephew, shifted the balance of military power during the wars of the late 1700's enabling Kamehameha to become the dominant power over all of the Hawaii kingdoms. In supporting Kamehameha, Kame`eiamoku made space to preserve the political interests of his family line within the new society that emerged under the Kingdom of Hawaii.

Following the establishment of the Kingdom of Hawaii in 1810, the ancient warrior traditions became less relevant to the needs of a changing Kanaka Maoli society. Warfare, for centuries a defining characteristic of Kanaka Maoli culture, ended with the creation of the monarchy of the Kamehameha dynasty. By the latter part of the 1800's, no longer in need of standing armies to defend or expand Kingdom territory, the

monarchy of Hawaii had need only to employ a police force to insure civil safety and a regiment of palace guards to protect the residence of the King. Interestingly enough, it was my ancestor Colonel Sam Nowlien who served as the commander of the Iolani Palace guard under the rule of Queen Lili`uokalani. It was Colonel Sam Nowlien who reluctantly surrendered the Kingdom's military force to the newly formed Republic of Hawaii following the illegal overthrow of the monarchy and Queen. A year after the overthrow, Colonel Sam Nowlien smuggled guns into Hawaii from San Francisco and lead a failed coup to restore the Queen and legitimate government in Hawaii. My ancestor, along with a number of rebel leaders and the Queen were tried and imprisoned for treason by the government of the Republic of Hawaii. Though failing in his attempt, my ancestor Sam Nowlien stands as a historical example of the extent of native resistance to white supremacy and American colonization in Hawaii in the 1890's.

By virtue of this social and cultural shift, the male descendants of chiefly families in Hawaii – traditionally comprising the core of the warrior class – were compelled through this period to find other ways through which to express the aggression and competitive spirit of chiefs and warriors which their culture traditionally defined. With the advent of European and American education and schools in Hawaii came the introduction of western or American sports as part of the modern school curriculum. Kanaka Maoli were quick to learn and engage these new sports as athletic pursuit was a customary feature in the lives of Kanaka Maoli children and young adolescence. Western style athletics provided a medium through which Kanaka Maoli of this period could harness aspects of their athletic or physical character which would have been traditionally applied

to the battlefield. My family, like many Kanaka Maoli families, participated and excelled in western style sport of all types.

Competition through the sport of swimming for example came naturally for Kanaka Maoli whose traditional livelihood and physical enjoyment centered in and on the ocean. My grandmother's first cousin was the famed waterman Duke Paoa Kahanamoku. Duke was Hawaii's first Olympian who earned gold medal honors in swimming at the Stockholm, Antwerp and Paris Olympics. In 1932, at forty two and the end of his competitive career, Duke was part of the U.S. Water Polo team at the Los Angeles Olympic Games. Several of Duke's brothers and generations of athletes from Hawaii since have competed internationally in the sport of swimming and other swimming related events.

It was the sport of Gridiron or American Football that I believe enabled Kanaka Maoli men the greatest opportunity to transcend time and connect with the warrior ethic of their ancestral culture. Football is a physically combative sport which resonates with the violence of ancient battlefields. Like warriors of the past, Football players are selected to the game for their speed, strength, dexterity and willingness to express intense physical aggression against an opponent. By virtue of their general physical attributes and athleticism, Kanaka Maoli, like other Polynesians, are well suited to the requirements of the game of Football.

My grandfather was a noted football player in Hawaii during the years preceding the Second World War. The 1918 Football team at Kamehameha School, a team which my grandfather captained, never lost a contest nor were they ever scored upon. Following his graduation from Kamehameha, my grandfather went on to play the game as a semi professional in a local Hawaii league. Because of his stalwart play, my grandfather earned numerous honors, including an invitation to play in the East West Shriner's Game in California; a first for a player from Hawaii. The East West Shriner's game remains today a prestigious acknowledgment of player excellence in the sport of American Football. Known for his tough play, my grandfather was respected also as a demanding coach who was able to motivate and inspire the best talents and abilities from his players. My father and my uncle James Kalaeone were my grandfather's prodigies. Each were able to complete their college education through athletic scholarships and each successfully pursued professional careers in the U.S. National Football League before returning home to Hawaii. My grandfather, father and uncle were all inducted into the State of Hawaii's Sports Hall of Fame; a sport organization which recognizes Hawaii's most accomplished and revered athletes.

My grandfather, father, and uncle played the sport of American Football played in positions along the front line. In this role, a front line player's only purpose is to attack the defensive formations of an opposing team in order to make holes or space through it. In performing this task, a frontline player enables his team's ball carrier to advance through the created space in order to gain territory and score points. If a lineman is able

to create enough space through the opposition formation, his team will succeed in winning the game. If he fails in this task his team will likewise fail.

Like my father, uncle and grandfather and every member of my family who played the sport of American Football, I played on the front line. While attaining a measure of success as a player, I did not reach the level of accomplishment as a sportsman that my elders did. My challenges lay in other arenas and my father, who understood my nature, released me of any obligation to follow the family tradition to become a Football player allowing me to decide the medium through which my contribution to family and people would be made.

In playing the game of Football as a front line player however, I came to a tangible understanding of the space making ethic that my family for generations have endeavored toward. My life has been shaped and directed by the stories of these ancestors. The following section, the story of my own life, is intended to explain the events, experiences and circumstances that has lead me to this study and the decisions and conclusions made therein.

Eia au o Pi`ikea

I was born in Honolulu, Hawaii in February of 1960. My parents were then living on the island of Moloka`i at the time and had traveled to Honolulu for my birth. Following his retirement from a career as a professional football player, my father worked as a Harbor agent on the island of Moloka`i for Young Brothers, an inter island shipping company in

Hawaii. My mother, who completed a B.S. in Nursing from the University of Hawaii, worked as a Public Health Nurse for the State of Hawaii Department of Health. Despite their very busy work schedules, my parents each contributed to creating a stable and happy environment in our home. During the first few years of my life, my mother took time away from her career to focus on my upbringing. As much as I identified with the strength and athleticism of my father, it was my mother's daily nurturing and influence that shaped much of my personality and outlook as a child.

As a practice within the Kanaka Maoli tradition, first born children were often raised by elders who possessed knowledge that was important to a family heritage. In this way, family knowledge was preserved and passed on to future generations. It must be added that knowledge within a Kanaka Maoli cultural context, was viewed not as a set of skills and understandings that anyone had a right of access to as in the western cultural context. Quite to the contrary, knowledge was held by an elder expert and given to those individuals who possessed the temperament and capacity to ensure its care and proper application. That practice of 'giving' knowledge would have taken place through a holistic process of teaching that would have occurred over the course of a lifetime (Malo, 1951; Pukui, Haertig, & Lee, 1972). First born children were usually looked upon by elders in a family to care for genealogical knowledge as well as other skills and understandings that were vital to the family. I remember that my mother and I would often visit and stay for periods of time with my mother's grandmother Anna Kanaloa Fern at her home in Ka`a`awa, O`ahu. My great grandmother, born in the late 1800's as a citizen of the Kingdom of Hawaii, lived much of her life in the traditional Kanaka Maoli

way. Although witness to incredible changes in society brought about by advances in technology, two world wars and the Americanization of Hawaii, my great grandmother remained steadfast in her quiet adherence to Kanaka Maoli culture and values.

Ka`a`awa

In the valley of Ka`a`awa, my great grandmother was called 'Kanaloa,' the name of one of the four principle Akua or god ancestors in the Polynesian pantheon. Outside the valley, she went by another name. According to tradition, Kanaloa commanded the ocean realm and together with Kane, the creator of the land, sky and forest, opened fresh water springs across the islands of Hawaii. The fact that my great grandmother was referred to as Kanaloa exclusively within the valley of Ka`a`awa suggests that her family carried a chiefly status within the region. My great grandmother married twice in her life and both of her husbands carried the name Kanaloa as well.

Each morning, Honey (the name that my family would call my great grandmother) would get up before the dawn to begin the work of the day. I would often wake up to the sound of her raking leaves from the big Kamani tree in her yard. If the ocean tide was low, my great grandmother would walk along the offshore reef gathering *limu* (edible seaweed) and other ocean delicacies for our evening meal.

My great grandmother lived at Makahonu, the name of her house which was located across the road from the beach at Lae o Ka Oi'o point, a site named for the prized Oi'o fish that frequented the area. Makahonu – the eye of the turtle - was named for a coral

outcrop that could be seen in the ocean offshore that looked like a giant sea turtle.

Honey's family had lived in Ka`a`awa for generations, managing together much of the resources of the land and ocean. Over the years however, land in the valley was gradually 'lost' or sold away to foreign settlers. By the time that I was born, our family had but a few acres in the Valley upon which to live. In the afternoon, after the day's chores were done, Honey would sit under the shade of the plumeria tree in her yard with my mother teaching her how to clean limu or salt he'e for drying. Bored and with nothing more to do, I would sometimes manage the patience to sit long enough to watch them work. It was then that Honey would talk to my mother and me about our family and her life as a young person growing up in the Kingdom of Hawaii. I used to wonder who the Queen was in Honey's stories and where the Kingdom she was talking about had gone. On those afternoons, U.S. Marine Helicopters from the Kaneohe Marine Corp Station would often fly across the valley at Ka`a`awa on training missions for the war in Viet Nam. Like all boys of my age, I was fascinated by helicopters and airplanes which seemed far more interesting than listening to my mother and great grandmother talking over a bucket full of limu. As I excitedly waved at the soldiers in the helicopters flying by, I remember feeling my great grandmother gently tugging the back of my tee shirt, a subtle reminder never to forget that I was first and always a Kanaka Maoli. It was the U.S. Marines in 1893 that deployed an armed battalion in front of Iolani Palace and throughout Honolulu in support the illegal overthrow of the Kingdom of Hawaii. My great grandmother was a girl of 12 at the time yet I think the painful memory of the loss of her Queen and country was recalled each time a Marine helicopter flew over Ka`a`awa.

Honey's elder brother, Uncle Eddie Williams, lived in a house at the other end of our family land. Uncle Eddie was a Kahuna or a traditional healer who would provide for the health and spiritual needs of people who came to call on his services. As a Kahuna, Uncle Eddie must have possessed effective knowledge for healing as he always had an array of patients willing to make the long drive from town to Ka`a`awa to seek his help. On those occasions that he had visitors, I would often sneak into Uncle Eddie's home to watch and listen as he administered prayers and medicines to patients. Uncle Eddie's healing sessions, which often lasted for hours, were conducted entirely in the Kanaka Maoli language. Likewise, whenever my uncle came to visit with Honey, their lively discussions were made entirely in the Kanaka Maoli language which I could not understand. It was this experience that helped me to understand the distinct differences in cultural realities between the elders in my family and the American cultural context in which I was being raised.

New Zealand

In 1965, our family moved from Hawaii to Auckland, New Zealand where my father was promoted to a management position overseeing operations for Young Brother's in New Zealand and Australasia. Our family was provided a home which was located on Paritai drive in the district of Orakei, an affluent suburb of Auckland. Our home as I recall was open and comfortable with a good sized yard to play in and lovely views of the harbor.

Living in New Zealand was a very different experience for my family. Despite the change, our family adjusted to a social and cultural context that was very different than that of our home Hawaii. New Zealand of the 1960's seemed very much an English place to our family with protocols and mannerisms that contrasted the American values that we had come to understand having come from Hawaii. Despite the many contrasts, there were moments, when our family came into contact with Maori people, that New Zealand seemed strangely familiar. This feeling of connection to Maori and other Pacific people, made apparent through my family's life in New Zealand, would remain a consistent facet within our family character long after our return to Hawaii.

I went to school for the first time in New Zealand. As my mother was brought up a Catholic, my parents chose to enroll me at St. Joseph's Catholic School in Orakei. While most of the students came from the wealthy Pakeha families of the surrounding area, St. Joseph's enrolled a few Maori students as well. My memories of St. Joseph's are all happy ones. Beyond learning to read and write, I remember Marmite sandwiches, 'pieklets' and golden syrup, playing rugby, the tap of hailstones hitting the school roof and my teacher, Mother Damien. Mother Damien was a Catholic nun who had taught at the school for many years. Whether for my American accent or unreserved and constant questions about everything, Mother Damien took an interest in me, my learning and well being. I learned to love school much for the nurturing I received from Mother Damien my first teacher.

While I remember having many friends at St. Josephs, my closest friend was a Maori boy who also carried the name Herman. Herman Makoare lived near the Orakei Marae which is today still situated on the road leading to Bastion Point, a site which became a focal point for Maori land claims in the early 1980's. Though slight of build and possessed of a lively personality, Herman had a persistent cough and continual supply of hupe which ran from his nose. Though Herman and I were the only Polynesian students in our class, I recall that he did not always receive the same amount of attention and positive nurturing that I did from my teachers and classmates. I remember this experience now as I prepare my five year old son with the 'cultural capital' required to ensure success in school for him each day.

Whether because of our similar physical appearance, personality and cultural orientation or that we were just into the same things, Herman and I became fast friends and we were inseparable while students at St. Joseph's School. Not long after our return to Hawaii from New Zealand, my family and I received a letter from Mother Damien informing us that Herman had 'gone to the angels' after a period of illness. I remember the impact of Mother Damien's letter telling me of my friend's death as though it were yesterday. This was my first experience of death and the concept of mortality which unsettled me greatly. It seemed that the children in Herman's family carried a genetic predisposition to respiratory disease. The ever present cough and *hupe* under his nose hinted of the chest infection which eventually took Herman's life. That same affliction would take several more of Herman's younger siblings in the years to come. I cried for Herman's family when I learned of his death and wondered why the life of my dear friend was cut so short.

Through the years of my growing up, I never forgot Herman Makoare; his smiling face and *hupe* nose always at the back of my mind. In 1997, after 30 years, I completed a vow that I made to myself as a young boy to someday find Herman's grave. At the Ngati Whatua Urupa across the street from the beach at Mission Bay, I found Herman Makoare's grave along with those of several of his brother's and sisters. There I said my goodbye and let him know that I would always carry fond memories of him and our time together at St. Joseph's School at Orakei.

Return to Hawaii

Though raised within the foundation of their Kanaka Maoli heritage, my parents were also brought up to participate and compete within the American context of 20th century Hawaii as well. Overcoming both overt and covert examples of racism and anti native prejudice, my parents attained a level of success through their respective careers which afforded our family a comfortable middle class lifestyle.

My parents were both University graduates; my mother completed a Master's degree in Public Health and my father a B.A. in Education as well as an Executive Certification in Business Management from the Harvard Business School. My parents were each employed in professions that reflected their educational backgrounds and career aspirations. Invested in the economic and political system of Hawaii, my parents owned their home, paid their taxes and participated in the civic duties and obligations of State of Hawaii residents.

Beneath the seemingly conventional expression of middle class values however, my parents retained their identity as Kanaka Maoli and a firm sense of obligation to improve the condition for their family and larger community. Prior to his death, my father served as the government affairs representative of a large land trust which was created over a century ago by a Kanaka Maoli chiefess. My father's work ensured that the interests of the trust was represented and protected within both the political and community arenas. My mother, in turn, completed her career in Public Health as the director of the Office of Hawaiian Health, an office created to coordinate government funded programs initiated to address the very poor health conditions of Kanaka Maoli people. Able to function in both the Kanaka Maoli and American cultural context, my parents provided a powerful example to me of what effective bi cultural Kanaka Maoli leadership could be.

By virtue of the hard work of my family, I enjoyed a privileged childhood. My parents sent me to two of the best private schools in Honolulu in order to develop and maximize my academic, athletic and artistic talents. Despite all advantages, my family made sure that I understood that the opportunities I enjoyed were hard earned. Their only expectation of me was that I use this opportunity to the benefit of my family and community at large. In time I grew to understand that the opportunities I enjoyed were not ones experienced by most Kanaka Maoli children.

Schooling

Like my parents before me, I went to Punahou School; one of Hawaii's most established and prestigious of private schools. Founded in 1841 by Protestant Missionaries, Punahou was built upon land which was gifted to the Protestant mission by Boki, a high ranking Kanaka Maoli chief. Punahou's founding mission was to educate and prepare the children of missionaries for university entrance. By virtue of Boki's land grant, admission to the school was extended to include Kanaka Maoli children as well. Since 1841, Punahou has maintained a reputation for being one of the best college preparatory schools in the United States. Alumnae of Punahou are well represented among the leaders in Hawaii's and America's business community as well as the legal and medical professions. As a student at Punahou, I was nurtured through a diverse array of academic subjects by a group of dedicated and enthusiastic teachers. I gravitated to History and the Visual Arts as my favorite subjects. The study of History contextualized my learning generally and the practice of visual arts offered me a voice through which to express those understandings. The visual arts were especially strong at Punahou through all grade levels. Maintaining a strong emphasis on the Arts as an important vehicle for student learning and development, Punahou offered its students a broad array of two and three dimensional media studies within its course offerings. I took many of those classes through the years that I was a student at Punahou spending a good amount of time working with my teachers to develop my image making skills. My art teachers, proponents of the theories of Dewey and Lowenfeld, encouraged open ended inquiry for their students and as such, facilitated a learning environment where students produced

works that were both aesthetically rich and diverse in form and content. Their pedagogical practice remains a foundational example to my own teaching practice today.

Beyond academic and artistic pursuits, I played Football for Punahou like my father, uncle and cousins, becoming part of a century long athletic heritage at the school. The game of Football exerted pressures which physically, intellectually and emotionally challenged me far beyond the context of the classroom and art studio. In its stark brutality, the game of Football taught me about myself; my strengths and weaknesses. I was awarded All State league honors as a graduating senior despite struggling for many years to reconcile my place and personality within the game.

As much as I enjoyed and prospered within the rich learning experience at Punahou, I became aware that the Kanaka Maoli knowledge I had experienced and learned from my family was not part of the content of the school curriculum. While there was an acknowledgement of Kanaka Maoli culture at Punahou, little if any of it found its way into the curriculum of the school. I interpreted this to mean that Punahou considered the knowledge of my ancestral culture to be of less importance to the knowledge contained and conveyed within academic subjects. In the college preparatory aims of Punahou School, Kanaka Maoli knowledge appeared to hold little relevance.

To its credit, Punahou maintained an excellent library collection on Hawaii which it housed as a separate reference collection. I frequented the Hawaii Collection in the undertaking a self prescribed reading program aimed at filling the void in my education.

about my own history and culture as a Kanaka Maoli. Given that the information I was obtaining was contributing to my self understanding, I began to place a greater emphasis on this part of my learning rather than that of my required study at Punahou. Under the guidance of the Hawaiian Collection Librarian, Ms. Jackie Rath, I read books about the history of my homeland which allowed me to contextualize my family genealogy. I was introduced to the writings of Samuel Kamakau, John Papa I'i, David Malo and Zephrene Kepelino, Kanaka Maoli scholars from the 1800's who wrote our people's history for the first time. It was astonishing to read their words and to experience the facility with which they recorded and theorized aspects of our ancestral history and culture into a foreign language. I wondered why I had never heard of these scholars before and why the curriculum of one of the finest schools in Hawaii had overlooked their important and very academic contribution. In undertaking this self directed study to broaden my understanding of my own culture and history, I began to feel for the first time out of step with the college preparatory focus to which Punahou was directing me. Even the study of Art, which gave me an important vehicle for self expression, raised questions as to whether my involvement in it would allow me to remain consistent with the leadership traditions of my family as I perceived them. Art objects, after all, were objects of luxury commoditized by the wealthy to reflect and maintain their elevated social and economic status. The role of Art in society seemed contrary to the community development and service aims that my parents and ancestors had dedicated themselves.

The feeling of discontent with my education followed my graduation from Punahou when I enrolled as a post graduate student at Phillips Andover Academy in Massachusetts.

Founded in 1778, Andover had become one of the most prominent of schools in the U.S. educating the elite of American society for over two hundred years. Having schooled Presidents, Senators, Business, Legal and Medical leaders and their children for generations, Andover offered me an opportunity to mature as a football player, improve my average academic background and heighten my prospects of matriculating into a prestigious east coast university. It was my belief that I needed Andover and an elite academic credential of an East Coast education in order to better serve my community at home. It had not occurred to me until I was a student at Andover that the definition of success and the process that I had adopted to pursue it were defined along terms and values of American society rather than my own. This awakening to the extent of my own colonial conditioning would continue to confront and challenge my thinking for many years to come. Despite the great opportunity that the experience provided, I never felt compatible with the culture and values at Andover. So often on nights when I walked alone across the misty school quad, would I feel my great grandmother's gentle tug on my shirt reminding me again of my Kanaka Maoli identity and urging my return home.

I graduated from the University of Hawaii with Bachelor of Art's degrees in Hawaiian Studies and in Studio Art. My return to Hawaii from Andover prompted me to embrace the subjects of Hawaii history and visual art studies, the disciplines which long captivated my interests and talents. The Bachelor Degree program in Hawaiian Studies gave me a foundation of knowledge about my ancestral culture, history and language well beyond that of my self directed study at Punahou while the Studio Art program enabled me to formalize my background in image making that I had begun at Punahou. While I enjoyed

learning aspects of art history along with visual media techniques, it was visual art which allowed me to conceptualize, manifest and express my ideas through visual media, thus influencing me to undertake degree studies in the subject. At no time during the four years of my undergraduate study at the University did the curriculums or my work in the two disciplines ever intersect.

Upon completion of my university study, I sought employment in the area of education for Kanaka Maoli development. It was my belief then as it is now that education is a vital component of Kanaka Maoli development and I wanted to begin my professional career working in a field where I could make a positive contribution. For several years after the completion of my undergraduate study, I worked for the Kamehameha Schools as a student counselor. Kamehameha Schools is a private school in Hawaii which was founded in 1887 for the education of Kanaka Maoli children. Kamehameha School is supported through an endowment established by Princess Bernice Pauahi Bishop, a member of the royal family of Hawaii. My work aimed at supporting Kanaka Maoli students in their pursuit of higher education in Hawaii's Colleges and Universities. The educational statistics in Hawaii have long indicated that Kanaka Maoli have performed poorly at all levels of education when compared to other ethnic groups. The poor statistics prevail as well in other economic and social indicators such as social welfare, economic viability and housing. As education counselor, my job focused on improving both the recruitment and retention of Kanaka Maoli University students; facilitating their advancement and exploring ways to improve their learning process through academia.

I have a natural inclination toward image making. I drew and painted regularly as a child and continued to do so as I grew up. While the formal study of Art broadened my ability to express myself, so have the images which I have put forth. The image process – doodling and sketching with a pen or pencil, helps me to think out and visually analyze a problem or idea.

I began to use this process in my work with Kanaka Maoli students to support their ability to analyze, process and express. Demonstrating in small group sessions, I would draw or sketch ‘mind maps’ or images of my own ideas and thoughts, and would invite my students to do the same. With few exceptions, I found this process of visual mapping or visually describing thoughts and emotions, well received and most supportive to the learning process for the Kanaka Maoli students with whom I worked. It is important to acknowledge that throughout my meetings with students, I communicated with them as a Kanaka Maoli rather than a western school teacher, counselor or academic. While I realize at this juncture that I lacked the theory and education research background to understand the dynamics that were occurring, I continue to reflect on the successes of this initial teaching encounter.

Graduate School

I decided to return to Graduate School at the University of Hawaii to begin a study in the area of Visual Communication Design. My aim was to complete a Master of Fine Arts degree, the terminal qualification in the area of Art and Design Study. Although I had a background in Art, my coursework focused primarily on drawing and painting as a course

of study. As an undergraduate student, my aim in Art study was to develop an ability to draw and paint. As a graduate student however, my aim became focused more on design for communication and meaning making through visual media rather than on mere expression. This was an exciting time for me, where I felt the diverse pieces of my life puzzle begin to fit together into a recognizable whole. It is worth noting that at the time that I began my advanced study program, I was the only Kanaka Maoli in the graduate program for Visual Communication. As such, there were no other Kanaka Maoli peers from whom I could draw support or seek direction. I did have support from a few mentors in the Art Department, one in particular, Clemente Lagundimao, who was not only a senior member of the faculty of Design, but the only local born member of the faculty. The other was Charles Cohan, a master printmaker from the State of Washington, in whom I perceived a sincere interest and respect for the Kanaka Maoli culture, as reflected by his teaching and in his work.

Visual Communication Design or Graphic Design is a field concerned with the development of images which transmit and convey meaning to a specifically intended audience. Through the careful manipulation of visual elements such as photographs, drawings, and paintings along with letterforms and text information, visual communication designers construct images that convey specific meaning to persuade selected audiences to behave in predetermined ways or to adopt beliefs. I came to the discipline with the motivation to contribute to Kanaka Maoli education development drawing upon the combination of my background in Kanaka Maoli studies, work experience as an education counselor, and aptness for image making. Specifically, I

undertook graduate study in Visual Communication Design to develop a theoretical base for indigenous design that would positively impact the learning needs and cognition of Kanaka Maoli students.

Believing that I needed a strong understanding of the tools of the discipline of Visual Communication Design, I decided to gain proficiency in work with the mediums associated with the field. Therefore I studied typography, the area of research and practice associated with printed letterforms as well as the broad fields of Printmaking and Graphics. Consequently, I developed an understanding of the principles of visual composition for print, and was offered a graduate assistant position in the Department of Art to teach a foundation of Design course to first year students. I enjoyed teaching at the University level because it helped me further develop my interest and ability as an artist and designer, and further satisfied my long held aspiration to serve and support the needs of my community.

To further my understanding of the applied nature of my research and work, I studied the history and theory of the field of Visual Communication Design. I immersed myself in the most comprehensive examples of written text and image samples from the discipline, studying the work of master designers and printers from the Renaissance, the Arts and Crafts movement of the Industrial Revolution, the Constructivists of the Russian Revolution, the Bauhaus and international movement of the early 20th century and lastly the eclecticism of postmodern design. As interesting and inspiring as I found the developments and historical background of the discipline of Visual Communication

Design, I began to realize how completely lodged its perspective, values and philosophical foundations were to the historical and cultural context of Western European society. I found that I was not studying the development of visual communication as a human phenomenon but rather a history of visual communication as it has immersed within the context of European and American society. The pedagogy of Art and Design study at the University of Hawaii was constructed in such a way as to obfuscate this reality. Sadly, within the well documented history of the discipline which I had dedicated myself, I began to find little room for or acknowledgement of the perspectives, approaches and cultural viewpoints of cultures other than European. As I critically examined the media based programs within the Department of Art, I came to the realization that like Design, the entire discipline of Art within the academic setting of the university had been constructed from a Western European tradition. I was drawn to Art and Design study because it gave me a voice through which to express my thoughts and feelings. It is ironic however that the voice that I found myself using was not one connected to my cultural heritage but rather one that belonged to the academic discipline I had been conditioned within.

The knowledge, values and cultural perspectives of my ancestors were absent from the internal structure and content of the discipline which I had chosen to study. It seemed within this academic context there was but one choice for me to make; adopt the western historical perspective and values of the discipline of Art and Visual Communication outright or face exclusion and marginalization from it. The principle of academic freedom, a notion that I had long respected and appreciated from my experiences at

Punahou, lost a degree of meaning for me upon that stark realization. I therefore commenced uneasily to prepare for and accept the one sided terms of the Design and Art discipline in order to facilitate the completion of my graduate study.

Te Waka Toi

At the same time of my ethical challenge in graduate school, an exhibition of New Zealand Maori visual art was installed at the University Of Hawaii Art Gallery. The first of its type to visit Honolulu, the Te Waka Toi exhibition presented the works of a national association of Maori artists that had several years previous successfully presented the Te Maori exhibition in New York City to rave review. The Te Maori exhibition introduced Maori Visual Art and culture to an international audience for the first time (Mead, 1984). As with Kanaka Maoli culture in Hawaii, Maori visual culture had been, through the years of British colonialism, marginalized and dismissed as the folk craft remnants of a dying race. The recognition the Te Maori exhibition received in New York validated the power and emotive character of Maori Art and Design and transformed and elevated overnight the status of Maori culture in New Zealand and the world. The Te Waka Toi exhibition continued the momentum initiated by Te Maori through the presentation of displays at a series of museums and galleries in the United States before stopping in Honolulu on its return to New Zealand.

The Te Waka Toi exhibition of Maori Art and Visual culture presented a stark contrast to the absence of an indigenous voice within the curriculum for Art and Design studies at the University of Hawaii as well as in the practice of Art in Hawaii as a whole. I was

awe struck by the strength and clarity of the work of the Maori artist's works and extremely proud of their accomplishment as Polynesian people, in giving their nation and culture a profound and authentic visual representation. Within each artist's skillful manipulation of art media, I recognized their purposeful intention to preserve Maori genealogy and history, to translate traditional values and knowledge into a contemporary context and to provide a visual critique of their people's ongoing colonial context. More importantly, the images and objects in the exhibition provided fierce and unapologetic declarations of Maori cultural and ethnic identity. Beyond formal aesthetics, I came to the realization that it would be these factors that would distinguish indigenous art and design from its mainstream western counterpart. I saw in the works of Te Waka Toi, a connection to my own ancestral culture and recognized in it so much of what I aspired for in my work both as an Artist/Designer and Educator.

The Te Waka Toi exhibition provided an example of how a Polynesian people could contemporize their cultural expression by way of the discipline and mediums of the western art tradition. It demonstrated that indigenous knowledge could be used to subvert and transform the hegemony of the perspective of western knowledge and culture institutions to become relevant to the educational and cultural sustainability needs of indigenous communities and people. I was motivated to learn more from the Maori example of Art and Design pedagogy, as it offered me one of few examples in the Pacific where indigenous knowledge and culture was allowed space within the field of Art and Education to determine its own form, audience and intention. If I could learn from the

experience of Maori, I could adapt that knowledge to develop curricula and teaching processes designed to advance the needs of Kanaka Maoli education and visual culture in Hawaii.

Wananga

In 1995, Te Waka Toi organized an international hui or gathering of indigenous artists which was hosted at Apumoana Marae in Rotorua. This gathering was intended to bring together 40 Maori artists and 40 indigenous artists from around the Pacific to work together, exhibit and share ideas about the state of indigenous visual culture and art in the world. I was one of several Kanaka Maoli artists from Hawaii to be invited along with 40 others international artists from Asia, Australia, North America and the Pacific. The gathering at Apumoana Marae was a life changing event for me. Situated on a Marae, the hui or gathering was carried out within an atmosphere and setting that was determined along Maori culture and protocols. Despite the differences in our cultural and ethnic backgrounds, there was a positive commonality of indigenous heritage among the participants. Because of this similarity and dedication to contribute to the development of our people through Art and Design, it was a charged and active environment of learning which typified the hui.

Though I went to the hui anticipating that I would be introduced to a range of indigenous techniques for image making, I was directed to making connections with genealogy and ancient knowledge contained within them. From the moment of my return to New Zealand since leaving with my family in 1967, I experienced a series of events that

reminded me of the nature of indigenous knowledge and learning. These experiences, often of a spiritual nature, challenged the conventional understanding of both knowledge and teaching as defined within western educational practice.

One of those experiences occurred not long after my arrival into New Zealand. The eight and a half hour flight from Honolulu arrives in Auckland in the morning. As soon as I had collected my luggage I, along with the rest of the group of Kanaka Maoli artists, I was taken aboard a van for the drive to Rotorua. The gathering was held in January at the height of the New Zealand summer and the weather that day was sunny and clear. Soon after leaving the airport, our driver traveled south on the motorway to Rotorua, a drive that would take about three and one half hours to complete. Not long after leaving the urban setting of Auckland, our drive took us through the most picturesque of rural farmlands which fronted the great and winding Waikato River. I sat in the front seat of the van with the window open to enjoy the smell and feel of the New Zealand country air. As I enjoyed the scenery of land and river, the pleasing aroma of the grassland was suddenly interrupted by an acrid odor which I identified as the smell of gunpowder smoke. Nothing in the passing scenery suggested a cause for such an odor as there was no evidence of a military base or a shooting range in sight. The rest of the members of the van were enjoying the ride, and seemed totally oblivious of this strange odor, which was beginning to make me nauseous. As abruptly as it began, the odor dissipated, and I was left wondering whether I was imagining things or had experienced a post flight reaction of some type. A few days later, a senior Maori artist was sharing with me some history of the New Zealand Wars, fought between the British Army and the Maori in the

mid to late 1880's. He related that in 1863, the tribes of the Waikato region resisted the advance of the British Army at various points along the banks of the Waikato River. One of those tribes was Ngati Paoa, who fought gallantly during those campaigns. When I related to my senior friend my Paoa lineage in Hawaii as well as my experience of smelling gunpowder smoke during the drive along the Waikato River, he commented after reflection of some time, that perhaps the ancestors were attempting to remind me, through the subtlety of the smell of gunpowder smoke, of the expansive connectedness of Polynesian genealogy and the legacy of resistance and cultural preservation that it carries. This was one of a number of instances throughout the duration of this gathering where it was reaffirmed for me that indigenous knowledge recognizes the spiritual and metaphysical aspects as important components of the whole. This concept is not new to me, having been raised in a family where kupuna who were skilled in the art of La`au Lapa`au and La`au kahea – healing arts. Such extended knowledge is usually given to those individuals who show the capacity to be responsible for it, and are willing to share it as a service to their fellow man.

The hui gathering also allowed me the opportunity to meet with senior Maori artists and educators who had been working in the field of Maori Visual Art and Design Education for over 30 years. These artists and educators formed the core of what I describe as the senior generation of contemporary Maori art. This generation had much to do with the development of Contemporary Maori visual art and culture in New Zealand and its international appeal. In the 1960's, this group of artists formed the core of a cohort of Maori Art Advisors under the guidance of Gordon Tovey, the National Art Education

Supervisor for New Zealand. Originally educators who had studied art, this Maori cohort was then directed by Tovey to experts in the field of Maori carving and weaving traditions where they were taught the use of media as well as the genealogical history and knowledge the media practice contained. The cohort of Maori Art Advisors was then released to school districts to engage the development of curriculum and teacher education initiatives through art making that directly impacted educational practice in Maori communities. Maori and non Maori students and teachers benefited from the work of the Maori Art Advisors. Under Gordon Tovey, Art Education in New Zealand led the world in its innovation. In some cases, cohort members eventually departed from their teaching duties to pursue careers as practicing artists, while others remained in education or became involved in tertiary level teaching and the development of national educational policy. In comparison to the state of education in Hawaii, New Zealand appeared well advanced in its acknowledgment and application of indigenous knowledge and culture as a component of education and community development. The gathering allowed me the invaluable opportunity to meet and discuss with many of the senior generation the Tovey initiatives in Maori education and the subsequent development of the Contemporary Maori Art and Design movement. Through these discussions I was able to theorize those parts from the Maori Art context that could be translated into a curriculum and pedagogy for Hawaii and Kanaka Maoli visual art and culture education. I was able to learn from those who lived and applied the experience of the Tovey initiative into the context of Maori education. The encouragement I received from those of the senior Maori Artists generation buttressed my thoughts for what needed to be done in Hawaii for Kanaka Maoli education.

Ka Maka o Ka Ihe

Upon my return from the gathering in New Zealand, I went through a brief period of depression and uncertainty. At the gathering I experienced an environment where indigenous knowledge and learning was embraced and celebrated. Upon my return to Hawaii however, I reentered an environment that marginalized and disregarded Kanaka Maoli culture and knowledge. As much as the tourist industry in Hawaii drew upon concepts of Kanaka Maoli culture, particularly those associated with hospitality and generosity, its recognition of Kanaka Maoli knowledge was but a veneer to the commercial interests which underpinned its objectives. As for education and culture, the field which I was part of, Kanaka Maoli knowledge and culture was historically something to overcome and eradicate. The residue of this assimilative history is still expressed in the hidden curricula of schools and universities. This realization left me feeling both angry and concerned for the situation of my culture and people. Without the inclusion of indigenous culture in Education, Kanaka Maoli students (as well as the broad range of students from multi-ethnic and cultural backgrounds in Hawaii) would be left with no other choice but to comply with the assimilative objective of conventional education in Hawaii. Educational processes would fall short in recognizing or addressing other ways of learning and the dismal indicators of Kanaka Maoli underachievement in Education would continue unabated.

As with most departments at the University of Hawaii, the Department of Art had little if any Kanaka Maoli content within its course offerings or Kanaka Maoli members of

faculty. What course offerings the Department did offer were anthropological, established from a perspective that observed and interpreted Kanaka Maoli culture and history from the safe distance of a Euro- American cultural platform. There was no course offering within the program of study that built its curricula or pedagogy on a cultural perspective and heritage other than European and American. To counter the mono cultural perspective within the curricula and pedagogy of the Department of Art, I initiated the start of a student organization to support Kanaka Maoli learning and cultural development through visual art study. Called Ka Maka O ka Ihe, the Tip of the Spear, (a metaphor for the role that contemporary Kanaka Maoli visual art could make in piercing holes through the status quo in order to bring forward critical development of ‘new’ indigenous culture.) this student group would regularly meet in my studio space to discuss student concerns, their work and the cultural issues related to their learning and image development. My background as a student counselor was useful to this process in helping students to identify and overcome the obstacles to their advancement within their educational process. All too often I found the challenges and difficulties for students came about due to the inability of the Department faculty to understand or acknowledge the Kanaka Maoli cultural outlook in their teaching approach. Ka Maka O Ka Ihe sessions gave students a chance to positively acknowledge and engage the indigenous cultural content and viewpoint in each other’s work which was a powerful affirmation for all involved.

Among other positive aspects of the group meetings was that they offered students an indigenous cultural based alternative to the western viewpoint of their instructors and

department curriculum. Ka Maka O Ka Ihe not only enabled students to contribute their ideas and cultural understandings to discussions but it recognized the value of Kanaka Maoli knowledge as an equivalent and viable alternative to conventional views promoted by their teachers. Through the group meetings, Kanaka Maoli students would for the first time have the means by which to develop the conceptual foundation and language necessary to defend their works against the overriding imposition of western perspectives and knowledge through the hidden curriculum of the Art Department. Ka Maka O Ka Ihe provided a service to Kanaka Maoli students which supported their learning and enabled the completion of their study without having to relinquish their cultural perspective and identity. Ka Maka O Ka Ihe provided for me an important lesson in the value of indigenous knowledge in the shaping of my pedagogical approach. The experience of leading discussions, supporting student learning through the use of my background and understanding of Kanaka Maoli culture and knowledge affirmed my emerging role as an indigenous educator and researcher.

By the end of my graduate study I had endured several years of the mono-cultural viewpoint of my discipline and department. Though I achieved the goals that I set out to accomplish in undertaking my advanced study, my sense of accomplishment was tempered as I came to understand that the process of education in Art and Visual Communication Design – particularly advanced study - was designed to acculturate students into a western cultural framework. Although advocating for change as a graduate student, my appeals to faculty were ignored and their ambivalence to the mono-cultural practices of the department continued. Without change, Kanaka Maoli students

would be left with no other choice but to conform to the assimilative objective of conventional education in Hawaii. Action needed to be taken to address the educational and cultural needs of Kanaka Maoli students in the Department of Art or they would be completely turned away from our ancestors and identification as Kanaka Maoli.

Graduate Exhibition

My graduate study culminated in a solo exhibition which I installed within the building of the Department of Art at the University of Hawaii. As a graduate student, I was required to produce an exhibition which represented the culmination of research undertaken through the three years of my graduate study at the University of Hawaii. My exhibition, entitled Ho`okumu Hou / To Create Again, more a contemporized ritual than exhibition, reflected my dissatisfaction and concern over the mono-cultural viewpoint and content of the curriculum for Art study promoted at the University.

I chose to use the opportunity of my graduate thesis exhibition as a platform to challenge the Department of Art Department on their adherence to a mono cultural viewpoint in curriculum and resistance to inclusion of Kanaka Maoli knowledge or cultural viewpoints. My graduate exhibition, timed to align with the advent of Makahiki, the Kanaka Maoli New Year, was an interpretation of an ancestral creation story. The installation involved several life scale elements including a 20 foot by 20 foot human figure floor piece made from volcanic stones flanked at each appendage by four 15 foot Anu`u towers representing the four principle gods from the Kanaka Maoli pantheon. The figure and the towers were positioned to align with the four cardinal points of the

earth. When the installation was set up on the roof of the Art building, a performance of male hula and chant made live the environment through ritual. The performance and the installation on the building top were put forward as a challenge to the University and the Department of Art to reach beyond the limitations of the 'ceiling' that western Art conventions conventionally imposes over education in Hawaii.

Alongside this installation/performance piece, I set up an exhibition in the Art Department gallery space which was a collaboration piece with all the student members of Ka Maka O Ka Ihe. Each of the students was photographed with their heads being squeezed by a pair of white hands. The photographs focused just on the white hands as they grasped the student heads. This composition was designed to convey the idea of white hegemony over Kanaka Maoli education. Each photograph was individually exhibited within the gallery along with short written statements from each student describing their experience of having to work within the Eurocentric curriculum of the Art Department. The following exhibition statement which I posted at the entry to the gallery describes the intent of the exhibition and ultimately issues a challenge to the Department administration.

Western Art Theory and practice is the standard for Art Education in Hawaii. While the opportunity to learn non-western art theory and practice in general is limited, indigenous Hawaiian perspectives have never been offered or considered worthy of artistic or academic consideration. White faculty continue to hold the numerically dominant position within the Art

department of the University of Hawaii system. It is my strong contention that race and culture profoundly influence the manner, content and form of teaching and education. Without Native Hawaiian educators, University of Hawaii Art students are robbed of an opportunity to understand Art through the eyes of the indigenous culture of these islands.

In this my graduate exhibition, I, along with the members of Ka Maka O Ka Ihe, request that the University of Hawaii take steps to end its colonial practices by hiring Native Hawaiian teaching faculty and develop courses in Native Hawaiian contemporary art and design. For the first time in the history of the University Of Hawaii Department Of Art, Native Hawaiian Artists have gathered to speak out. In this our first expression of Hawaiian Sovereignty and Art, we challenge you who are in power to respond (Clark, 1997).

Kanaka Maoli Visual Studies Class

Immediately after the installation of my graduate exhibition, I submitted to the Department Curriculum Review Committee a draft plan for a class in Kanaka Maoli Visual Culture Studies. Caught off balance by the negative public exposure and challenge of my exhibition, the Art Department faculty approved the course as an experiment.

As expected, my exhibition statement and challenge created havoc among the Art faculty. While there was strong support from students and a few members of the faculty, the expected resistance to change predominated, creating factions among the staff. Despite this, I felt change was needed in Art Education in Hawaii, and I was motivated to take the steps necessary to achieve this end – even at the expense of politically alienating myself from the current administration.

I began to teach the experimental course in Kanaka Maoli Visual Culture studies in the Department of Art. The course attracted students from several disciplines and Colleges throughout the University of Hawaii. Many of the students had little or no background in Art or image making. The course drew interest because it provided an opportunity for students to work within a Kanaka Maoli knowledge context, and allowed them to make new and individual interpretations of that knowledge through the medium of Art.

My assignment to students was to visually interpret an aspect of their genealogical history into an image or object that served as a mnemonic device – a tool to aid in the recollection of events of their past. The object of the class was to put the students through a Kanaka Maoli process of learning by way of image making. It was irrelevant what background or approach the students took in their making of Art. Whatever was produced in their research and investigation into their genealogical history was acknowledged and valued as part of their learning process. To my amazement, despite their lack of Art making experience and education, the students produced stunning visual images that represented the many and varied forms of contemporary Kanaka Maoli visual

culture. Students selected to interpret the stories of their genealogy as a focus of their class work. The inaugural course, along with the many that followed, engaged students on a level rarely seen in conventional Art Studies.

I taught the class for several years at a number of campuses of the University of Hawaii system. In all cases, the learning experiences for Kanaka and non Kanaka students were consistently positive. Regrettably those interests within the department of Art at the University of Hawaii that could not see the benefit of an alternative view to the conventional position they espoused began to gain back influence over the Art Department curriculum. Without the permanent status of a faculty member, there was nothing I could do to protect the space won for Kanaka Maoli knowledge within the Department of Art. While the popularity of the course amongst students would ensure that the space created to grow Kanaka Maoli knowledge as applied in an Art educational context would continue to exist, I knew that the course would become the site of an ideological struggle between those whose power and influence was authorized by Eurocentric knowledge traditions and those, like me, who aspired for greater inclusiveness of epistemological views – particularly Kanaka Maoli - within academia in Hawaii. Although the side of inclusion held the moral high ground, it was (and continues to be) the faction that adheres to Eurocentric conventions in Art Education that continues to hold influence over what counts as knowledge at the University of Hawaii. The University Of Hawaii Department Of Art, along with the program for Art Education, has a significant influence on the practice of Art and Art Education throughout the State of Hawaii. While my small initiative to introduce Kanaka Maoli knowledge and culture into

the curriculum would have an impact upon a small number of students who chose to take the class, my concerns began to focus more upon the broad practice of Art Education in Hawaii particularly in the public school system of the State of Hawaii where the majority of Kanaka Maoli children in Hawaii receive their education. Just as I had been conditioned to only see and value the Eurocentric cultural position in Art as a University Art student, I worried about Kanaka Maoli children in schools and the extent to which their education in Art was serving to override their cultural viewpoint as Kanaka Maoli through the assimilative process of its curriculum.

In the process of developing and teaching the experimental Kanaka Maoli Visual Culture course, I began to critically examine the actual position that I had taken in the design of the curriculum and pedagogical practice of the class. In my critical self review, I realized how pervasive the influence of western Art and Art History had had on me and my approach to teaching. Despite the fact that I was Kanaka Maoli and raised within a Kanaka Maoli context, the imprint of Eurocentric Art education left an indelible imprint upon my outlook as an Artist and Art educator. As much as I was trying to teach from a Kanaka Maoli position, I found that the perspective and language of my pedagogy was very much lodged in the conventions of Art and Art Education. As much as I had fought for the space to teach a Kanaka Maoli culture based course for visual Art/culture studies, I was concerned that if I continued to present the course to students in the way that I had initiated it, I would in fact be reinforcing the very 'mainstream' values and perspectives that I had undertaken to resist and find alternative to. I resolved then that I needed to extract myself from the Americanized context of the University of Hawaii to engage in

research that would enable me to theorize and further develop Kanaka Maoli approaches to Arts based education within an educational context that acknowledged and fostered indigenous perspectives and knowledge. To defend and extend Kanaka Maoli knowledge at this heightened level, Kanaka Maoli Visual Culture studies would need proponents who were academically credentialed and vested in the language and research culture of the Eurocentric research institution to champion its cause. For this reason, I aimed my intentions toward New Zealand as an obvious location in the Pacific to undertake my training as an indigenous academic researcher, artists and educator.

Return to New Zealand

Coincidentally at this time I was offered a full time permanent position as a lecturer at Northland Polytechnic in Whangarei, New Zealand where I was hired to apply some of my ideas for indigenous education to the development of a Design curriculum there. The decision to leave Hawaii to take on this teaching position in New Zealand was a difficult one. As much as I felt obliged to stay at in Hawaii to continue the struggle of expanding the educational opportunities for Kanaka Maoli in visual Art and Design studies, I knew that I was ill equipped to sustain or expand the initiative given my lack of experience as a researcher, educator and Art/ Kanaka Maoli visual culture maker. I chose to leave Hawaii to broaden my capability to serve the needs of Kanaka Maoli education in the future. I looked to the opportunity of returning to New Zealand to further develop my experience as an Art Educator and to witness the process of indigenous Polynesian education within an environment that was independent and free of influence by United States educational policy. Of equal importance, I chose to leave Hawaii in order to

undertake research through doctoral studies in the area of indigenous education, a field of research that would be far better supported in New Zealand than in my own homeland.

In 2003, I joined the faculty of the College of Education at Massey University as an Art Education lecturer. Part of my responsibilities in taking this position was to develop Pacific culture focused curriculum and pedagogy for the visual art education program. My doctoral study has been based at Massey University. It is here that my story ends and my thesis – an effort to apply all of my life experiences and lessons into a formalized process of learning - begins.

In preparing this thesis, it was my intention to first describe to the reader my persona, the character, values and point of view that I have held through the undertaking of this research project. I felt it vital that the reader understand the background setting which has shaped my orientation and informed the decisions that I have taken in all aspects of this research. The intention of presenting my genealogy and personal story has been to illustrate the linkage between my personal struggle for meaning and that of the collective struggle of Kanaka Maoli for educational and political autonomy within the context of the colonized and occupied space of Hawaii. In presenting this story, I intended to convey the history of struggle, resistance and leadership that has been part of my family for generations and which now positions me to undertake this research. The act of presenting this history has not only aided in making sense of my life but in redirecting it toward more meaningful and effective ways of service to family and community as well.

CHAPTER ONE

Introduction

O ke Kahua ma mua, ma hope ke Kūkulu
The site first, then the building

As a Kanaka Maoli – a descendant of the first people of Hawai`i – as well as an Educator and Artist, the work of my research has focused on the development of an approach to teaching through Visual Art and Image making which is based within a Kanaka Maoli, an indigenous Hawai`ian cultural perspective.

At the foundation of my research has been a desire to connect with pedagogical and curricular approaches that are derived from the cultural perspectives, values and aspirations of Kanaka Maoli people. Fuelling this work has been a desire to actively engage Kanaka Maoli approaches to teaching so as to develop the means by which to provide a viable alternative to National and State mandated education practices which have historically contributed to Kanaka Maoli student underachievement and the marginalization of indigenous knowledge in Hawai`i (Benham & Heck, 1998). This work seeks to contribute to the continued evolution of Kanaka Maoli knowledge through Visual studies whose interrupted development has been caused by America's occupation of Hawai`i over the last 100 years.

Confronting this research have been the academic disciplines of Art and Art Education which steadfastly occupy the territory for aesthetics and visual based teaching within all levels of education globally. As a reflection of indigenous research generally, this research attempts to connect with ancestral knowledge as a way of establishing an approach to teaching that is grounded in the indigenous culture of Hawai`i and distinct from the conventions of western academic traditions and epistemology. More specifically, this research project focuses on the development of an Kanaka Maoli culture based approach to teacher education through visual culture and image studies.

The content and perspective of Visual Art Education in Hawai`i's schools has uniformly followed the point of view of European and American Art, Art history and Aesthetics. As in the United States, the visual arts have been and continue to be transmitted in Hawai`i's schools within terms, values and conditions defined solely by American Art Education theories and practice. Owing its existence historically to the works of artists, teachers and educational theorists, the field of Visual Arts Education cannot help but reflect the Euro-American cultural perspectives and values of its founders. Overlooking this cultural bias, Education policy widely celebrates art education for its capacity to cultivate the senses, encourage higher order thinking as well as provide for students a tangible link between their logical and emotional selves. This belief in the positive effect of visual arts study has been particularly cogent in Hawai`i where national developments and projects have long been welcomed and adopted in school curriculum and in programs for teacher education.

Juxtaposed against a history of American colonialism in Hawai`i however, the affirmative and beneficial intent of Visual Arts education takes on a less than benevolent character. Despite claims of multicultural inclusion, visual art education in Hawai`i has been comprehensively ‘captured’ within the language, values and cultural viewpoint of Europe and America.

As with much of the rest of the world, the practice of Art and Art Education in Hawai`i has offered few opportunities through which the viewpoint of cultural ‘others’ are allowed voice to authentically shape curriculum and pedagogy in the Arts through the inclusion of their diverse perspectives, values and knowledge. Of primary concern to this research has been the exclusion from Art and Art Education practice in Hawai`i of the cultural perspectives and values of Kanaka Maoli – the indigenous people of Hawai`i .

Over the last 100 years, with little or no Kanaka Maoli cultural influence within Hawai`i’s Art and Art Educational setting to introduce and engage an indigenous way of knowing and seeing, Hawai`i has been conditioned to perceive and represent the world through an introduced colonial lens. Like a cultural Trojan horse, Visual Arts Education in Hawai`i has been a subtle yet potent vehicle of cultural assimilation through which the values, aesthetics and visual pedagogies of American society have been transmitted.

The exclusion of Kanaka Maoli knowledge from visual arts education has been a symptom of the exclusion of Kanaka Maoli knowledge generally from education in Hawai`i. Beyond the Art curriculum, Kanaka Maoli knowledge, ways of knowing and

aesthetics – a knowledge base that extended from a nearly two thousand year old culture, have effectively been made *invisible* in nearly all aspects of education in Hawai'i.

The modern concept of 'Art' coalesced as an independent category for aesthetic objects in Western European society during the 18th century. From this period forward, the concept of 'Art' as a separate and autonomous class of objects and images made for the explicit purposes of aesthetic engagement and market trade (Shiner, 2001) was established. Outside of Western European society, no other society or culture in the world established an autonomous category for its aesthetic objects. The broad adoption of the Art concept by nations throughout the world had perhaps more to do with the success of the European colonial enterprise than it did the Art discipline's claim of a universal appeal (Shiner, 2001).

Education in Art, whether applied to classrooms in Europe, Asia, America, Africa or the Pacific, has largely been shaped by the ideals of Modernism which established the notion of Art as a self referencing, aesthetically focused expression of an individual 'Artist' that was disassociated from social interrelation.

Despite the intensive attention to material, technique and form in visual objects created, Kanaka Maoli culture did not produce 'Art' as it was conceptualized in the western world. No word in the Kanaka Maoli language in fact fits the definition that we today give to the word 'Art.' While aesthetics were of vital concern, the objects and images created within a Kanaka Maoli cultural setting were designed to function within an interconnected social context. Beyond utility, images and objects created within a

Kanaka Maoli cultural context often served as identifiers and visual representations of genealogical history and knowledge. Through these objects and images, the character and nature of Kanaka Maoli society as an interrelated whole was expressed. The Ahu`ula, or the sacred chief's feather cloak, provides a useful example of the role of visual images and objects in Kanaka Maoli society and culture. Sewn and woven from the selected feathers of thousands of native birds, the `Ahu`ula was one of the highest material achievements of Kanaka Maoli society. By virtue of its elegant design and meticulous construction through a precious medium, the `Ahu`ula could easily sit within the definition generally attributed to a work of Art. Unlike Art however, the `Ahu`ula was more than just a well crafted aesthetic object. Within the context of Kanaka Maoli society, the `Ahu`ula functioned to represent and manifest the sacredness of the chief who wore it as well as of the collective identity and mana of the community to which he or she was responsible. In contrast to its designation as an artifact or tribal object by western Art and Art History, the `Ahu`ula served as an edifying component within a Kanaka Maoli system of images and objects that evidenced the sacredness and secular authority of chiefs.

It is important to establish at the outset of this thesis that my critique of Western Art and the conventions of Art Education should not be equated with a dismissal of its value and contribution to the human visual experience. Although I strongly question the capacity of the field of Art and Art Education to adequately engage and represent the complex and interdisciplinary nature of Kanaka Maoli knowledge and visual ways of knowing, (the designation of the `Ahu`ula as merely a well crafted article of clothing and adjournment

for chiefs as an example aptly describes the limitation of Western Art History and Art Education to engage the depth of Kanaka Maoli knowledge and meaning in visual culture beyond its narrow aesthetic oriented focus), I remain respectful of its historic developments and achievements and its particular contribution to shaping *a* view of the world.

My objection lies rather with the adoption of National and State education policies which draw upon the theories and conventions of European and American Art History to exclusively shape teaching and learning (Saylor, 1958) for Arts and Aesthetic Education in Hawai`i . No where within either of these policy documents is there mention of or space for Kanaka Maoli knowledge, values or cultural perspectives. My ancestors understood and valued the importance of a diversity of pathways and viewpoints to knowledge as expressed in the well known `Ôlelo No`eau or proverb, `A`ole pau ka ike I ka hâlau ho`okahi; Not all knowledge is contained in one school. Using the same metaphor from this ancient Kanaka Maoli proverb to describe the modern situation for Art Education, there is but one 'school' where all knowledge about visual images, objects and visual education is contained. That school is called Western Art History, Aesthetics and Art Education theory.

To be relevant and viable in the 21st century, visual arts education in Hawai`i needs to expand beyond its western cultural bias to reflect a more representative sampling of the island's geographic, historic, and cultural realities. As a first step in specifying Arts Education practices for Hawai`i, students and teachers alike need a process of study that

enables an authentic engagement with Kanaka Maoli culture while acknowledging the ramifications of colonialism in Hawai`i. What is needed in Hawai`i is an approach to education through Art/visual culture studies that is derived principally from the values, perspectives and cultural beliefs of Kanaka Maoli people. Such an initiative would integrate and amalgamate the diverse range of knowledge(s) regarding Kanaka Maoli culture and people, segmented across the conventional range of academic disciplines, into a contemporary philosophy for Kanaka Maoli education that is culturally grounded and inspired. This development would provide a singular expression and realization of Kanaka Maoli self determination through education.

History

The English explorer James Cook chanced upon Hawai`i in 1778 while searching for a sea route that would link the northern Atlantic and Pacific oceans. Despite his death, Cooks 'discovery' of Hawai`i brought about the eventual influx of European and American settlers to the islands. With foreign settlement came the introduction of disease which induced the catastrophic eradication of well over 90% of Kanaka Maoli through the 1800s (Stannard,1989). The massive death rate in this oral-based society resulted in near cultural collapse through the loss of indigenous knowledge. Survivors would fall prey to the conversion campaigns of Christian converts and assimilationist education policies and practices of the colonial government.

The concept of a centralized state, an idea less consolidated in most parts of the Pacific, had taken form in Hawai`i well before contact with Europeans. By the early 1800s, the

Kingdom of Hawai`i had established treaty relationships with the United States, as well as several European governments, in an attempt to maintain its sovereignty against the rising tide of western colonialism in the Pacific. This period in Pacific history witnessed an aggressive island grab by European and American interests hungry for resources as well as political and commercial expansion. England and France, the most active of Pacific colonizers, recognized the sovereignty of the Hawaiian kingdom after their forceful attempts to subjugate it. The United States of America, the youngest of the western colonial powers, did not.

In 1893, a small group of non-Hawaiian residents of the sovereign and independent Kingdom of Hawai`i, including citizens of the United States, conspired with John L. Stevens, the United States Minister assigned to the Kingdom, to overthrow the indigenous and lawful government of Hawai`i. In the Apology Resolution (United States Congress, Public Law 103–150, 1993), President Clinton acknowledged that without the active support and intervention of the United States diplomatic and military representatives, the insurrection would have failed for lack of popular support and insufficient arms. The Apology Resolution also acknowledged that Kanaka Maoli “never directly relinquished their claims to their inherent sovereignty as a people or over their national lands to the United States, either through their monarchy or through a plebiscite or referendum” (ibid). When Hawai`i was annexed to the United States of America in 1898, it was done against the will of the Kanaka Maoli people (Silva, 1998). International law was again sidestepped when Hawai`i was finally made the 50th of the American union of states in 1959 (Coffman, 1998). Under American rule, Kanaka Maoli were

forced to accept United States citizenship while relinquishing their national identity as citizens of the Hawaiian Kingdom.

Throughout the last century, Kanaka Maoli would endure political and educational policies determined to suppress their culture and assimilate them into mainstream America. The Kanaka Maoli language, as an example, was prohibited from use in schools as well as in all legal and official governmental documentation following the overthrow of the Kingdom. Coupled with the dramatic decline in population due to introduced disease, many feared the complete loss of the Kanaka Maoli language, culture, and people. Symptoms of the cultural and spiritual decline of Kanaka Maoli could be seen in government statistics taken at various times throughout the last century. These records indicate that Kanaka Maoli experienced the highest rates in Hawai`i for suicide, prison incarceration, mental illness, poverty, unemployment, domestic violence, alcoholism, drug abuse, and generational reliance on government welfare assistance (United States Department of the Interior, 1983). Little has changed in the first few years of the 21st century.

In the 1960s, Kanaka Maoli began movements to confront the unresolved issues of social justice and political autonomy brought about through the American colonization of Hawai`i. In line with these movements, a renaissance of Kanaka Maoli language and cultural practices began which reawakened a strong sense of the aspirations of Kanaka Maoli. Even hula and music, art forms long co-opted to support the interests of the tourist industry in Hawai`i, provided strong vehicles for Kanaka Maoli national expression.

Sadly, Kanaka Maoli culture found little access of expression through the visual artists during this period of cultural resurgence. Despite earnest attempts by native art organizations to develop a presence in the art world of Hawai`i, Kanaka Maoli visual artists found few avenues of access to museums and galleries, the primary venues of visual arts practice in Hawai`i (K. DeSilva, personal communication, 2001). The visual arts establishment in Hawai`i could be seen as a citadel of mainstream American cultural values positioned on top of the multicultural and multiethnic setting of the islands' diverse population. Introduced to Hawai`i by missionaries, merchants, and colonial administrators and educators as a symbol of Euro-American intellectual superiority and cultural sophistication, the institution of visual arts (i.e. artists, museums, galleries, collectors, and critics) gained international attention with romanticized depictions of Hawai`i's lush landscape and exotic natives. The visual art establishment was historically less than willing to share its privileged position of cultural arbiter with Kanaka Maoli, a people that it had long made subject.

As difficult as it has been for Kanaka Maoli artists to find access within the practice of visual Art, little has been done to explore and develop space for the application of Kanaka Maoli Visual Culture outside the Art context. The strong tradition of Kanaka Maoli visual culture, objects like the previously mentioned `Ahu`ula which provided a function to society beyond aesthetic, have yet to find a comparable manifestation or role within the context of contemporary Kanaka Maoli society. One area where the application of Kanaka Maoli Visual Culture could result in an appropriate and beneficial outcome given its ancient context is in education.

This thesis will describe the application of a theory for Kanaka Maoli education through visual images and culture on the development of a teacher education class. This theory, developed from a Kanaka Maoli cultural perspective, uses a process of image making as the medium of exploration and learning. This indigenous approach to education through visual image making was developed in response to the western cultural orientation of the State approved curriculum for Art Education which pervades all levels of public education in the State of Hawai`i. The intention of this theoretical development was to promote the expansion of the knowledge foundation for the study of Art / Visual Culture generally and, more specifically, to promote the broader development of a comprehensive approach for Kanaka Maoli education through visual Art and Culture studies. The intent of this research was to develop a new epistemological language that represented the values and principles of Kanaka Maoli visual culture education as well as the articulation of a cross disciplinary / cross cultural curricular design that attempted to transcend conventional academic boundaries. The intended effect of this research was to destabilize the once unquestioned historic and contemporary belief in the rightness of the Euro-American colonial authority thereby enabling a more accurate description of the story of Kanaka Maoli people.

A Kanaka Maoli Theoretical Framework for Education

Kanaka Maoli culture was principally oral based. All knowledge and history was recorded and transmitted through oral composition such as `Ôlelo No`eau or proverbs or Mo`olelo or stories. As repositories of traditional values and cultural perspectives, `Ôlelo

No`eau today provide an avenue of access through which contemporary Kanaka Maoli can connect with the beliefs and values of their ancestral culture.

While the concept and place of 'Art,' as understood in the western cultural context, was absent from traditional Kanaka Maoli culture and society, the role of visual culture however was of vital importance. In contrast to the place of Art within Euro-American societies, Kanaka Maoli visual culture served a community function at times providing a means by which information was visually recorded, codified and transmitted. As an example, the repetitive features carved onto a temple idol, though contributing to the object's aesthetic quality and appearance, also served as a mnemonic feature to aid in the recall of information to those who had the capacity to read its design. Beyond its role as repository and transmitter of knowledge, Kanaka Maoli visual culture was also recognized within its own cultural context as an important vehicle in the exploration and construction of knowledge as well.

In his work *Orality and Literacy, The Technologizing of the World*, Walter Ong, a respected researcher in the area of linguistics and philosophy, described societies that were oral-based as possessing knowledge that was emphatic and participatory rather than objectively distanced and abstract as in literate societies. From Ong's point of view writing enabled literate societies to create new knowledge through the intersection of divergent ideas that were captured and objectified in words (Ong, 1982). Because non literate societies fixed their knowledge to the memory of experts, the development of new ideas was slower to come if at all as there was less opportunity to access and intersect

divergent ideas. Ong's theorizing, representative of the academy's view of non literate cultures, could apply in principle to Kanaka Maoli culture and society, which had been an oral based society until just 200 years ago when writing was introduced to Hawai'i. According to Ong's assessment, Kanaka Maoli society would not have been able to create new knowledge as actively as a literate culture by virtue of its oral cultural base. As often happens with researchers who theorize about culture's other than their own, Ong's views about oral societies fall short of describing the broad nature of knowledge and 'literacy' in Kanaka Maoli society. An 'Ôlelo No'eau or proverb from the island of Kaua'i challenges Walter Ong's theory about the static nature of knowledge within oral based societies. It further demonstrates the important role that images and objects served within Kanaka Maoli society in the formulation of new ideas and knowledge.

The proverb, *Ho'onohonoho i Waineki Kauhale O Limaloa*, describes the workings of the god Limaloa, the Kanaka Maoli god of Mirage making. According to the proverb, Limaloa was known to construct mirages of Kauhale or houses along the plains at Waineki on the island of Kauai during the earliest hours of the morning. According to the proverb, as soon as Limaloa would complete the building of his kauhale, he would cause them to disappear in the night air. As with so much in the Kanaka Maoli language, kaona or hidden meaning served as an important function within traditional language compositions. Kaona challenged listeners to engage the complexity of meanings within Kanaka Maoli language and signs to gain access to underlying meaning within a proverb.

The underlying meaning within this proverb from Kaua'i analogized the act of Limaloa's Mirage making with the intellectual and creative activity of developing ideas and the arranging of plans in an order. From my interpretation of this proverb, Limaloa's play through the building and arranging of Kauhale mirages equated to the thinking and clarification of ideas one accomplishes through making models, mind maps or concept drawings. It was the act of visually interpreting and giving form to concepts and ideas through images and objects that Limaloa was engaging with in his building and arranging of Kauhale structures over Waineki each morning.

Limaloa's building of houses at Waineki offers evidence to another function that visual images and objects provided in traditional Kanaka Maoli culture and that was as a tool to engage the development of new ideas and knowledge. Within the context of the proverb, Limaloa's house mirage constructions enabled him to represent his thoughts, as written words did within literate societies according to Ong, thereby providing to him a visual rather than literary based process through which to employ and develop new knowledge. From the viewpoint of this proverb, it was the process of coming to ideas through the construction and arrangement of the kauhale rather than the creation of kauhale itself that was important.

Culture and Curriculum Design

Saylor and Alexander, in their significant 1958 publication *Curriculum Planning* make reference to the important role that cultural heritage has in the development and design of school curriculum.

Many educators and lay citizens believe that the fundamental purpose of the school is to facilitate the acquisition of the cultural heritage of the race. The concept of curriculum planning holds that the major, if not exclusive, efforts of the school should be concentrated on providing pupils with a mastery of basic skills and knowledge of the most significant aspects of our cultural heritage.

(Saylor and Alexander, 1958, p. 51)

While Saylor and Alexander do not identify which race or cultural heritage they felt should be acknowledged and included within the design of school curriculums, their suggestion none the less confirms the idea that effective curriculum design should align with and support the cultural background and identification of students it is intended for. The belief in the importance of cultural heritage in the development of curriculum and pedagogy stated by Saylor and Alexander, are echoed strongly in the contemporary research on indigenous education. In particular the writings of international researchers Bishop (Bishop, 2003), Smith (G. H. Smith, 1997), Smith (L. T. Smith, 1999) Sheehan (Sheehan, 2003) and Meyer (Meyer, 1998) to name a few all attest to the central role that indigenous culture plays in shaping the content of curriculum as well as the pedagogical processes employed to communicate it. May and Aikman (May, 2003) describe the challenges faced by indigenous communities in their attempt to apply their cultural heritage to curriculum as a way of resisting the homogenizing effect of state sponsored education upon their people and communities. Article 15 of the 1993 United Nation's Draft Declaration on the Rights of Indigenous Peoples which decree that "All indigenous

peoples have the right to establish and control their educational systems and institutions providing education in their own languages, in a manner appropriate to their cultural methods of teaching and learning”(United Nations Draft Declaration on the Rights of Indigenous People, 1993).

For the purposes of this project, the ‘Ōlelo No‘eau about Limaloa and his Kauhale has been used to provide the theoretical framework by which the curriculum and pedagogy undertaken in this research project has been based. In this way, the course content and teaching approach have been linked to a traditional symbol for Kanaka Maoli design and intellectual reasoning – an equivalent requirement, in the opinion of the researchers, for contemporary design and visual culture making.

Thesis Objective

This thesis will involve an examination of the works of students who were part of EDCS 640, an experimental graduate level course in Arts Education offered at the University of Hawai‘i during the summer of 2004. EDCS 640 as a class was developed to introduce students/teachers to a Kanaka Maoli approach to teaching and learning through visual culture and image based studies. This approach to teaching provided students the opportunity to learn within an educational setting where Kanaka Maoli knowledge, ways of knowing and ways of expressing that knowledge was prioritized as the principle medium of investigation. The learning and teaching environment created within the course presented a means by which Kanaka Maoli students were able to engage their own cultural knowledge in a Kanaka Maoli way. Non Kanaka students were likewise offered

an opportunity through the course to understand in an authentic way indigenous perspectives and values within an educational setting that was open and accessible to them. The curriculum and teaching approach used in EDCS 640 was designed around the Kauhale metaphor for Kanaka Maoli education through visual culture and image making. The Kauhale inspired curriculum and pedagogy in EDCS 640 was designed to locate and connect students to their heritage and the knowledge(s) contained within it.

Native American scholar and education theorist Dr. Greg Cajete described the underlying crisis in American education as due to a “disconnection from the natural world, an education process that focuses on image without substance, technique without soul and knowledge without context. The cumulative psychological result is usually alienation, loss of community and a deep sense of incompleteness”(Cajete, 1994, p. 26). Cajete’s description of the crisis in American education was made in response to the application of U.S. educational standards and conventions upon Native American communities. Within this educational context and condition Cajete described concern that his people’s continued alignment with conventions in American education would ‘educate Indian people out of cultural existence.’

Overview of the Thesis

This thesis project set out to examine the results of student work - images and written journal responses – so as to identify the principle effects and understandings students identified as the effect of working through the Kauhale metaphor and the Kanaka Maoli educational setting of EDCS 640. In general terms, this thesis operates on several levels

to describe the effect of a Kanaka Maoli educational research process through visual culture and image studies. On one level, the thesis presents a model for a grounded Kanaka Maoli theory for education based upon a traditional metaphor – Limaloa's Kauhale - for intellectual processes and structured by the genealogical history and life experience of the researcher. On another level, the thesis describes the application of this theory to the development and implementation of an 'organic' teacher education initiative that challenges conventional approaches in Arts based education. The complete work of this thesis ultimately attempts to make sense of student experiences of working through the Kauhale Metaphor and the Kanaka Maoli culture based approach for education through images that were manifested within this teacher education initiative. The true value of the Kauhale metaphor and this approach to teaching will be described in the multiple layers of outcomes and responses – both literary and visual - of students who engaged and learned through it. An important rationale promoted throughout this thesis will be the need to establish grounded culture based 'theory' as a means of sustaining Kanaka Maoli educational initiatives against the imposition of national educational policies and practices that are inherently assimilationist in objective.

This project has been undertaken outside the scope of any writing on the topic of Kanaka Maoli Visual Art or Visual Culture studies. While there is an availability of research on the periphery of the topic, very little if any writing has been directly produced in answer to the specificity of Kanaka Maoli Visual Culture Studies. As such this project will create space for the Kanaka Maoli Educational theory and practice by its contribution of original research.

The review of literature in chapter two provides an overview of current research in the disciplines of Art Education history, Multicultural Art Education, Critical Art Pedagogy and Indigenous Education. These are the principle areas of academic study and research, though located on the margins of this study, which have some relationship to the development of Kanaka Maoli or indigenous approaches to education through Art and image making. Chapter two will offer an explanation, based upon current research around the field, as to the issues which have influenced the manner in which the research project and the theoretical framework that underpinned it were carried out. As an example, literature from the history of Art Education demonstrates how Art and Art Education has been used through time by the dominant interests in society to promote and sustain their political, economic and social interests by way of school curriculum. As such, this literature review will outline how Art and Art Education by its nature is antithetical to the interests of this Kanaka Maoli education initiative by virtue of its aims of social justice and liberation from conventional educational practices that sustain the asymmetry of political power relations in Hawai'i . If Kanaka Maoli/Indigenous education initiatives in visual studies are to create new epistemological space for knowledge for Kanaka Maoli development, current literature provides compelling evidence that it should not be the field of Art and Art Education that fosters it.

Literature from the area of Multicultural Art Education will be explored as well to present a direction to the objectives of this research project. Through its advocacy in broadening the discipline of Art Education through the recognition and inclusion of 'Art' from

cultures outside of Europe and America, Multicultural Art education demonstrates some parallel interests with the development of Kanaka Maoli Visual Culture and Image studies. Likewise literature from the area of Critical Art Pedagogy will be reviewed to present a perspective from which conventional practices in Art Education can be critiqued for its underlying practices that sustain economic and political privilege of the dominant interests in society. The underlying privileging of Euro-American Art language, history and theory in both disciplines however present obstacles to the philosophic position of this Kanaka Maoli culture based educational theory and approach. The lack of synergy with the prevailing literature in most areas of Art based research evidences the need for research such as this to create the space for indigenous knowledge within traditionally Euro-centered academic settings. Literature from the field of Indigenous Education – though providing little on the issue of indigenous image based education - will be looked upon to present educational models that encourage the opening of new epistemological space in teaching for the inclusion of indigenous knowledge(s) and knowledge making.

Chapter three on Methodology describes the background theory which underpinned the setting and educational process of EDCS 640. The application of the Kauhale metaphor, based upon the Kanaka Maoli knowledge construction of an `Ôlelo No`eau or proverb, will be described in this chapter with particular focus on curriculum design and teaching approach. The chapter will also describe the manner in which the class, as a distinctly Kanaka Maoli teaching initiative, was organized and taught. The culture based features within the class setting such as pule, pikai, kû`auhau and mo`olelo, will be described for

their distinctive characteristic and unique contribution to the Kanaka Maoli learning setting of EDCS 640. The course assignment, the image making approach as well as the manner in which students were required to record and evidence their learning will be described.

The research focus of this thesis involves a review of student responses to their learning within the Kanaka Maoli culture based educational approach of EDCS 640. As such, the Methodology chapter will describe the approach undertaken to interpret the image and written based responses of students into individual Profiles. The profiles, written from my position as a researcher rather than course instructor, will provide an impression of individual students and their learning experience through the course of the class.

Chapter four will be comprised of six Profiles written about students who were part of the learning experience of EDCS 640. Each of the Profiles features a student whose learning experience typified the general learning experience among students collectively. The Profiles will draw upon written statements as well as examples of student visual work to exemplify the ideas, values and beliefs each student engaged upon through their learning experience in class. It will be from these Profiles that the central themes about the Kanaka Maoli approach to education through visual culture and image making will be identified for further discussion.

Chapter six presents the principle findings from an analysis of the student Profiles about working within the Kauhale metaphor for Kanaka Maoli Education. Although their

experiences of class was unique, students exemplified in their responses common ideas and perceptions about learning within the setting of EDCS 640. Chapter six identifies the primary responses from the Profiles of the effect of a theory for Kanaka Maoli culture based education through visual culture and image based studies.

Chapter seven presents a summary overview about various facets of this research project; from a discussion of the relevance of reviewed literature to an analysis of student experiences in EDCS 640 as evidenced in the Profiles. While acknowledging its function of critique upon mainstream education approaches, the discussion section acknowledges the duty of indigenous education research to open space within western academic institutions for indigenous knowledge and to implement curricular and pedagogical strategies through which to engage it. Among the key issues raised in this chapter is the importance of Genealogy as a knowledge foundation within Kanaka Maoli knowledge making and educational processes.

This final chapter will identify several ideas within the thesis which offer the potential for further development in the areas of Kanaka Maoli Education, Mainstream Art Education and Teacher Education through this proposed visual culture studies approach. The identification of these potential outcomes merely identifies a starting point from which further investigation toward the establishment of distinct Kanaka Maoli educational space in Hawai`i could be made.

CHAPTER TWO

Literature Review

*Nâna I waele mua I ke ala, mahope aku mâkou, na pôki`i
He has cleared the path and we the younger ones follow*

Indigenous Education is a relatively new field that is in its developmental infancy. An initiative sparked worldwide by indigenous communities, educators and scholars whose national or tribal sovereignty has been subjugated by colonial government and commercial interests, Indigenous Education is driven by the desire for educational autonomy and self determination within a colonial context.

Indigenous research is critical and includes works which analyse and reveal practices and policies in conventional education which maintain the power of the dominant interests in society while at the same time undermining the interests of indigenous people. Also included in this area of research has been the development of indigenous epistemological and pedagogical models for teaching and learning that enable the distinct character of indigenous culture to be acknowledged and engaged to shape a culturally infused educational environment and teaching practice. Research in Indigenous Education has as its central purpose the sustainable development of indigenous people and communities through the recovery and extension of indigenous languages, epistemologies, cultural practices, values, genealogies and histories.

This research on the effect of a Kanaka Maoli approach to teaching through visual culture and image making studies aims to identify how the teaching and curricular content of mainstream Art Education practice are incompatible with the needs and

aspirations of Kanaka Maoli education, will suggest the need for the inclusion of Kanaka Maoli knowledge within school curriculum and teaching practice in Hawaii. As there is yet a developed field for Indigenous and/or Kanaka Maoli Visual Art and Design education studies, this literature review will offer a first overview of published material available in the areas around the periphery of the subject. Literature from the disciplines of Visual Art Education as well as Indigenous Education research will present the primary core of materials which establish the existing knowledge around which this research is based.

This thesis will examine the results of a teacher education intervention project in visual Art education which has been based on a theory for a Kanaka Maoli approach to education through visual image work which I have theorized. Its aim will be to determine how a Kanaka Maoli approach to education through image making enables the expression of beliefs and cultural perspectives of Kanaka Maoli educators particularly as it relates to the representation of Kanaka Maoli knowledge and ways of knowing.

This Literature Review will provide a foundation of ideas upon which the field of Art Education is currently based. In considering the extent to which indigenous culture and epistemology are compatible with the philosophies that underpin the conventions of Art Education practice, this research project may establish the justification for educational space for indigenous knowledge beyond the language and ideologies of conventional Art and Art Education practice.

A History of Art Education: Themes which have defined Conventional Practice

This review will examine movements within the history of Arts Education to identify some of the principal factors which have influenced the development of conventional teaching and curricular practices over the last century. For the purposes of this thesis, an examination of Art Education history goes beyond the need to establish a chronology of philosophical developments and influences within the field. Rather, this literature review seeks to establish an understanding of the forces and interests which have influenced the direction of teaching and curriculum design within the field. Art Education has long been used as a tool by the powerful in society to promote their social, political and economic interests by way of teaching and curricular content. This idea is particularly true for American society as it has been throughout the history of western civilization (Efland, 1990). It will be of particular interest to this study to determine how these foundational ideologies which have governed the development of Arts Education practice generally have been used to promote Western cultural values over those of indigenous Kanaka Maoli in Hawaii's schools.

The field of Art Education owes much to the work of Professor Arthur Efland who has written one of the most comprehensive overviews of the underlying social, economic and political pressures which have influenced Art Education's development through time. While acknowledging Art's Western cultural and historical roots in Greece and Rome, Arthur Efland focuses on the contribution of American scholars, artists and educators to the field of Art Education during the 19th and 20th centuries. Efland's *A History of Art Education*, while providing a broad overview of the historical development of Arts Education, more importantly introduces the idea that

Art and Arts Education has been used as a social, economic and political instrument to promote and support the interests of the powerful within society through time. Beginning with Greek society, Efland writes that Plato and Socrates, philosophers whose writings have been among the most influential in the shaping of Western thought, civilization and democracy, felt that Art and Art Education offered much as an instrument of social control. Believing the state to be the ultimate medium of social order, Plato considered logic and emotional control the primary mediums by which humans attain true happiness. Plato understood Art to be a socially constructed phenomenon interrelated with politics, economics and culture. Because of its symbolic and illusory quality, Plato viewed Art as a potential threat to logic and rational thought. By virtue of its ability to inspire and incite emotion, elements which could aid or threaten social control, Plato and Socrates both viewed Art and the Art Education processes with guarded suspicion. In contrast to Plato and Socrates however, Aristotle considered Art valuable as a knowledge source for its imitation or representation of nature. While able to evoke strong emotional responses in an audience, Aristotle believed Art was a benefit rather than a threat to social order. To Aristotle, the Arts provided an appropriate setting through which to purge and eliminate emotions that could prove damaging if allowed unrestrained expression within society. Regardless their differences of opinion, Socrates, Plato and Aristotle each valued the kind of Art and Art educational processes which helped maintain social order and political control by society's power elite (Efland, 1990). This understanding of Art's value as a political instrument of social control can be seen in the Arts patronage of the Roman Catholic Church and the wealthy ruling class during the Italian Renaissance through time to the propaganda program of the Nazi party of Nuremburg in the 1930's. The practice of using Art and Art Education as an

instrument of social control appears a consistent theme in the history of education in the west.

Efland's *History of Art Education* also follows the historical progression of Arts Education to the scientific and technical developments of the Industrial Revolution in the 19th century. It is here that Efland identifies a second instrumentality for Art and Art Education; that of economic development (ibid). In the way of material production, the Industrial Revolution's primary effect was that factory labour replaced artisans and guilds as the primary source of product manufacture. Through factory and industrial processes, labourers with few skills could out produce artisans who practiced for years to master their craft. The result of this increased production was a far greater distribution of goods throughout society and beyond that was ever previously experienced. Artisan's skills and talents were devalued by the increased volume of manufactured goods produced by industrial processes. Despite the efficiencies of mechanized production, the resulting products of industry often lacked quality in terms of functional design and aesthetics. This criticism was made of English products exhibited and promoted during the Great Crystal Palace Exposition of 1851. Though produced by the most advanced manufacturing technology in the world, English products were judged far inferior in design and aesthetics to those of French and German manufacture (Efland, 1990). The items produced in factories lacked aesthetic and design by virtue of the lack of influence in design by craftsmen/artisans. Because of poor design and characterless aesthetic consideration, English industry risked losing their position and share within an increasingly competitive global market of the 19th century. Acting quickly to protect their economic interests, governments and industry throughout Western Europe,

recognizing Art and Design as vital to the marketability of their industrial products, instigated the development of National Schools for Art and Design studies. Since the Industrial Revolution, School Art curriculum and programs have at various time engaged vocationally oriented classes which trained students to produce art/design for commercial application. The connection of Art and Design to Industry within school curriculum has reflected the ebb and flow of economic pressures and interests within society (Efland, 1990).

This perspective of Art as an economic or vocational instrument has consistently appeared through the course of history and particularly so in the United States. In recent years this has been so with the rise of the policies of the New Right which has sought to make Art education practice relevant to the objective of national economic development.

A third instrumentality that Efland attributes to Art and Art Education is its usefulness as a vehicle of Culture and Heritage education (ibid). Governments, administrators and rulers have through time constructed, communicated and entrenched their moral and cultural beliefs within society by way of Art and public education. By virtue of its potential to evoke strong emotional response in audiences, Art and Arts Education have offered an effective means of promoting the cultural identity and moral values which reflect the interests of the State. As an example, William Torrey Harris, the Commissioner of Education for the United States from 1889 to 1906, used the schools to promote the importance of discipline and moral training, which included an understanding of being helpful, punctual, industrious at learning and attentive to the laws of society (Efland, 1990). In Art Education, Harris used the Romantic style of

pictorial representation as a means of developing an appreciation in children for beauty in nature. His introduced curriculum taught drawing as a means to develop the perception of children so as to develop their understanding of an imposed standard of beauty. Harris believed the underlying purpose of Art Education was to develop in children a respect for the institutions and moral behaviours of society. Harris perceived the Arts – particularly those which naturalistically represented ‘beauty’ in the environment – to be an indicator of the moral evolution of contemporary society. The Picture Study Movement, a Harris initiative which introduced children to selected reproductions of Art images, communicated values consistent with the American moral standards of the time to the children of immigrant families as a means of introducing them to mainstream American values. Efland believed that Harris’s use of selected Art would simultaneously inspire a respect for the status quo in society. In this way, Harris’s effort to introduce an appreciation of (selected) Art was in fact driven by an interest for social control.

Like Harris, England’s James Ruskin, a well known and influential Art Critic and the first professor of Fine Arts at Oxford University, felt that Art had the spiritual purpose to praise God through the imitation of nature’s beauty. Convinced that good Art could only involve a creative replication of nature’s forms, Ruskin felt that Art making demanded of artists both the capacity to invent and perceive. With the understanding that invention was a god given talent that could not be taught, Ruskin focused his priorities for Art education on the development of perception which he felt could be taught through the act of drawing. Ruskin’s approach to Art education was determined to teach students to recognize ‘beauty’ along aesthetic terms that he defined. By doing so, Ruskin sought to teach cultural values through the vehicle of

his writing and teaching on Art. As critic and scholar within England's national centre of higher learning, Ruskin's teaching and writing represented and preserved the values and interests of the State/dominant class in English society.

Arthur Efland's *A History of Art Education* is particularly useful to this research in that it details and contextualizes some of the primary factors and interests which have influenced the trends and developments for teaching and learning within the field of Art Education. Underlying this history, Efland reveals the case for Art Education's use by the powerful in society to establish and reinforce their political, economic and moral interests through public education. Efland's work therefore is supportive of my assertion that Art Education in Hawaii – particularly in the period following the Annexation of Hawaii as a Territory of the United States in 1898, has been and continues to be an instrument to advance the political, cultural and economic interests of America in Hawaii.

Elliot Eisner, a principle contributor to the field of Art Education also provides a well detailed history of Art Education in his book *Educating Artistic Vision*. Eisner provides an important chronology of the different philosophies in education which have had an impact upon teaching and curriculum in Arts Education. Eisner and Efland both have offered important analyses of the various approaches in Art Education which have occurred in the United States through the last century. Eisner in particular identifies three types of approaches to the teaching of Art that has oriented Art Education in America during the last century. These approaches, which he defines as Child centred, Society centred and Subject centred approaches, mirror Efland's analysis of Art Education's history. This consistent organization of

philosophical approaches has proven to be useful as a way of comparing and contrasting the interests of Art Education with those of indigenous cultural learning and teaching.

According to Eisner, Child centred movements, reflecting the writing of John Dewey, begin with the premise that the objective of Art education are to unlock the potential for learning and self expression that each child possesses (Eisner, 1972). In Arts Education, the beginnings of the Child centred philosophy could be seen in the works of the Progressive Schools of the 1920's and 30's. Viewing children as active and imaginative learners able to construct and express knowledge and meaning through their own abilities, interests and perceptions within an environment, Child Centred approaches to Art Education believed that the child should be allowed to engage their imagination unimpeded by prescriptive approaches and measured outcomes. The Progressive School considered Art activity that was open and responsive to the interests and abilities of children as an important means to unlock the creative and imaginative potential within all children. Progressive Child Centred approaches viewed Art making as capable of integration with other subject areas of the school curriculum. In so doing, Art making was viewed within the Progressive Schools, as vital to the development of a child's self expression and supportive to the construction of their understanding of meaning and communication as well.

Likewise Victor Lowenfeld, an Austrian immigrant to the United State prior to WWII, supported a Child-Centred approach to Art Education as an important means of developing mental and emotional growth in a child. Unlike other Art Education theorists, who believed Art making in an of itself provided access to specific

knowledge(s) about media and design, Lowenfeld's primary concern was for child development and he saw Art activity as an important vehicle to that end (Lowenfeld, 1947).

Eisner describes Society centred philosophy in Arts Education as one which uses the school curriculum as a mechanism through which the cultural heritage and values of society are transmitted (Eisner, 1972). Programs of study which use Art as a means to establish or remind children of the moral values of society, as suggested earlier in the works of John Ruskin, are Society centred approaches to Art education. Beyond moral or cultural values, Society centred approaches also are seen as a vehicle for meeting the economic needs of the greater society. The Industrial Drawing Movement, as described both by Efland and Eisner, is very much a Society oriented approach to Art Education (Efland, 1990; Eisner, 1972). The Art/Drawing curriculum introduced by Walter Smith taught drawing skills as a way of preparing students to provide for the drafting needs of Industry. The method of instruction was highly prescriptive and aimed at developing abilities within students that were clearly aligned to support the needs of industry. This approach to education in Art focused on the development of marketable skills through a predetermined progression of teaching steps prescribed by an external curriculum creator (Efland, 1990).

The last method that Eisner describes as underlying the philosophy of Arts Education is the Subject centred approach (Eisner, 1972). Under a Subject centred Art curriculum, children are oriented toward an understanding of the integrity of Art as an autonomous subject with an intrinsic value all its own. In this view, Art study was intended to elevate a child's awareness and appreciation for the products of human

imagination, expression, spirit and skill as manifested in a composed image or sculpture. Students likewise were instructed in the use of media and approaches to image/object representation for its own sake.

Eisner and Efland – the primary contributors to research and scholarly writing in the field of Arts Education, describe similar underlying approaches and priorities within the history of Art Education. While Eisner describes the approaches to Art teaching on the basis of its curricular focus or centeredness (Eisner, 1972), Efland defines the aim of Art Education approaches on the basis of its instrumentality (Efland, 1990). Although the orientation of their analysis of the motivations and approaches may differ, both Eisner and Efland arrive at similar conclusions regarding the underlying objectives for Art Education. Both Eisner and Efland find that Art Education, like Art itself, is very much a tool in the aid of State hegemony through the vehicle of education. Whether the interests lie in maintaining the status quo of social relations and hierarchies within society, insuring the economic vitality of business and government or transmitting the moral and cultural values of underpin society, education in Art has adjusted over time to match the economic, social and political interests of the dominant in society.

In the present time, Art Education practice follows on from a development in the field from the 1980's called Discipline-Based Art Education (DBAE). DBAE as a theory promotes Art as a subject worthy of study in its own right rather than as a vehicle or instrument to achieve non educational ends. Since its inception, DBAE's primary objective has been to expand the opportunity for students to understand and appreciate Art through the four 'disciplines' of Art production, Art history, Art criticism and

Aesthetics. The design of DBAE programs of study, fashioned to conform to the orientation and expectations of standards as in other subject disciplines such as math and history, helped establish Art as an important component of school curriculum.

DBAE models the content of study in the four disciplines on the practice of professional Artists, Historians, Aestheticists and Critics thereby delivering to students a standard that they are expected to digest and emulate (Efland, 1990).

Critics of the DBAE hold that the method's over reliance on an 'archive' of expert standards devolve the Art activities into a series of meaningless rote learning exercises rather than projects that encourage students to find their own meanings through the active and direct experience of image making (Cary, 1998).

Multicultural Art Education

The field of Art Education has been influenced in recent years by developments from the area of Multicultural Education. From this movement, the discipline of Art Education has opened its curricular viewpoint to include the visual and material production of non western cultures. Multicultural Art Education as a discipline has found particular traction in multi ethnic societies like the United States and Great Britain which have attempted to find ways in which to make their school Art curriculum respond in relevant ways to the increasing ethnic diversity within their national populations. The writing of Graham Chalmers over the last decade has especially called for the development of school Art study that is inclusive of cultural viewpoints of non western peoples and societies(Chalmers, 1996). His writings, among several others, have called into question the inherent Euro American ethnocentrism of conventional Art Education. Much of the emphasis in their writing

has advocated that Art Educators include examples of Artworks from societies and cultures throughout the world as a means of understanding the cultural contexts from which these societies have developed. Chalmers has encouraged this stand as an effective way to teach students about difference in cultural viewpoints and perspectives. Zoya Kocur and Susan Cahan likewise have through their book *Contemporary Art and Multicultural Education* presented a comprehensive approach to teaching issues in multiculturalism *through* the study of Artworks by artists from different cultural and ethnic backgrounds and origins (Cahan, 1996).

Multicultural Art Education has contributed to the broadening of the practice of Arts Education which has historically held a strong Euro-centred focus. Advocates have provided strong arguments and evidence for the benefit of studying the cultures of non western societies and cultural practices through the examination of Art. While on the surface the progress through its efforts to diversify may seem extensive, Multicultural Art Education has in actuality maintained the Euro American cultural privilege of conventional Arts study (Chalmers, 1996). Although students gain a perspective on cultural difference through the study of non western 'Art,' that perspective has been constructed from the perspective of western society rather than the non western society that the objects are derived from. This assertion is made on the basis that Art is a cultural construct distinct to the Western world rather than non western societies (Shiner, 2001). In its attempt to diversify the study of Art through the inclusion of non western examples of visual images and objects, Multicultural Art Education has recontextualized selected examples of non western visual culture into classifications and categories which align with western Art historical and aesthetic standards. Multicultural Art Education has as a part of its disciplinary practice colonized the visual and material images and objects of non western cultures and

societies into Art terms that it determines. The actual perspective of non western and indigenous cultures are rarely acknowledged or adopted to influence in an authentic way the form of curriculum or teaching.

Critical Theory and Art Education

John Dewey, in *Democracy and Education*, put forward the idea that social practicalities and the need for efficiencies in teaching would result in the subordination of some segments of society (Dewey, 2004). A result of this educational practice he believed would lead to a form of schooling that was bound to disciplinary training rather than authentic intellectual, social, emotional and aesthetic development. This approach to education, most certainly employed in places like Hawaii, resulted in school practices that marginalized the knowledge from one segment of society while validating others (ibid).

As a relatively new philosophical movement, Critical Theory has offered an important basis for understanding the purpose and place of Art in schools today. With the understanding that educational practice has long privileged one set of knowledges over others, as often seen in colonial settings with regard to the suppression of indigenous knowledge through school curriculum, Critical theory provides a means by which researchers may closely examine the meanings and values that have underpinned conventional practices in school while exploring possibilities for future emancipatory development. When applied to Art Education, Critical Theory offers a philosophical platform for Art makers, Art teachers and Art learners that enabled their contribution to emancipation and justice in society. Richard Carey, in his book *Critical Art Pedagogy*, has offered an important vehicle by which to analyse and

critique the present state of Art Education practice from a critical theory perspective. One of the more important insights which Carey has put forward is the description of Art Education's dilemma in its attempt to reconcile its relationship and obligations to Modernist Art principles and its role as a discipline integrated within an educational setting (Cary, 1998).

The doctrine of the pure, independent Art object that relies only on itself for validation means that Art must exist outside the mainstream. To fulfil its role as part of the larger institution schooling, Art education has to remain aloof from the Modernist Art world, glimpsing its visage from a safe distance, but paying tribute to the training suppressed students to replicate its archive. Art Education's great dilemma in the Modernist era has been how to invite participation in education's mission of acculturating future generations while maintaining the semblance of allegiance to Modernist Art principles that work against its own mission (Carey, 1998, p. 335).

According to Carey, Art Education's adherence to Modernist Art principles has resulted in its marginalization from both the world of Art and the world of Education. By its inherent orientation, Art Education has aligned itself to the archive of modernist Art – a standard that removes itself from social context and meaning – and has remained duty bound to acculturate students into the values of the dominant society as reflected within the school curricula. In this schism of orientation, indigenous knowledge and culture can find little space for nurturance or development of its own processes for teaching and knowledge making (ibid).

Critical Art Pedagogy, Art and Indigenous Education

One of the most challenging aspects of research into Art Education as it relates to Indigenous cultures is given by the very definition of the word 'Art.' While promoted as a universal manifestation of the human spirit, the modern system of Art – as we have generally come to understand the term - is a social construction of 18th century western European society. Larry Shiner's *The Invention of Art* has been particularly helpful resource in providing a historical means by which to critically examine the word and world of Art. Art, as a classification of images and objects made for aesthetic engagement, is a common element of contemporary culture and society. So taken for granted is the institution of Art that it is commonly viewed as a universal expression of all human societies (Shiner, 2001). Shiner's historical analysis of the Art system's development challenges this belief and provides the means to understand the development of the Art world as a political and economic tool used to preserve the interests of the dominant in society (ibid). Shiner puts forward the idea that while the causes and pressures within European society which created Art were many, it was perhaps the newly created wealth of the merchant/middle class in European society – a group that actively pursued ways to signify and protect their wealth and influence – that had the greatest influence in the creation of 'Art.' Prior to this period, Art belonged to a broader system of objects that served a range of functions within a social, political, religious or economic context. Like so many of the concepts that emerged from Europe's Age of Enlightenment, the idea of Art was believed (mainly by Europeans) to exist as an expression of all people and cultures throughout the world (Chalmers, 1996). This belief however is far from the truth. While all societies and cultures produced images and objects that aligned with the aesthetic conventions of those societies, very few if any outside of Western Europe produced images and

objects for the purposes of aesthetic engagement alone. Images and objects of the non European world were made to function within a system of objects and processes which served a need within the context of that culture. Even Greek Sculpture – the model for Western European Art’s representation of the human form – worked as a functional component within the complex ritual of Greek religious and political systems (Shiner, 2001). The masks of African and Pacific peoples appropriated and recontextualized as Cubist Art by Braque and Picasso, were created to function within a system of objects and ritual performances (ibid).

The broad adoption of the concept and institution of Art throughout the nations of the world has perhaps more to do with the success of the European and American colonial enterprise than the institution of Arts’ claim that it is a manifestation of the universal human experience (Shiner, 2001). In contrast to the two thousand years prior – which acknowledged as Art ‘any human activity performed with skill and grace,’ the European system of Art from the 18th century forward valorised the genius artist who through personal inspiration produced painting and sculpture for the purpose of visual engagement by an enlightened and cultured audience. A class of visual objects – usually painted or sculpted – was given the title ‘fine Arts.’ These objects were made through the inspiration, emotion and intellect of individual artists expressing their personal ideas, feelings and innovative vision. Once completed, fine Art objects were introduced into a tiered system of commoditisation involving collectors, gallery owners, historicists, critics and public audiences. The modern creation of Art from the 18th century in European society divides images and objects into classifications based on a hierarchy of values. Art, produced by individuals of inspired genius, was reified above craft because it raised consciousness and gave spiritual experience to

audiences. Those objects that provided for the secular and functional needs of people were relegated to the level of craft – a classification with a value below that of Art (ibid).

The objects and images produced by non-western peoples and cultures were looked upon by European explorers, missionaries, soldiers and administrators as exotic curiosities at best or crude expressions of a debased people needing civilization at worst. Woven objects and basketry, the utilitarian crafts of women, were tolerated and allowed unimpeded practice by colonial masters while carving, the works of highly trained male priests, were seen as threats to the Christianizing efforts of missionaries. These visual objects, powerful manifestations of ancestral god figures, would compete too well against the crucifix, as a symbol to capture the hearts and minds of potential native converts. Kanaka Maoli today understand well the threat posed to the missionaries conversion project by their carved god figures. During the period of Hawaii's Christianization, Protestant Missionaries, recognizing the power of carved god figures to sustain the beliefs and spirituality of Kanaka Maoli, actively promoted their burning and disfigurement. Some of the sculptural objects were traded away or hidden by families loyal to the ancient traditions. A vast majority of the carvings however, were lost in the fires of religious converts. Today, barely one hundred sculptural objects of a 2000 year-old culture survive distributed throughout the world in museums and private collections (Cox, 1967).

As European colonization of the world successfully coalesced, its character and outward manifestation appears to have changed. No longer in need of the brutal tactics of the *conquistador* to quell native uprisings, European colonization took on

the paternalistic face of a benevolent governor who brings civilization and order to the undeveloped world (L. T. Smith, 1999). The violence and repression of colonial armies – an approach undertaken to subjugate indigenous people and societies - was replaced by policies, church sermons and school curricula designed to maintain the power of the colonial while depriving to the colonized any expression of political, cultural, economic and educational self determination (L. T. Smith, 1999).

Likewise, attitudes toward indigenous people and society in the homeland mother country appear fixated on a romanticised image of native people in an unspoilt land. Rousseau's concept of the 'Noble Savage' as an example, survives as a European fantasy long after the age of the Enlightenment (Linstrom, 1997).

Needing new sources of visual inspiration, the images and objects produced by the colonized indigenous societies of the world are recognized during this period for their primitive aesthetic (and commodified value) and become assimilated into the European system of Art (Hereniko & Wilson, 1999). As Art, indigenous objects and images have been decontextualized from their original intent and purpose to become objects to be engaged with on their formal and material qualities alone (H. Pi'ikea Clark, 2002). Colonized as Art, the visual objects and images produced by indigenous societies were not just decontextualized from their original cultural purpose but were relegated to the margins of the western Art system as well (Kosasa, 1998).

In developing an Indigenous approach to Art Education – which at first glance would be a process supported by indigenous educational researchers dedicated to creating

supportive learning environments and approaches for indigenous people – the issue of the cultural origin of word Art reveals an underlying dissonance with regard to the interests of indigenous education. Art is a Western European invention founded within the values, cultural perspectives and social practices of Britain, France, Belgium, Holland, Spain, Portugal, Germany and Italy from the 18th century (Cary, 1998; Shiner, 2001). Ironically, it was these very same countries that sent its explorers, armies, administrators and merchants to colonize much of the world from the same time period forward as well. Attempts to meld indigenous cultural perspectives and practices into the Western European defined Art world, particularly through art education projects, will always encounter this fundamental conflict of cultural perspective, values and history. As indigenous people and culture have suffered generations of marginalization within their respective colonial situations, so too have indigenous knowledge(s) and cultural perspectives been subject to marginalization and control within a western academic settings (Cajete, 1994; L. T. Smith, 1999). While increasingly prevalent within schools and Universities today, Indigenous Education projects will exist only to the extent that it is politically and socially expedient to the dominant interests in academia and the society it represents. This is particularly true for Indigenous Art Education projects.

In contrast to the emancipatory promise of indigenous education initiatives, the underlying asymmetry in power relations revealed within the term ‘Indigenous Art Education’ renders the work of indigenous artists and Art educators vulnerable to further colonization within academic and western Art institutions (H. Pi’ikea Clark, 2002).

While traditional Indigenous cultures never produced 'Art,' Indigenous Artists today are actively engaging and contributing to the Art World with their contemporary translations of indigenous culture. Indigenous Art today, whether African, Polynesian, Aboriginal Australian or Native American, indigenous Art is finding broad international appeal and receptive markets. While the sale of Art is beneficial to individual artists, the effect of this trade on indigenous culture and communities is potentially adverse. By producing Art, indigenous artists and educators willingly participate in a process that is not indigenous nor is it actively engaged in by indigenous people. Within the context of the Art world, the work of indigenous artists is shaped by the tastes and preferences of the Art market rather than the needs of the community and culture it claims to represent. It is here that the principle of Modernism, a significant philosophical and cultural principle within European social history, reveals itself within the values underlying the tastes and preferences of the Art world and market. Modernism, as described in the *Routledge Encyclopaedia of Philosophy*, is underpinned by a 'propensity to create 'culture shock' by abandoning traditional conventions of social behaviour' (Routledge, 2006). Modernist ideals are deeply committed to individual expression as a means of revealing universal truth and aesthetic response.

While on its face, this ideal of individualized expression leading to a universal truth by way of a common aesthetic is appealing. It is perhaps a basic human belief that the truisms and beliefs which apply to a person individually correlate in the same way to all people as well. This simplistic belief of course is not the case, as cultural difference – based upon genealogy, religion, geographic location, social order, etc. – have brought about the rich diversity of perspective that is the human experience. On

further examination, the idea of “universal” truths and aesthetics are determined not by their intrinsic qualities which appeal across cultural borders but by people who have the political and economic power to declare it so. Declaring a ‘universal truth’ is a way by which the powerful mandate their cultural tastes and perspectives upon culture and society. For indigenous people like Kanaka Maoli who strive to maintain their cultural identity and integrity within a colonial context, critical resistance to the ‘universal’ declarations by Modernist conventions is an essential resistance strategy of cultural assimilation (G. H. Smith, 1997; L. T. Smith, 1999).

Likewise, the Modernist practice of abandoning traditional convention may also be seen as a healthy means by which culture and society innovate convention through Art to align with changing tastes and beliefs in society. In this role, artists serve as cultural visionaries who move society forward with their far-sighted representations that challenge the staid conventions of the past. This idea suits well a nation like the United States, whose population, largely composed of immigrants, detached from their home cultures to create a new life in America. From this viewpoint, the abandonment of custom is a positive act which leads to innovation and new ways of living outside the confines of social convention. Be reminded that within the American context, the founding fathers of the country were often refugees fleeing religious, social and political persecution. In their minds, as in the minds of their descendants, culture was something to make rather than to maintain.

For indigenous cultures and people, such as those of Native America however, the continuity of ancient genealogy, culture and tradition, was viewed as vital to survival

and national/tribal identity before and within the context of their occupied and colonized condition (Cajete, 1999).

Modernism's essence, as described by Art historian/critic Clement Greenberg, 'lies in the use of the characteristic methods of the discipline itself, not in order to subvert it but in order to further entrench it more firmly in its area of competence' (Greenberg, 1960, p. 15). What this means in terms of the field of Art is that in disciplines like painting or sculpture there is an overriding focus on the qualities and characteristics of the medium over the intent of communication through the medium (Mansfield, 1999).

In indigenous culture the opposite view is held. In the indigenous context, mediums and materials were used to produce objects which served a purpose or function. The medium was a vehicle by which indigenous image and object makers addressed needs within society, be they sacred or secular, through the materials and objects/images they manipulated. Modernism's conventions however, recognising the medium itself as the priority, overlook purpose and intent of an image or object as a relevant consideration of work. Here is another way in which the underlying philosophies within the practice of Art assimilate and erode indigenous culture by limiting its access of understanding and engagement to material and technique – terms by which Modernism defines Art practice.

Without an audience and market, an artist cannot function or long survive (Greider, 1996). If as an example, the Art market decides that indigenous Art is stylized tiki figures painted on canvas using a red, black and white pallet then that is the content and form of what indigenous artists are going to paint in order to sustain their

marketability. This scenario describes how Indigenous culture can be co-opted by market forces which in a capitalist economic system, always benefit the powerful over the powerless. The work of Henri Lefebvre provides valuable support to this idea (Kosasa, 1998).

In terms of Art Education, indigenous cultural perspectives again cannot help but be absorbed into the prevailing language, history and values defined along the western cultural conventions of the Art field. As an extension of the public school curriculum, Art Education is already co-opted to suit the accountability standards and priorities that government imposes on public education as evidenced by Eisner and Efland. This is particularly true for primary, intermediate and secondary education though less so at the tertiary level. As 'Indigenous' Art Education, indigenous culture and knowledge is made vulnerable to cooption by the power interests in society in two ways. First, as Art, indigenous culture is subsumed within the cultural perspectives, language and history of the western institution Art. Those aspects of indigenous visual/material culture that align to the priorities of Art (i.e. material technique, form, pattern, colour, etc.) are recognized and adopted as the elements relevant to the study of Indigenous 'Art.' Those aspects of indigenous culture in turn which little interest or relevance with the conventions and perspectives of western Art (i.e. community authorship, functionality, mnemonics, genealogy and obligation, ancestor worship, tribalism/nationalism) are overlooked or relegated to the areas of study such as sociology, anthropology or ethnology that have the inbuilt capacity within that discipline to engage these issues. In Indigenous Art Education, native culture is edited to accommodate the conventions of the Art world as well as the interests of the powerful in society who exert their influence over schools.

Given the analysis of this review, it could be suggested that Kanaka Maoli and indigenous education initiatives which seek to engage visual Art study as a focus of inquiry should avoid entering the educational spaces created and occupied by western conventions, histories and cultural perspectives. Within these already occupied academic settings, indigenous culture, knowledge and epistemology will find little room (or provision) to express and evolve its distinct form and purpose outside that already defined by conventional approaches and culture perspectives. Indigenous cultural perspectives, by their very presence, challenge the singular authority of the Euro Western cultural viewpoint (Durie, 2003). While it is not the sole purpose of Indigenous Education to challenge convention, by virtue of its alternative vision and approach, conventional thinking and processes are indeed challenged and their underlying privileging of western cultural perspective revealed.

Professor Doug Boughton, an Australian professor of Art Education on the faculty of the University of Northern Illinois in the United States, put forward a view of the future for Arts Education as a keynote speaker at the 2000 Asia-Pacific Art Education Conference in Hong Kong. He notes several emerging trends in the field that suggest a possible future for Arts Education (Boughton, 2000). Among the ideas which Boughton mentions is the issue of Art Education as a means of explaining and experiencing Cultural Difference. Throughout parts of the world mainstream Eurocentric societies are increasingly experiencing a collision of cultural perspectives and values with cultural and ethnic communities – many indigenous - who maintain different sets of beliefs and values. Using Art education to encourage students to explore culture and cultural difference is a positive direction for Art Education to

take. In the increasingly multicultural societies that we live in, 'mainstream' society needs effective and positive ways in which to engage and construct an understanding of and experience with difference (Chalmers, 1996). It may be correct to suggest that Art study provides an effective way to achieve broadened understandings of difference for students and as such should be encouraged. Professor Boughton's view of the future direction for Art however falls short as it fails to address the western cultural position already embedded within the word 'Art.' Because the study of cultural difference is being undertaken through the topic of Art Education – a subject that is already positioned within a western cultural viewpoint, it is questionable whether authentic understandings of cultural difference can be at all arrived at. Without an authentic process by which to step outside the security of a western cultural and ideological framework, it is doubtful that mainstream society can experience in any meaningful way an understanding of cultural difference. It is here that a Kanaka Maoli or indigenous approach to education through visual images and objects might provide a position outside 'Art through which the issue of cultural difference can be authentically engaged through visual image/object study (H. Pi'ikea Clark, 1998; Herman Pi'ikea Clark, 2003).

Traditionally, Kanaka Maoli visual and material culture has always served a functional role in providing for the sacred, secular or utilitarian needs of Kanaka Maoli through time. Within a contemporary educational context, Kanaka Maoli visual and material culture will enable students the opportunity to engage a process by which to think about, compose and produce objects and images that reflect and manifest Kanaka Maoli knowledge(s).

The writing of Dr. Greg Cajete, a Native American Artists and Educator from New Mexico, (from his book *Look to the Mountain, an Ecology of Indigenous Education*,) has been drawn upon to assist the planning of this indigenous culture based approach to education through visual image/objects. Although Dr. Cajete uses the term 'Art' to define the visual objects and images that indigenous people and cultures produce, he does so to include traditional object and images from Native American culture.

Art become a series of acts for developing and perpetuating a process of life-enhancing relationships. In this context, the ceremony of making becomes far more than the product; the product becoming only a symbolic documentation of the creative and spiritual process that gave it form (Cajete, 1994, p. 151).

Kanaka Maoli approaches to education through visual culture and image studies should at its inception provide the means by which Kanaka Maoli engage and express the broad variety of knowledge and experience that exists within the Kanaka Maoli culture and community. Because the experience and knowledge within the Kanaka Maoli community is broad and diverse, the approach to representation of these ideas through image/object making must avoid prescribed and predetermined approaches and outcomes. This idea reflects the belief that Kanaka Maoli experience and knowledge is distinct and as such no pre-defined approach exists to represent it visually. The process of clarifying a visual representation is shaped by the interaction of teacher and student who collaborate to define the research question through the progression of the investigation. Knowledge, rather than absolute truth, is evolved through the collaborative investigation between teacher and students.

The teaching process through visual culture and image studies undertaken within this class will seek to draw upon the lived experience of the students and teachers who interact in a learning environment. This process will encourage students to engage and represent the knowledge within their own genealogies through their constructed visual images.

With regard to the issue of visual representation of information, an issue that students will investigate through the course of their visual interpretations and studies, the work of Edward Tufte provides an important platform of support from which to locate this research project. Tufte's work, which has impacted the field of information design and visual literacy, has been vital to the field of visual communication and graphic design. Though Tufte's advocacy against the use of extraneous and decorative visual elements contrasts the approach to image making adopted in this context, his work none the less recognises images as valid a representation of information as written text (Tufte, 2001). Tufte's research aligns well with the aims of Kanaka Maoli approaches to education through visual culture and image studies.

The aim of this literature review has been to locate research within the areas of Art Education, Multicultural Art Education, Critical Art Pedagogy and Indigenous Education which could support the development of Kanaka Maoli or indigenous approaches to education through Art and image making.

A reflection upon the literature of Art Education history revealed the extent to which the discipline has been used across time as an acculturation instrument of social control, economic development and a transmitter of the moral standards of the

dominant members or class in society. The vehicle of this instrumentality has primarily been the curriculum for Art in schools, universities and museums. Within the historical lineage of Art Education, there has appeared little room for indigenous perspectives or knowledge foundations. Quite to the contrary, Art Education has instead been often used as an effective vehicle of cultural assimilation upon indigenous communities to draw them in to the values and perspectives of Eurocentric societies.

Literature from the area of Multicultural Art Education has offered some direction for the aims and objectives of this research project. Multicultural Art Education has advocated for the inclusion of Art objects from cultures outside the Euro-western cultural and historical sphere into school Art curricula and programs. As societies become more multi ethnic, Multicultural Art education offers an accessible means by which students may understand the cultural 'other' by way of an investigation of their Art work. While recognising the effectiveness of learning through an Art object, Multicultural Art Education as a discipline positions its outward gaze toward other Art and culture from a Eurocentric position. As much as the literature on Multicultural Art Education acknowledges the visual and material production of 'other' cultures, the discipline preserves the supremacy of western perspectives, values, language and history by referring to it as Art. From the perspective of the literature within this discipline, indigenous Art study would be confined within the aesthetic and pedagogical boundaries defined by western Art and Art history.

A review of the literature from the field of Critical Art Pedagogy has provided a platform from which to critique Art Education practice from a Critical Theory

position particularly in determining how school curriculum in Art reproduces unjust social structures and practices. Shiner's work from this area in particular has supported well the direction and intent of this research in that it has describes the development of the field of Art as a distinct cultural and social construct of western European society in the 18th century (Shiner, 2001). Shiner's work has exposed Art Education's colonial instrumentality as it has served in transmitting the cultural values of European society upon a global scale.

Literature in the field of Indigenous Education has validated the need for research which endeavours to create space for study that enables students and teachers the opportunity to explore and represent genealogical knowledge through a Kanaka Maoli educational process. The field of indigenous Art and visual culture studies is new and open for the contribution of new research. Cajete provides an important first description of what an Indigenous Art Education project might look like where Art making become a series of acts for developing and perpetuating a process of life-enhancing relationships. In this context, "the ceremony of making becomes far more important than the product; the product becoming only a symbolic documentation of the creative and spiritual process that gave it form"(Cajete, 1994).

CHAPTER THREE

Methodology

*Ho`onohonoho i Waineki, Kauhale o Limaloa
Set in order at Waineki are the houses of Limaloa*

Section One: Theoretical Foundation

According to the Pukui and Elbert Hawaiian language dictionary (Pukui & Elbert, 1993), the primary linguistic reference for the Kanaka Maoli language, a Kauhale is a household compound comprised of separate houses for sleeping, eating, cooking house and canoe storage (Pukui & Elbert, 1993). While often thought of as a collection of houses, Kauhale could also be understood as a single house structure as well.

Limaloa's Kauhale, a symbol within the Kanaka Maoli culture for intellectual activity, provides a model upon which the approach for pedagogy, curriculum and research was undertaken within this research project. From this approach, the architectural features of the Kauhale were used to base a theoretical framework upon. The features of the Kauhale include the Kahua or stone foundation, the Pou or four corner support posts, Pou Kihī or the interior gable posts and the Kaupoku or the roof ridge pole.

The following sections provide a description of the Kauhale architecture presents a description of the manner in which they were applied metaphorically to develop a

theory for Kanaka Maoli education and in the design of the curriculum and teaching approach in EDCS 640.

Kahua.

Kauhale or Kanaka Maoli house structures were built over a raised stone platform foundation called Kahua. The stone Kahua provided a firm base upon which the weight and area of a Kauhale was supported. Within the Kauhale metaphor for Kanaka Maoli/indigenous education through visual culture studies, the Kahua provides a symbol for the foundation of knowledge that underpins its curriculum development. The foundation of knowledge for curriculum within this Kanaka Maoli educational theory begins in Kū'auhau or genealogy.

From a Kanaka Maoli cultural perspective, all living things; from tiny coral polyps to fish, trees, birds, animals and humans, were viewed as connected through an interrelated genealogy of kinship. From this view, all elements of the environment were alive and equipped with sensory and communication capability. Kanaka Maoli ways of knowing and seeing, an indigenous cultural manifestation that is specific to Hawaii, is a genealogy – a chronological process and product of learning that has been shaped by the ongoing experience of Kanaka Maoli relationships and ‘relations’ with and through all elements of the land and environment. The Kanaka Maoli viewpoint of knowledge and epistemology resonates with other indigenous peoples across the world and particularly so with Polynesian people such as Maori who are linked by genealogy, culture and world view. The western cultural construction of ‘race’ – for which programs and projects which address the educational needs of indigenous and minority populations have been based upon, is only partially

applicable in the recitation and read of Kū'auhau which acknowledges the interconnectedness of life forms from a variety of species in the environment within its lines of descent. The concepts of genealogy within the Kahua metaphor that seeks to make connection with those traditions and disciplines that have relevance to the subject explored irrespective of its national or cultural origin.

Beyond serving as a foundation to support the weight of a structure, the Kahua also visually demarcates the territory and space around which the Kauhale occupies and controls. When applied to this theory for education through visual culture, the Kahua signifies that Kanaka Maoli epistemologies are the primary source of knowledge and cultural perspective from which this indigenous educational approach are based. The knowledge(s) and perspectives from academic disciplines are likewise recognized as 'genealogies' and adopted to suit the needs of the project undertaken. While the knowledge and learning traditions of cultures and disciplines other than Kanaka Maoli are recognized and embraced, the Kahua metaphor indicates that all knowledge is recognised and valued within the Kauhale metaphor and will be applied to teaching and learning from a cultural context that is Kanaka Maoli determined.

Pou.

The Pou or support posts, extending out from the Kahua or stone foundation, marked the four corners of the Kauhale structure (Kamakau, Pukui, & Berráere, 1976). The Pou provided the principal support structure of the Kauhale which assured that the weight of the entire house was supported equally by them. As such, each post was selected and hewn to identical size and height in order to ensure the structure's

balance. Without balance and an even distribution of weight between the posts, the Kauhale would fall.

Within the context of the Kauhale metaphor, the Pou represent the primary characteristics which comprise a pedagogical approach within a Kanaka Maoli cultural context. The Pou represent four principle qualities from the experience of my genealogical and personal history which have comprised a Kanaka Maoli teaching approach. The four Pou represent four distinct yet complementary elements that together have shaped my own beliefs about what culturally inscribed education within a Kanaka Maoli context should include. These complementary elements are identified as 'A'a/ Challenge, Mâlama/ Nurture, Ho'omana'o/ Recall and Makaku/ Vision. It was through the nurturing of family, the challenge of the confrontations of the Football field, the contextualization that the recall of genealogy and historical study provided and the encouragement to envision future possibility that shaped my understanding of a Kanaka Maoli educational process. Combined together within the Kauhale metaphor, each Pou contributes a complimentary and balancing influence upon the Kanaka Maoli culture based pedagogy of EDCS 640.

Pouhana.

Within the Kauhale structure, two interior gable posts, called Pouhana, supported the ridge pole and roof line which created the ceiling and interior space of the house.

Pouhana stood independently from the rest of the house framework. According to David Malo, a Kanaka Maoli historian and scholar and the 1800s, Pouhana were often associated with important ancestral figures of the family whose personal qualities and accomplishments were vital to the collective memory and familial identity of those

who lived and worked in the house (Malo, 1951). In their signification function, Pouhana created a means of identification for members of the household in order that they may better engage their lives in the present supported in the knowledge of their family histories.

Beyond the conventional concerns for curriculum design and pedagogical approach, the Kauhale metaphor for education acknowledges a third level of concern within Kanaka Maoli educational processes and that is for kuleana. Kuleana, loosely defined as *obligation, right and responsibility* defines a person's role and contribution to a family and society. Though the concept of familial obligation is a feature within many other cultures, rarely is the notion of duty, privilege and obligation ever incorporated into the conventional educational curriculum or practice which tends to emphasize individualism over group or community development.

Kuleana, often determined by genealogy, established a person's duty to serve as well as their associated status and privilege within both family and society by virtue of it. The Kauhale metaphor acknowledges kuleana as an important cultural component within Kanaka Maoli social relationships. Within the Kauhale metaphor, the Pouhana stand as a metaphor of kuleana and the relationship of privileges and obligations to family and to community it describes. Situated at two ends of the house structure, each individual Pouhana represents the kuleana obligations to self/family and the other the obligations to community as well.

Kaupoku.

The Kaupoku or ridge pole is the support beam which created the roof line of the Kauhale. The Kaupoku spanned the entire length of the house structure and was supported at each end by the Pouhana. In the Kauhale metaphor, the Kaupoku has been theorized to represent a space of negotiation by which kuleana privileges and obligations of students are reconciled. Indigenous educational initiatives and projects, unlike conventional mainstream approaches, are often challenged to balance the development needs of the individual student with the needs of the community with those of individual students will serve. This balancing between the interests of the individual and community is a condition of the process of Kanaka Maoli education required to counter the effect of colonialism, institutional racism and cultural suppression upon the collective and individual consciousness of indigenous people (Cajete, 1994). Kuleana - the duties, privileges and obligations to self/family and community – is a consideration built in to the pedagogy of the Kauhale metaphor for Kanaka Maoli education through visual culture and image studies.

Through the two weeks of instruction through EDCS 640, the complementary elements of the Pou were applied in varying ways to individually engage students in their learning and the resolution of their process. If a student lacked confidence with media technique, clarity with an idea or research method, they were provided the necessary support and nurture to strengthen their approach. Likewise, if a student seemed unwilling to extend or exert themselves beyond the level of comfort they entered the class with – whether in regards to media use, conceptual development or research quality, they were challenged to improve and develop themselves forward. Students were encouraged to recall image making movements or events related to the

issue of their family story in order to contextualize their ideas or media approaches against broad historical narratives. Similarly, students were encouraged to envisage new directions or possibilities for their ideas and visual works beyond that established by historical or genealogical precedent.

The pedagogy of the Kauhale metaphor for Kanaka Maoli education through Visual Culture and Image making as applied in EDCS 640 required that each student be taught according to their individual outlook and need.

In summary, Kanaka Maoli knowledge and ways of knowing, are diverse and continually adjusting to their social, environmental and political circumstance (Meyer, 1998). This teaching approach attempted to forge a process of inquiry that emerged from a view of Kanaka Maoli ways of knowing which I have understood and utilised in my practice as a Kanaka Maoli artist and educator. It was my aim through this research project to develop a Kanaka Maoli culture based process of teaching and learning through image making that allowed open ended inquiry beyond essentialized forms and understanding. It was imperative to my theorizing to enable students the opportunity to create their own meaning through a Kanaka Maoli process of learning through visual images rather than be required to replicate an archive of already established and essentialized Kanaka Maoli visual forms which lack relevant meaning to students.

A Quotation from Saylor and Alexander provides an appropriate summary of the role of heritage and history in the educational process.

Mere knowledge of heritage or past experience, however, will not in itself result in the achievement of the good life in any unforeseen circumstances in the future. These values must be built into character so that the individual acts and behaves in terms of basic concepts that have proved successful in meeting situations in the past. However the individual must be free to evaluate his value patterns, to see what respects new situations differ from old, to weigh alternative courses of action, and on the basis of intelligent action, to formulate new ways of meeting situations if these should be called for (Saylor and Alexander, 1958, p. 50-51).

Professor Norman Sheehan, an Australian Aboriginal educator from the University of Queensland, through the work of his 2003 doctoral dissertation, offers an important insight from the field of Indigenous Education which has reconciled my concern about essentializing Kanaka Maoli knowledge by theorizing (and therefore defining) its form.

Indigenous knowledge is living knowledge; it operates through negotiation from diversity. The creation and maintenance of diverse identities is at the core of Indigenous knowledge methods... indigenous knowledge does not act to include divergent views under some category within its own value system. Indigenous knowledge systems emerge from the acceptance that, to have any accurate understanding of the world, divergent views are essential (Sheehan, 2003, p. 21).

Dr. Sheehan has given me the words to express my long held belief in the diverse and inclusive nature of Kanaka Maoli knowledge and teaching processes. It is through a collective process of meaning making that Kanaka Maoli and other indigenous learning experiences differ from conventional educational approaches. According to Dr. Sheehan, an indigenous culture based teaching/learning setting values the perceptions of individual learners as a means to more broadly define and clarify meaning within a subject or experience. With the belief that no one view is adequate to understand an experience or subject as a whole, indigenous education encourages and embraces a diversity of views and opinions as a means to knowledge and understanding. The method of teaching and outlook toward knowledge making undertaken within this class embraces the indigenous approach to learning described by Dr. Sheehan. Within this class setting, the diversity of perspectives and values that students brought to class were respected and valued for the contribution they would make to the development of a collective understanding and growth of the class as a whole.

*Lawe i ka ma`alea a kâ`ono`ono
Take wisdom and make it deep*

Section Two: Teaching Approach

In the Summer of 2004, the Kauhale Metaphor for Kanaka Maoli education through Visual Culture was applied in EDCS 640, an experimental class in Arts Education at the University Of Hawai`i College Of Education, in order to allow a focus on Kanaka Maoli or indigenous Hawaiian culture-based teaching through visual culture and image making. The underlying goal of EDCS 640 was to promote the broader development of a theory for Kanaka Maoli education using visual image making as a

vehicle of inquiry and instruction. This research project in turn set out to determine the student responses to working through the Kauhale Metaphor for Kanaka Maoli Education through Visual Culture and Image making. The study sought to understand how the Kauhale approach, with its emphasis on Kanaka Maoli knowledge and ways of knowing, enabled the expression of beliefs and cultural perspectives of students and student teachers. It is through a review of student works and written reflections that this study sought to make this determination. As with all qualitative approaches to research, this research project did not predetermine a response but rather looked to the end results from the study participants to shape the findings within the study.

The Setting.

EDCS 640 was designed to allow the implementation of advanced theoretical and experimental studies into the process for teacher development in Arts Education. As such, the course syllabus allowed 'space' for the implementation of the Kauhale theory into the program for teacher education. The experimental nature of the class allowed broad latitude needed to test the Kauhale metaphor on a live audience of graduate students.

The Students.

EDCS 640 was enrolled in exclusively by a cohort of graduate students who have a strong interest in working in the area of Kanaka Maoli education. Many of the students within this cohort teach in the public school system in Hawai'i in areas where there are large Kanaka Maoli student populations. Others in the cohort who were not teachers were undertaking graduate study in order to prepare themselves for teaching in mainstream or language immersion schools. While not a requirement to participate,

a large percentage of students in the cohort are Kanaka Maoli. By virtue of their common heritage, these students would have grown up with an exposure and understanding of Kanaka Maoli cultural, history and language practices. A number of the students within this cohort were able to speak in both English and Kanaka Maoli. Working with this group of students ensured that Kanaka Maoli language and cultural concepts could be used as the primary viewpoint from which class instruction could take place. As opposed to conventionally delivered Art Education courses, which position western cultural values and perspectives as the taken for granted 'norm', the class make up of EDCS 640 enabled a shift in the cultural foundation and perspective of the class from a Euro-American to a Kanaka Maoli view. This shift would provide a favourable environment from which to engage and test the Kauhale metaphor for Kanaka Maoli/Indigenous education through visual art/culture. The Kanaka Maoli students who enrolled in EDCS 640 would have experienced through their lives a disjunction between the values and perspectives they were brought up with as Kanaka Maoli and those with which they were conditioned to operated under in mainstream education either as students or teachers. It was of particular interest to this study to engage the personal impressions of Kanaka Maoli students to working within an educational setting that positioned Kanaka Maoli culture as the principle foundation for teaching and learning.

Of the 13 students enrolled in EDCS 640, three were male and ten female. All of the members of the class agreed to participate in my research project. Of the students who enrolled in EDCS 640, 8 were Kanaka Maoli or indigenous Hawaiian with the balance of students in class representing the diversity of ethnic groups of mixed Asian/European/Pacific backgrounds who reside in Hawai'i. These students, while

not indigenous to Hawai`i, described themselves as being 'local,' a social and cultural classification specific to Hawai`i which generally includes all the non European ethnicities which made up the working class in Hawai`i. They ranged in ages from the early twenties to the mid forties. With the exception of two students, all of the project sample were born and raised in Hawai`i. One of the students in the class was a graduate student from the American State of Pennsylvania who teaches in a country school on O`ahu which serves a large percentage of Kanaka Maoli students. The other was an elementary school teacher from the territory of American Samoa currently on leave from Pagopago to complete her graduate education at the University of Hawai`i. This student was of Samoan ancestry and, by virtue of her Polynesian heritage, was able to understand and relate with many of the Kanaka Maoli cultural concepts introduced in class.

With but one exception, all of the students who enrolled in EDCS 640 had very little educational background in Art and image making beyond that which was offered to them in elementary, intermediate and high school. The one student in class with an Art making background is a teacher of Visual Art at Kamehameha School, a private school which was founded in 1863 for Kanaka Maoli children. This student's background in Art was considerable and his practice as a Kanaka Maoli artist is widely respected.

Course Organization.

In planning the content and approach for teaching EDCS 640, there was an awareness of the need to make distinct the curricular and pedagogical processes through which the unique perspective of Kanaka Maoli culture could be conducted and engaged. It

was this aspect of the development of an indigenous approach to education through Visual Culture and Image making that proved to be most challenging. Art Education, like the field of Art itself, is a western cultural invention (Shiner, 2001). All of the conventional approaches to Art and Art making have been established along the perspectives, history and values of western culture and Art history. Establishing a divergence from conventional practices, history and approaches in Arts Education in order to determine an indigenous cultural viewpoint continues to be an overriding challenge. The language of Western Art *is* the language of Art Education. For indigenous researchers conditioned by their academic backgrounds to the western epistemology of the arts discipline, any attempt to clarify the place of indigenous visual culture outside the boundaries of western knowledge is equivalent to inventing a new language.

Where there has been, through generations of systematic processes of assimilation and cultural suppression, an interrupted connection to ancestral knowledge as there has been in Hawai`i, native artists have provided bridges to ancestral knowledge through their contemporary visual expressions (Herman Pi`ikea Clark, 2003). It is here that indigenous Art projects and productions, particularly in its contemporary form, can and do fulfil a valued service for indigenous communities. It is important to note that Indigenous Art is a construction of the western Art institution. While Indigenous Art may not have ever existed in traditional indigenous society, contemporary visual expressions, by their very design, intent and production, have been made as a response to the spiritual, political and social conditions that present day indigenous people find themselves confronted by. Though a western cultural construction,

indigenous Art has offered an important voice of expression to indigenous artists and their communities within a colonial context by way of the Art market.

For indigenous education however the obligations and responsibilities to indigenous communities are much greater. Indigenous Education projects are often regarded as one of the last viable means within modern colonial contexts by which indigenous knowledge can be transferred to indigenous communities. For this reason, it is imperative that indigenous educational projects maintain continuity with traditional knowledge and avoid adopting the western knowledge and teaching paradigm of the colonial state.

It has been through the vehicle of state sponsored education that generations of colonized indigenous people have been conditioned to adopt the values and cultural perspectives of their colonizer (Cajete, 1994; Benham & Heck, 1998; L. T. Smith, 1999). While degrees of autonomy over education have been extended some indigenous nations throughout the world, particularly with regard to language education, ultimate control over school governance, curricular content and teacher qualification, remains vested in the hands of colonial governments (G. H. Smith, 1997). In instances where indigenous education initiatives have been given 'space' to exist within the context of colonial institutions for education, indigenous educational practices have drawn upon those characteristics and elements which are specific to their cultural epistemology and identity. Unless cultural distinctness is identified and applied, indigenous educational projects and processes are bound to be reinterpreted and contorted to suit the interests of conventional educational practices which, by their nature, support and preserve the interests of the dominant class/race in

society. This intention has had the effect of relegating indigenous people and culture to the margins of that same society (G. H. Smith, 1997). Indigenous nations must strive to maintain control over their knowledge and the processes and systems used to maintain, evolve and disseminate it. Maori academic and education researcher Russell Bishop supports this assertion by stating “in the context of research, empowerment means that Maori people gain control of investigations into Maori people's lives” (Bishop, 2003, p. 221). The similar sentiment is echoed by Dr. Greg Cajete, and Native American researcher, scholar and artist who writes:

The need for a contemporary perspective of American Indian education that is principally derived from and informed by the thoughts orientations and cultural philosophies of Indian people themselves (Cajete, 1994, p. 21).

EDCS 640: Project Brief.

Students in EDCS 640 were given a single assignment to work on which was intended to develop their individual approach for research through image making. The assignment, based on a study of genealogy, would enable students to engage a Kanaka Maoli process for learning through image making. The following paragraphs are excerpts from the course handout which describes the assignment that students worked on through of their studies in EDCS 640.

Marking the course of family life, Genealogy connects us to our ancestors, our land and our heritage. A genealogy is as specific as it is comprehensive; gifting us with the individual qualities of our personality while at the same time integrating us within an ethnic identity, a cultural heritage and a physical environment.

For many Pacific Island people, genealogy not only contributes knowledge from the past but a position and perspective from which to advance into the future. The Hawaiian or Kanaka Maoli concept of ‘past time’ – ka wa ma mua, translated as ‘the time in front’ contradicts the western concept of time as a linear progression of events. From a Kanaka Maoli cultural perspective, people advance into the future with history in front of rather than behind them. It is from this Pacific/Polynesian concept of the self that this project is designed (H. Pi’ikea Clark, 1998).

The class project in EDCS 640 asked students to work toward the development of a series of visual interpretations, images of a story from each student’s family history or genealogy. From a Polynesian cultural perspective, the concept of genealogy described not just the links between family members across generations but the network of inter-relationship between all animate and inanimate things within an island environment as well. In contrast to Western empirical approaches to knowledge construction, which generally seek to isolate elements in order to understand through detached observation, indigenous epistemologies typically seek to understand through connection

The students were encouraged to use any manner of 2D media (drawing, paint, photo or print based) that they felt comfortable using in order to develop their images through. These 2D visual ‘narrations,’ which students produced, attempted to explore and express a view of the selected subject or moment from their genealogical history.

The majority of students in EDCS 640 have had very little in the way of Art instruction. For this reason an image making technique was used that did not require a great deal of Art skill was introduced to students through a workshop offered in the months leading to the start of class. As the objective of this class was to engage teachers and graduate students in an approach for Kanaka Maoli education through visual image making, it was imperative that students not be distracted by a concern for technical considerations around the use of art media or technique. If overly focused upon media and art making technique, the students might overlook the capacity of their image making to conceptualize or communicate cultural meaning through. Unlike traditional approaches in visual arts education, which have focused to a significant degree on the development of techniques and skills with media, (Efland, 1990) this class emphasized communication and the construction of meaning through Kanaka Maoli cultural concepts *by way of* composed 2D images. While students would compose and construct visual images through their work in class, their images alone were not the subject of their study but rather the object through which their knowledge of family history was constructed and conveyed. Visual media and technique within the context of this Kanaka Maoli educational initiative was considered the vehicle by which the thoughts, impressions and ideas of students were expressed and recorded. This approach extends from the belief of the researcher/theorist that conventional approaches in arts education, which place Art and 'art making' at the centre of its focus, limit the opportunity for student engagement and learning beyond aesthetic and media technical concerns such as social justice, politics and cultural reclamation. Within this instructional setting, students were encouraged to make images that represented knowledge related to their family history as they understood and viewed it. Student culture – whether Kanaka

Maoli or settler – was acknowledged within the socially interactive setting of the EDCS 640 classroom as a vital means to meaning making.

The underlying philosophy which has supported the development of Fine Art and Art Education since the 19th century has been Modernism. A philosophic tradition which found maturation during Western Europe's Industrial Revolution, Modernism's intellectual root was related to the idea of Logical Positivism. In this philosophic tradition, truth and knowledge could only be arrived at through objective reasoning and the measurable observation of the physical qualities of an object or event. It might be argued that the world of Art, as it has come to be known since the 19th century, was shaped largely by the Modernist philosophical belief. It was here that the understanding of Art as an independent and autonomous class of objects and images created by Artists for the purpose of aesthetic engagement was established. Artworks produced within a modernist context were atoletic or independent from an interrelated social context. Unlike the visual culture of non western societies, which worked within a system of signs and ritual, Modernist Artworks were created by artists as personalized explorations of formal elements which were self referential. Art Education from a Modernist perspective likewise attempted to follow the lead of the Art world by validating, through curriculum and pedagogy, the idea of Art-for-Art's-Sake; Art as an independent self referencing object of visual expression made for aesthetic engagement alone. To a large extent, a decontextualized focus on Media study along with the memorization and replication of works from an Art historical archive describe much about the conventional approach which Art Education from a Modernist philosophical tradition has for generations followed (Cary, 1998; Efland, 1990). Art Education's adherence to the modernist tradition has in effect caused its

most challenging dilemma. The modernist doctrine influenced the development of Art works that were created as independent expressions removed from social interrelatedness. Within the context of the Art world, Modernism focused only on the creation of a progression of new and innovative visual expression. As part of the school curricula, Art Education has struggled in its role to acculturate students into mainstream values of society while at the same time attempting to maintain its faithfulness to the socially detached principles of Modernist Art. In this manner, Art Education has marginalized itself from both the Art and Education world by attempting to emulate the surface of the Modernist Art Archive while simultaneously detaching itself from relevancy to social or academic concerns which by its nature Educational practice has long been driven to do.

This focus on Modernism as an approach in Arts Education has prevented social, political, economic and historical issues from entering the educational discourse through the study of Art. In Hawai`i, the State of Hawai`i curriculum for Arts Education, which provides the foundational structure for Arts Education within all grade levels in the public schools, to its credit does offer 'space' within its stated priorities to address the social and cultural context from which Artists have produced their Art works in and through (Hawaii, 1999). The State curriculum falls short in acknowledging the diversity of cultural contexts and perspectives that exists for students in Hawai`i while completely ignoring the issue of colonialism and Racism which has underpinned both the social and political relations in Hawai`i over the last hundred years. It is within this void of Kanaka Maoli cultural erasure from the Educational guidelines of the State of Hawai`i that my research project was situated.

The class assignment for EDCS 640, which emphasized a personalized process for research and image development, required that students collect information on the family history they intend to focus upon in their semester's work. Beyond family photos and oral based narrations, students were to obtain as much information about family through research into historical accounts, genealogical studies and government documents/ records. In the process of gathering genealogical information, students were to try to determine the nature of their ancestor's character as well. This compiled research formed the core of information from which the exploration and development of images related to the brief were made.

Students were cautioned prior to the beginning of class that genealogical based projects like this one, while often encouraging of a positive process of self exploration and question, could also sometimes unearth painful or difficult memories of past events as well. Students were assured that their stories and works about family would be treated with respect and confidentiality within the environment of class. Further, students were assured that in no way would they be expected to expose those issues of family history that were to remain private.

Image Development.

In the design and development of their image series, students were encouraged to make images which were relevant to their own design and aesthetic sensibilities. Stylistic and artistic 'benchmarks' from Art history or contemporary Art practice were not presented to students so as to encourage the development of their individual manner of visual expression. The images which students produced could take any form and were not expected to align with any traditional or contemporary stylistic or

artistic movement. Students were encouraged to draw upon the objects of traditional Kanaka Maoli culture, Artworks from the European world as well as the eclectic array of images, literature, music, television and cinema that they were daily exposed to by way of visual media. Through their work, students were expected to develop images that were both reflective of the unique history of their family and expressive of their own ideas and sense of visual design and aesthetics. Above all, students were strongly encouraged to communicate through their visual work a definitive point of view about their genealogical history.

Through the class session, students were also directed toward grammar, vocabulary as well as proverbs, short stories and other culturally specific language constructions and compositions that could provide valuable references and insights - literal or metaphoric - to the kind of message that they were hoping to convey through their images. Language constructions present powerful means through which to investigate and express both context and meaning within image compositions.

Workbook/Journal.

The student work in EDCS 640 would be evidenced to a large extent through the visual images that students produced. While students would be asked to submit written responses to articles or discussions, a significant amount of their study would be generated through visual images. Students were asked to document all the drawings and notations that they made through class within a workbook or journal. Even the most rudimentary or inconsequential of sketches were considered important to the overall learning process and were to be included in the workbook. In addition to drawings, students were asked to collect photos, copies of articles or documents

and other relevant data which would contribute to the development of their ideas and image making process. Students were required to make personal notations about their drawings or collected information which reflected their responses to it. The workbook would be used by students as a reference tool as well as a means to document the progression of their ideas toward the refinement of an image or series of images that reflected their genealogical study. At the end of the class, each student was required to submit their workbook along with their completed image(s) as evidence of their learning process through class.

Pikai.

EDCS 640 began at Kahala beach at 4:45 a.m. From a Kanaka Maoli cultural context, the undertaking of a task or challenging project was often preceded by prayer and a ritual cleansing in the ocean. According to tradition, rituals and prayers were performed during the early morning hours during a time considered within a Kanaka Maoli cultural practice as significant spiritually. Referred to as 'Pikai' or 'hi'uwai'(Pukui & Elbert, 1993), cleansing rituals at the beachside during the pre dawn hours enabled individuals to free themselves from extraneous pressures and distractions in order that they may focus their mental and physical abilities onto a given task. More importantly, these rituals provided an effective means through which an individual could establish a spiritual communion with gods, ancestors and living environment; a vital aspect of any setting or expression of indigenous cultural beliefs and practices.

An important feature of this class which distinguishes it from conventional approaches of mainstream education was the importance placed on sensory and

spiritual engagement by students with the surrounding environment. In participating in the Pīkai, students gathered as a collective unit at the ocean edge just prior to the rising of the sun. Through the process of the Pīkai, students were asked to remain as quiet as possible so that they could engage their surroundings with their senses. In remaining quiet, students would begin to become more sensitized to their emotional and spiritual responses to their surroundings, a response that they would not have normally been asked to do within a conventional educational setting.

Standing at the water's edge as the sun light began to crest the horizon; students were lead in a traditional Kanaka Maoli chant and prayer appropriate to the function and occasion of a Pīkai. Through the lines of the chant, the spirit of ancestors was sought out for guidance, inspiration and protection through the learning process of the class. The characteristics of insight, creativity and intellectual depth required successfully engage the class assignment was requested from the ancestors through the Pīkai ceremony.

Following the Pīkai, students were offered an opportunity to make a statement, prayer or any comment which they felt appropriate to the moment. When everyone had a chance to speak, all the participants in the Pīkai ceremony entered the ocean for a swim. The students were instructed before they entered the water that they should remain as quiet and introspective throughout their swim as possible. It is through this prayer and ritual swim that all involved with the class were offered the chance to focus themselves upon the start of the class as well as to 'cleanse' away any distraction and concern that they 'carried' which could have impeded their preparation for the task of learning ahead.

Following the Pīkai, all the participants shared in breakfast and then went on to the classroom session at the campus of Kapiolani Community College where EDCS 640 was based. Beyond serving as a method to introduce students to an important aspect of a Kanaka Maoli educational process, the ritual of the Pīkai was undertaken as a way of establishing an amiable feeling of community within the class. It was important to create a feeling of friendship, cooperation and respect at the outset of class so as to establish the idea that learning and teaching would be carried out in a cooperative and communal way. More importantly however, the ritual of the Pīkai, along with daily prayers issued at the start and end of class, was intended to declare that this course and the knowledge which underpinned it extended out from a Kanaka Maoli cultural base, a perspective distinct from conventional educational approaches and one that embraces spirituality as much as intellectual, physical and sensory learning as a part of its pedagogical process.

Pule.

The start of each class session was initiated with a short pule or prayer. The pule, made in both Kanaka Maoli and English languages, asked for guidance, protection and inspiration from gods and ancestors through the learning that would take place through class. Although their participation in the Pule was not required, students were asked to respect the prayer process by remaining quiet and still through it. Like the early morning Pīkai session, the daily prayer was offered as a way of focusing students spiritually, mentally and emotionally to the task of the work in class as well as to mark that the learning environment that was about to begin was grounded within Kanaka Maoli cultural practices. The Pule credited inspiration, protection and

knowledge to the influence of ancestors and also reminded students that, from a Kanaka Maoli cultural position, they were not alone in the process for their learning and advancement and that their success in learning was as much a result of their individual effort as it was the contribution of family and ancestors who came before them.

Slow Observational Drawing.

Following the daily pule, students were asked to venture into the gardens around the campus of Kapiolani Community College to spend an hour drawing there. For many of the students in EDCS 640, drawing was an aspect of Art study which caused them much fear and dread. For whatever reason, the ability to draw was often associated by many students with being artistic. This mistaken belief was often communicated to students through the underlying values of School Art curriculum which focused exclusively on the development of skills leading to the production of visual images and objects. Although drawing is a learned skill, many of the students in EDCS 640 came to class with the idea that the ability to draw was an inborn talent. The students felt that if they were not able to produce a drawing that looked like the subject they were intending to represent, they lacked artistic ability. In many cases, students believed that their lack of drawing ability meant that they lacked the ability to imagine and create. This belief in turn prevented their ever engaging visual image making as a means to gaining understanding over a topic or themselves.

Drawing is a learned skill involving development of hand coordination and close observational vision. Contrary to broad opinion, possessing the ability to draw does not equate with being an artist or being creative. Artistic and creative abilities are a

separate set of skills and proficiencies requiring different approaches and processes for development. Drawing is however a fundamental means by which visual images are constructed and manifested. If compared with literary communication, drawing is to image making what vocabulary is to poetry. Having a broad vocabulary – while important for a writer, does not necessarily result in a person becoming a good poet or writer. Likewise having the ability to represent images through drawing, while important to image making, does not necessarily mean that one who possesses those skills is creative or artistic. Possessing skills for drawing is an important component to any undertaking for visual studies however it is not the only skill set required of visual communicators and artists.

In their daily drawing excursions, Students were required to conscientiously slow down their 'seeing' so as to more closely observe and understand their surroundings. Using a technique called 'blind contour' drawing, students were instructed to sit quietly in a garden setting and pause to look closely at their surrounding environment. Once comfortable with this, the students were instructed to draw what they observed using a slowly drawn single uninterrupted and continuous line. The drawing approach required that students intensely observe every feature on the surface of the object that they were intending to draw. At no time were students permitted to shift their eyes away from their subject to check the extent or quality of their drawing on paper. In doing this, students had to force themselves to slow down their observations so as to really see and understand their surroundings. In working this way, students were taught to prioritize their seeing as opposed to the representational quality of their drawing. Through the exercise it was hoped that students would feel less pressure to

create representational drawings and instead encouraged to make marks that were reflective of their viewpoint and individual to their own perspectives.

Contour drawing is a technique used conventionally in drawing classes to teach students to intensify their observational abilities and to make their drawing reflect this heightened seeing. It is an effective way to slow down a person's viewing so as to consciously make an effort to more intensely see. This technique was employed in EDCS 640 to offer students a basic skills building exercise which would raise their general confidence level for drawing. More importantly however, this drawing approach was used to compel students to slow down in order to more closely observe and understand their surrounding environment. In undertaking this slow observation of their subject for drawing, be it a plant, flower or rock formation, students were made aware of the myriad of sounds, textures, temperatures and subtle changes of colour that existed within the environment which surrounded them. The approach aligned well with my understanding of Kanaka Maoli values regarding the environment and a relationship to it. From a Kanaka Maoli cultural position, the land is a living and interconnected entity – Papa Hānaumoku – the mother of all life in Hawai`i and the Pacific. Kanaka Maoli culture devised methods by which the resources of the environment were understood through close observation and carefully utilized in order to sustain communities in a balanced way. Kanaka Maoli culture in fact has been shaped by Polynesian engagement with the specificity of environmental conditions in Hawai`i. In asking students to undertake this drawing approach, it was intended to slow their sensory perceptions enough to enable a heightened understanding of the complex and interdependent character of the environment of Hawai`i in which they lived. The process of slow observation was intended to

reorient EDCS 640 students from the fast pace of their increasingly Americanized lifestyle to a deeper understanding, appreciation and connection to the environment of Hawai`i which surrounded them. It was also hoped that through the process of careful observation of the natural environment, students would be encouraged to apply the same process of close observation of the social and political environment that surrounded them as well.

While the understandings that each student gained from this exercise was individual to their experiences, it was intended that the knowledge gained would be uniquely inspired by a close engagement with the surrounding Hawai`i environment.

Talk Story.

‘Talk Story’ is a term understood generally in Hawai`i to refer to conversation or discussion. Because all knowledge in Hawai`i was traditionally oral based, ‘Talk story’ was a principle feature of Kanaka Maoli social and educational practice. Although the content of ‘Talk Story’ could be focused upon the clarification or resolution of a specific issue it can also involve the discussion of multiple topics with no expected outcome to take place. In most cases ‘Talk Story’ affirmed social relationships by way of a connection through story telling and conversation. People who talk story engaged each other on the commonality of their outlook and experiences rather than their differences.

Though not necessary to the making of Art and Visual Images, formalized Art instruction does offer benefits to individuals seeking to learn about and improve their ability to communicate and express themselves visually. One of the more important

features of EDCS 640 was the role of class discussion as a teaching and learning tool. Open discussion about Art works through group dialogue is one of the important benefits of formalised Art instruction that is vital to the growth and learning of a student. Through discussion, students have been able to learn through the experiences and understandings of their peers. Class discussion has also provided the means by which students have been able to collectively compare and contrast the educational content and processes of mainstream education against those Kanaka Maoli approaches which have been introduced as a part of class.

In EDCS 640, the practice of 'Talk Story' was actively employed as a way of building social relationships among students but also to facilitate open discussion about the ideas they were drawing upon in their work. The processes of developing images that represented genealogical stories involved deep reflection regarding the clarification of subject matter as well as the manner in which those ideas would be represented visually. In contrast to conventional approaches in Art Education pedagogy, which often focus on individual effort and expression, 'Talk Story' was encouraged in EDCS 640 as a pedagogical device to enable students to share their process for concept development and problem solving through image making. Following a short presentation by the class lecturer, students were encouraged to 'talk story' in order to clarify with each other the various stages of development that they had made through the course of their work on the project. Wherever the 'Talk Story' session deviated into subjects beyond class or projects, students were not interrupted in this engagement but rather allowed to use the discussion to aid the resolution of their design process. The process of 'Talk Story' recognized the active role and contribution students brought to the educational process in EDCS 640.

Food and Communal Eating.

The sharing of food was encouraged as an active part of class culture. Students were encouraged to bring food into class and share it with other students. This act of sharing and communal eating reinforced the group or community emphasis of this class setting. Further, the sharing of food is understood throughout all cultures as an important act of sharing and the demonstration of generosity and good will. Among Kanaka Maoli the act of ho`okipa or hospitality is an important cultural practice which I felt needed to be part of the class setting to set it apart from conventional approaches. While not a criterion for assessment, the provision for the practice of ho`okipa through the sharing of food enabled students to be acknowledged for a part of their cultural identity not recognized in conventional education practice. The act of sharing food among the students in class had nothing to do with the process of making Art however it was a profound part of Kanaka Maoli social practice. For that reason, food was regularly included as part of class interaction.

The aim of EDCS 640e was to provide students a platform from which to explore and express their understanding of Kanaka Maoli knowledge by way of a culturally infused pedagogy. In many ways, the approach to teaching in EDCS 640 aligned with the intent of Critical Pedagogy, an approach for teaching that attempts to challenge and transform oppressive social conditions in society by way of strategized teaching practices that reveal for learners practices in education which oppress some while privileging others. Critical Pedagogy as seen in Arts study investigates ways through which the Visual Arts can be utilized to promote these emancipatory objectives (Carey, 2001). As much as critical theory formed an important component of the

class teaching intent, criticality was not the primary intent or effect of the teaching approach employed. Rather, the class pedagogy attempted to reflect a process for teaching that was grounded in a Kanaka Maoli cultural philosophy. While it was important to convey the extent to which Kanaka Maoli knowledge and teaching processes had been controlled and erased from the curriculum of instruction in the State of Hawai`i schools, it was of much greater importance to offer an opportunity through which students might daily learn through a curriculum and pedagogy that was infused with and shaped by Kanaka Maoli knowledge.

*Ike me ke au nui me ke au iki
Knows the big currents and the little currents*

Section Three: Researching the Project

The objective of EDCS 640 as a class was to introduce students to a Kanaka Maoli culture based approach to education by way of a process of visual image making. As teacher of the course, I applied the Kauhale metaphor (as described in the previous section) to the design of the course curriculum and pedagogy for EDCS 640. The experience of learning through a Kanaka Maoli culture based approach to education provided graduate students an alternative to the conventional methods of standards based Arts Education. The metaphor of the Kauhale offered a culturally relevant model through which students were able to gauge their individual learning process and experiences. The curriculum and pedagogy employed through EDCS 640, as previously described, enabled students the opportunity to construct a personalized visual interpretation of their genealogical narrative through the theoretical framework of Limaloa's Kauhale metaphor.

This research project aimed to understand the reaction of students in EDCS 640 to working through the Kauhale metaphor for Kanaka Maoli education through visual image making. Its overall intention was to gain a broad understanding of the collective effect of Limaloa's Kauhale on learning through an analysis of a cross section of student responses in EDCS 640. The research project did not seek to predetermine outcomes but rather sought to extract from the student responses the first description of what effects the Kauhale metaphor on curriculum and pedagogy might elicit.

As a result of their study through EDCS 640 students produced a series of image works that were a response to the genealogy assignment that was previously described in the methodology chapter. As evidence of the thinking processes used in the development of their artworks, students recorded the progress of their ideas in drawings, photography and notations within a workbook. Written journal entries, commenting on assigned readings, and class discussions related to the pedagogical and curricular approach of the class were included as part of the workbook contents as evidence of the manner in which they perceived and understood their surroundings and context (Merriam, 1998).

The completed artworks, along with sketchbook developments and written journal entries were analysed as visual narratives, ready made resources of data that revealed the personal insight of individual students as they engaged the Kauhale metaphor informed curriculum and pedagogy of EDCS 640. Distinct to the experience and viewpoint of individual students, the images provided a valuable insight into the ideas, values and perspectives that students felt most inclined and motivated to convey about

their genealogical narrative. The review process aimed to identify from the assembled data of images and writing the values, the realizations and revelations that each student arrived at through the experience of EDCS 640 and the Kauhale metaphor which underpinned it (Merriam, 1998).

It is important to acknowledge that the review process of assembled data was carried out by me in the capacity and personae of the class instructor. The view point with which I analysed and evaluated the student work was informed by my perspective as a visual art and design educator, an indigenous education researcher and Kanaka Maoli. As explained in the prologue of this thesis, my outlook has been shaped by the influence of family genealogy and personal experience. I will acknowledge here that my outlook toward evaluation was biased and lodged within its own set of values and cultural perspectives that have been shaped by my genealogy, personal history and professional experience as explained in the prologue. As such I will acknowledge that the information that I extracted from the review of the student work I was already predisposed to recognising by virtue of my professional background as an Art educator and educational researcher. I was drawn to student work (both written and imaged) that conveyed a sense of exploration and revelation with genealogical history and as such, personal growth and self understanding. While facility with art media was not a criteria for assessment in the class, the manner in which students used media to construct their understanding was an important consideration for me. This approach in constructing meaning was after all, the essence of Limaloa's work with his Kauhale structures.

Following my visual narrative analysis of student outcomes, I selected a cross section of students whose responses exemplified in a more pronounced way the views held collectively by students about their learning experience in EDCS 640.

This selection of student work was made in correlation to the foundational elements of the Kauhale metaphor as described within the metaphors of the architectural features. Student work was reviewed and selected on the basis of responses that aligned or responded to the elements of the Kauhale metaphor.

To contextualize the student work responses, I wrote a series of profiles on these students from the perspective and personae of the class instructor which described the learning process and understandings that students had arrived at through the two weeks of study. Using Foley's work on reflexive realist narratives, I attempted to interpret and narrate my viewpoint of the student's experience in class from a perspective that distances itself from the formal and detached language of academic convention (Foley, 1998). The profiles describe the experience of students in their learning by way of the curriculum and pedagogical approach of EDCS 640. The profiles were written to provide "a first person narrative that described an individual's actions, experiences and beliefs" (Bogden and Biklen, 1992, p.132). Once completed, the profiles were collected and reviewed to produce an overall statement describing the effect of Limaloa's Kauhale on shaping a Kanaka Maoli culture based educational approach upon the students in class. While the profiles offered a valuable insight into the working process and development of individual students, it was in its ability to describe an overall response to learning across the class that was its greatest value and purpose. It must be emphasized again however that the 'insight' offered through the

profile writing was biased and very much situated in my experience and persona as class instructor.

In the opening chapter of their book *Curriculum Planning*, Saylor and Alexander describe their belief in the holistic manner in which students learn and experience the world. 'We believe in the unity of the individual, that the intellect and the body are aspects of a total integrated organism. We believe that when an individual engages in an activity he does so as a total organism ...'(Saylor and Alexander, 1958, p. 49). Saylor and Alexander's viewpoint on the holistic nature of learning supports the underlying belief of the Kauhale metaphor which acknowledges the multiple ways in which students engage their genealogy, histories and present condition as important sources of knowledge and experience. Where Saylor and Alexander differ from the viewpoint of the Kauhale metaphor is in their emphasis placed on the individual as the focus and location of learning activity. While the Kauhale metaphor could well be applied to determining an educational experience and process for individual students, it also has the capacity to shape the collective experience of groups of learners as well. It is the issue of kuleana— as evidenced by the Pouhana / Kaupoku features of the Kauhale framework as described earlier, that offers evidence of the opportunity by which the Kauhale metaphor can apply to either individual or group considerations in education. As Saylor and Alexander believed in the unity of the intellect and body in shaping an individual's process for learning, so too does Limaloa's Kauhale believe in the unity of individual experiences in determining learning as it occurs in group settings as well.

Student profiles were reviewed to gain an understanding of the salient themes which individual students experienced through EDCS 640. In describing the experiences of learning of individual students, the profiles also provided an overall understanding of the effect of the Kauhale metaphor for Kanaka Maoli education through visual culture and image studies on group learning.

Category Construction

The analysis of student profiles initiated a phase in the thesis research development that was distinct from the process of data gathering. The challenge in this phase of the research was to detect and describe the themes that consistently appeared across the data of student experience. These categories represent concepts within the data that describe the outcome and effect of the study rather than the study itself.

According to Bogdan, the properties and conceptual categories have an integrity and character separate from the evidence that manifest them (Bogdan, 1992).

The process of articulating categories involved a comparison of data contained within each Profile to extract those ideas and responses that represented both the individual and collective experience of students in EDCS 640. This process could only occur after the student profiles had been written as there were no categories or research outcomes predetermined at the outset of the class. Merriam offers several guidelines to determine the effectiveness of categories derived from the comparative approach to data analysis. Of these, one was adopted to establish and verify categories which immersed from the data in the Profiles. This guideline adopted from Merriman proposes that categories should reflect the purpose of the research (Merriam, 1998). Identifying a guideline in effect would provide an answer to the research question. In

this case, as the aim of the research project was to determine what effect the Kauhale theory had on student learning experiences in EDCS 640. The categories clarified as a result of the analysis of profiles would identify the elements of effect of the Kauhale theory on learning. The clarification of guidelines would be discussed in greater detail in the Findings chapter.

Internal Validity

The issue of Internal Validity, the question of whether research findings match the reality of a social condition, has bearing in this project. Indigenous education research by its nature is obligated to respond to the needs of the community to which it extends from. According to Cajete “if we (indigenous people) are even to have a viable future to pass on to our children’s children, it is imperative that we actively envision and implement new ways of educating for ecological thinking and sustainability. “The choice is ours, yet paradoxically we may have no choice” (Cajete, 1994, p. 23). The paradox which Cajete describes – of indigenous researchers having no choice but to conduct research that serves the sustainability needs of their communities, impacts upon the issue of internal validity in indigenous research as well. The product of indigenous research, by virtue of its obligation to serve the needs of indigenous communities (L.T. Smith, 1999), must be applicable to real life conditions. For this reason the issue of ‘internal validity’ issue is synonymous with the aims and intention of this research project.

Merriam again suggests a number of strategies to ensure that the qualitative research findings are valid within a real life setting. One of those strategies, called ‘member checks,’ requires that data and research interpretations are taken back to the people

from whom it was derived to determine from them whether the results are plausible. Smith extends the interpretation of 'member checks' by describing the work of indigenous researchers as insider research. "Insider research has to be ethical and respectful, as reflexive and critical as outsider research. It also needs to be humble. It needs to be humble because the researcher belongs to the community as a member with a different set of roles and relationships, status and position" (Merriman, 1998, p.139). In the case of this research project, the analysis and findings were shared back with the students who were part of EDCS 640 to determine whether these outcomes were credible. The findings were also shared with a cadre of indigenous researchers internationally who work in the area of image based indigenous education to confirm findings. This is the strategy that I employed to ensure the internal validity of the research on the effect of the Kauhale metaphor on student learning.

CHAPTER FOUR

Profiles

*No'eau ka kana a ka ua,
Akamai ka i`imina o ka no'ono'o
Clever are the deeds of the rain;
wise in seeking knowledge*

The following profiles were written in reflection on the work and experience of six students who were part of EDCS 640. The students were selected for profiling for their particular expression of learning that was experienced collectively by all students in class. While each student's experience of the class was unique, there were common responses in learning that characterize the experience of all students in EDCS 640. Each profile describes the particular experience of students in their engagement with the Kauhale theory for Kanaka Maoli education through visual culture and image studies. The profiles were written from the perspective of the class instructor observing the learning experience of students in class. Foley's work on reflexive realist narrative was used as a guideline in this endeavour. The profiles describe each student's individual research focus, their concept and image development as well as their individual challenges and revelations through class. Included in the profiles are excerpts of student's written impressions from their daily journal recordings which provide a first person perspective on their thoughts and experience. These written responses were then woven into an overall impression of the student and their learning experience through EDCS 640.

To protect their anonymity within the study the names of students were replaced with Kanaka Maoli words for the number in which their profile description is listed. Of the six students profiled, five were Kanaka Maoli and one was a Hawai`i born 'local.'

`Ekahi

Of all the students in EDCS 640, `Ekahi possessed the most extensive experience and background preparation as an Artist, Art educator and Art student. `Ekahi obtained a Bachelor of Art from the University of Hawai`i Department of Art. Through this program of study, `Ekahi learned a wide range of skills and media techniques involved in the process of creating Art works. Following the completion of his Bachelor of Art study at the University of Hawai`i, `Ekahi pursued a Master of Fine Art's degree from the Elam School of Art at the University of Auckland in New Zealand. As a Kanaka Maoli, `Ekahi had long been interested in expressing his indigenous identity and culture through his Art. He chose to undertake graduate study in New Zealand where the opportunity to study and produce 'Art' from Maori, Pacific or Indigenous cultural perspectives was available at numerous institutions of higher learning unlike Hawai`i or other educational institutions in the U.S. While at Elam, `Ekahi became part of a program of study for Maori, Pacific and Indigenous Art called Te Toi Hou. At Te Toi Hou, `Ekahi's interest in culture based Art study was supported within an academic environment that acknowledged the perspectives of indigenous culture within its program curriculum. `Ekahi obtained his Master of Fine Art degree after two productive years of study at Elam.

Though his academic background included a wide array of courses in the humanities including Art History, `Ekahi's academic preparation focused primarily on the development of skills necessary to manipulate a broad range of visual Art media toward the production of Art work. While well suited to the study of Art and Art production, `Ekahi's academic background fell short in providing him an adequate preparation in Art educational theory particularly from an indigenous cultural perspective. Although his two years of study at Elam enabled his learning within an environment where indigenous culture was acknowledged in the process of making Art, that environment still privileged western cultural perspectives in the Art educational process. As such, the language and values of the Western Art world still prevailed in his academic upbringing.

Like many Kanaka Maoli Artists, `Ekahi's understanding of his indigenous heritage came through self directed study which he had attempted to reconcile through his Art making practice. To his credit, `Ekahi consistently produced an array of well crafted and composed images that reflected his search for meaning and indigenous identity. `Ekahi has been recognized as one of Hawai'i's most important Kanaka Maoli Artists by virtue of his well crafted, designed and researched visual works.



`Ekahi came to EDCS 640 with a strong interest in broadening his understanding of Indigenous approaches to Education through Art. Following his return from graduate study in New Zealand, `Ekahi applied to and was hired by 'School Number One' to teach in their high school Art program. While known as a school with sensitivities toward Kanaka Maoli students, 'School Number One' has historically maintained in its curricular orientation a strong affinity with American educational content and values. This has been particularly so in the study of Art. As a Kanaka Maoli and a graduate of 'School Number One', I believe `Ekahi saw the opportunity of teaching at his alma mater as a means of introducing some of the indigenous culture ideas and values in Arts education that he experienced in New Zealand. To his chagrin, `Ekahi's views and interests for Kanaka Maoli education have not been readily received by the Department of Art at 'School Number One' and he has been forced to follow the department curricular mandate and the interests of the department chair.

Though popular with his students, I sensed that `Ekahi has been challenged over the years that he has taught at 'School Number One' to reconcile his views on education and Art with the curriculum and approach which the schools have adopted. His decision to return to graduate school at the College of Education at the University of Hawai'i was undertaken to broaden his experience and background as an educational researcher so as to give validity to his interest in developing curriculum and pedagogical approaches that are based within an indigenous cultural framework.

One of the frustrating issues which has confronted students like `Ekahi who enrol at the University of Hawai`i College of Education in order engage Kanaka Maoli perspectives in education has been the lack of faculty expertise and curricular options from which to engage research in indigenous education within the undergraduate and graduate program there. With little or no course offerings from which to study Kanaka Maoli education and research, students like `Ekahi are left to make their way through a Graduate program defined exclusively by Euro-American education theory, perspectives and cultural values. Through his graduate study, `Ekahi gained very little experience or background from which to develop an indigenous culture based approach to teaching through Art. As much as he has benefited professionally by having completed a graduate degree in Education, the experience will in no way enable `Ekahi to engage indigenous educational research beyond the marginal position it now occupies within the graduate program at the University of Hawai`i.



One of the principal themes or learning outcomes which emerge from the experiences of students who were part of EDSC 640 was that the class offered an opportunity to learn through a Kanaka Maoli culture based approach to teaching. Through this class experience, students were introduced to an approach to teaching that offered a viable alternative to American educational approaches that conventionally shape education practice in Hawai'i. `Ekahi's class experience exemplifies this particular understanding among many of the students in class regarding the benefit of this teaching approach. The following written responses describe a number of `Ekahi's reactions through class about the need and value of a Kanaka Maoli approach to teaching class reading, discussion and workshops for image development.

My interpretation of this (learning) process is that in some ways it is an answer to understanding Art making from another cultural perspective. A possible way for non western people to approach the Art making process as imposed on them by a western colonizer. This process can co-exist alongside a Western model of Art making, but what is unique to this process is the spiritual component that the conventional approaches do not include. If anything, the spiritual component is the only element that would be considered a threat to the colonizer's model. The reason for this is that through the spiritual component, we colonized people become whole again.

This process is also a great example of re-establishing ownership of one's cultural identity. I find it difficult that it always seems that we the colonized

with our own institutions are trying endlessly to play by the rules of the colonizer (‘Ekahi, 2004).

‘Ekahi’s responses also reflect a heightened awareness of the importance of indigenous approaches to teaching and curricular design particularly for schools that deal with indigenous populations.

As an educator, EDCS 640 offered a great process to explore further with my own classroom curriculum. Instructing at a private high school established for Native Hawaiian students, allows for a perfect opportunity to experiment with the process. The reason is that this institution teaches from a colonized model. Limited by its own set of standards, which rely heavily on state and federal standards of education, the school is in a state of internal indecision. It constantly struggles with its own identity, both physically and spiritually. Stuck in a position of what to do (‘Ekahi, 2004).

Image making.

‘Ekahi’s genealogical story focused on the line of his family which came from Ni`ihau. His research was based on the interaction between his ancestors and the first European sailors who arrived on the island in the late 1700s. As with other parts of the Pacific, the early intersections between Europeans and Kanaka Maoli often resulted in the demise of Kanaka populations through the spread of foreign contagion. ‘Ekahi’s ancestor’s generous welcome of foreign ‘seaman’ on Ni`ihau resulted in the spread of venereal and other communicable diseases which killed off a large segment of the island’s population.

Among the few survivors, `Ekahi's ancestors were compelled to leave their home island in order to find a sustainable life elsewhere in Hawai'i. The issue of venereal disease, a stigmatized issue not spoken about for generations within his family history, became a prominent feature within `Ekahi's work through the research he had compiled on this period.



`Ekahi's experience as an Artist and image maker gave him a distinct advantage in class in terms of his ability to compose images that related to the issues within his genealogical research. His facility with print media enabled `Ekahi to produce a far greater volume of

work as compared with other students in class. To his credit however, `Ekahi actively assisted other students with the development of their ideas and works. In this way, `Ekahi provided a fitting example of the Kanaka Maoli cultural role of elder siblings – Kaikua`âna – who traditionally helped in the upbringing and education of younger siblings. `Ekahi served as an accelerant inspiring others to develop their skills and visual thinking ability by virtue of his working example and encouragement.

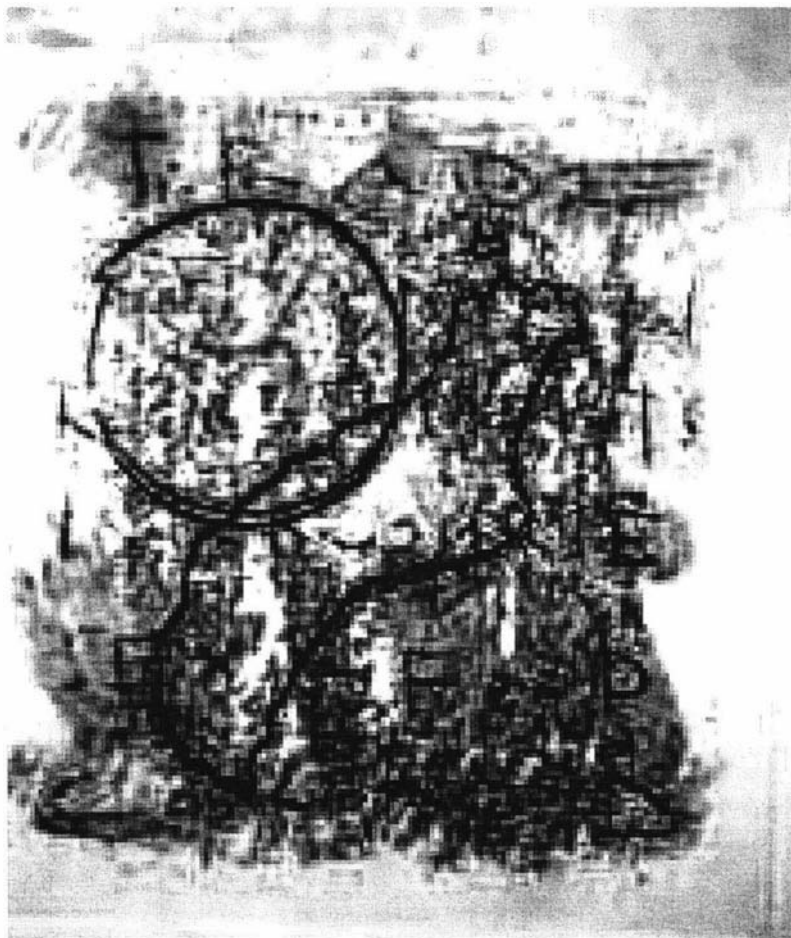
Kauhale Analysis.

`Ekahi's work in EDSC 640 emanated from a genealogical foundation or Kahua and that the A'a and Mâlama Pou were both engaged through the content and form of his work. `Ekahi's image had a nurturing intent as it was clearly made for the educational benefit of family, particularly those of future generations who would be taught their genealogical stories. It would be safe to say however that `Ekahi was emphasizing the A'a or challenge pou within the Kauhale metaphor through his visual and typographic reference to venereal disease and its contribution to the demise of his ancestors on Ni`ihau. Society has often stigmatized the victim rather than the purveyor or transmitter of venereal disease. Through his work, `Ekahi challenged this notion of social stigma, often attributed to Kanaka Maoli women of this period of time who history has suggested were licentious and lacked morals. This attitude, adopted by many of our own families through their Christian upbringing, contributed to the sense of self loathing at being Kanaka. `Ekahi's challenge instead would compel his descendants to see his ancestors of this period as having been overcome by the overwhelming force of European/American Imperialism which was driven by industrial technology, Disease, Commercialism and

Racism. The disease was but one of a many pronged attack which many of our families have suffered through yet survived.

`Ekahi's interests in EDCS 640 and the Kauhale metaphor was based on his desire to find a culturally informed means by which to challenge conventional approaches in Arts Education which preserve western knowledge hegemony within schools in Hawai'i at the expense of Kanaka Maoli views. It was clear from his written responses that the experience of learning through EDCS 640 provided `Ekahi a position from which to challenge and overturn the emphasis of conventional approaches in Art Education in order to engage Kanaka Maoli culture as a vehicle of learning. Likewise in the development of his image work, `Ekahi also sought to challenge and overturn conventionally held beliefs about Kanaka Maoli people that have maintained the asymmetry of power relations between indigenous and non indigenous people in Hawai'i for generations.





`Elua

`Elua is a vice principal at 'School Number Two', a public elementary school which is located on the Leeward Coast of O'ahu. 'School Number Two' serves a significantly large Kanaka Maoli student population. `Elua began her teaching career at the school where she served for several years as a teacher before being appointed to the position of vice principal. `Elua is one of a small number of Kanaka Maoli vice principals within the public school system in Hawai'i.

In addition to her administrative role, `Elua has been working to complete her graduate degree in Education through the University of Hawai`i. `Elua enrolled previously in an experimental class for Kanaka Maoli Visual Art Studies that I offered at the University of Hawai`i in 2002. For that reason, she had a basic understanding of what EDCS 640 as a class experience would provide.

`Elua`s primary interest in taking EDCS 640 was to develop an understanding of how to make relevant the program of Art instruction at `School Number Two` to its Kanaka Maoli students. `Elua sought to learn through the indigenous model for pedagogy and curriculum design put forward through EDCS 640 so as to develop strategies by which to more relevantly reach the Kanaka Maoli students at `School Number Two.`

`Elua also sought to use the experience of EDCS 640 to expand on her own understandings of family stories by way of her visual image investigations. Although her educational background had no preparation for visual Art study, `Elua believed in the effectiveness of visual image making as a tool for learning and representing ideas through. As a wife and mother, `Elua valued the research on genealogy that she undertook in class as it offered an opportunity to contextualize the stories of her ancestors as well as to create a visual statement about that understanding for the benefit of her children and grandchildren as well. Through this work, `Elua looked forward to a broader understanding of herself as an extension of her family history as well.

The Department of Education in Hawai'i initiated a number of projects over the years aimed at addressing the disproportionately poor performance of Kanaka Maoli students as indicated on standardized tests. One such project has sought to invite Kûpuna or Kanaka Maoli elders into the schools in order to work with students in various capacities. Kûpuna were traditionally viewed within the context of the oral based Kanaka Maoli society as the repositories of knowledge. The knowledge, language and values associated with a myriad of 'subjects' within the context of Kanaka Maoli society and culture was preserved within the memory of Kûpuna . It was the responsibility of the Kûpuna to ensure that the knowledge they possessed was properly practiced and transmitted to the next generation. In an effort to improve the educational experience for Kanaka Maoli students the government department of education began a Kûpuna program whereby elders from the community were introduced to classrooms to enhance the learning environment for students particularly Kanaka Maoli. As vice principal, it has been `Elua's responsibility to administer this program at 'School Number Two'.

One of the concerns which `Elua has held in administering this program has been the increased imposition of State standards for education upon Kûpuna . While the Kûpuna were initially brought into the classroom to share their distinct and personal knowledge of a diverse range of subjects, the State has gradually sought to standardize the approach to teaching Kûpuna as well as the 'curriculum' by which they teach by. The State of Hawai'i's imposition upon Kûpuna has had the effect of controlling Kanaka Maoli knowledge. It was this issue that `Elua focused upon through her investigations in class.

The State's intention to use Kûpuna in the classroom was to bring past and future together. The issue with both my Kûpuna begins when the State decided to require Kûpuna to complete lesson plans for their work in class. As part time teachers they were required to record their lessons into a format used by certified teachers. Both of my Kûpuna struggled with formatting lessons but with help from the family and teachers at the school they were able to learn. My Kûpuna's lessons were all in their heads (ʻElua, 2004).

As a vice principal, ʻElua was concerned with the development of teaching practice at 'School Number Two.' Although required to comply with State and Federal curriculum requirements, ʻElua was at the same time very much aware of the need to develop teaching approaches that were relevant to the needs of Kanaka Maoli students as well. She valued the process of EDCS 640 – particularly discussions and readings, as they offered an alternative to conventional educational practice prescribed by the College of Education and the State Department of Education.

I believe your class opens the door to all aspects of learning from a Hawaiian cultural standpoint. It also opens the door to questioning mandates placed at the school level without any thought about whose mandates these are and what effect they will have upon our students.

The class allows me to reflect on the challenges I face in the learning institution between being a Hawaiian and being an American subject. These challenges

subsided when I was able to experience the variety of students this summer. Some of their challenges were similar to me (‘Elua, 2004).

‘Elua acknowledged the importance of genealogy as a vehicle for teaching and learning for Kanaka Maoli students and teachers alike. Genealogy research according to ‘Elua, made learning more intense, relevant and engaged. It forced her to research deeply and to reconsider those aspects of her teaching practice that had been controlled or contorted by the demands to comply with State standards.

This class has allowed me to experience the ‘why’ as part of the learning process of indigenous Art. Taking the genealogical approach entailed research, research and more research. I had to rewrite my story as ideas of what I wanted to portray in my Artwork became clearer. This class continues to enable me to question the avenues used by the State to control knowledge through Art education in today’s educational system (‘Elua, 2004).

‘Elua became aware also through the course of class that the subject of Art Education in its conventional form had become irrelevant within the values and priorities of State and Federal Educational policies and standards.

Art Education in the Department of Education is not a priority. For many years, this program is used as a filler lesson in the elementary schools. Due to laws like No Child Left Behind, Art education is not the priority and therefore slowly loses its place in the educational process for children. Being aware of the situation is not

enough. I took what I learned from your previous class and integrated these processes in my lessons throughout the day. I feel it is important to recognize what is needed for our indigenous students so that laws No Child Left Behind do not interfere with the existence of indigenous culture (‘Elua, 2004).

Toward the end of class, ‘Elua expressed her intention to apply the knowledge she gained in working through the Kauhale metaphor at ‘School Number Two’, particularly in the area of curriculum and teacher development.

I would like to use this process with my teachers to show integration of subject areas of writing, reading and Art. I would also like the teachers to use this approach to teaching with their students. Teaching approaches like this make the assignments much more meaningful and applicable to a changing world. Genealogy and culture help to focus students on who they are. It opens a window of opportunity to make real connections of skills taught in school and life skills necessary to function in society (‘Elua, 2004).

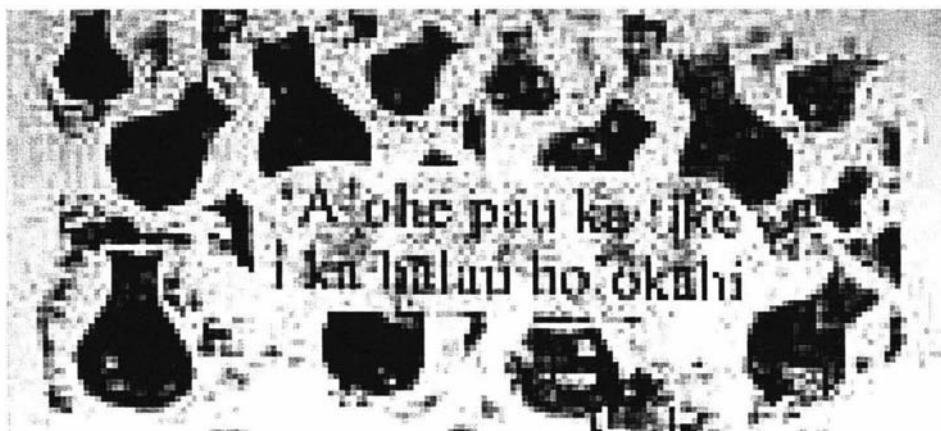


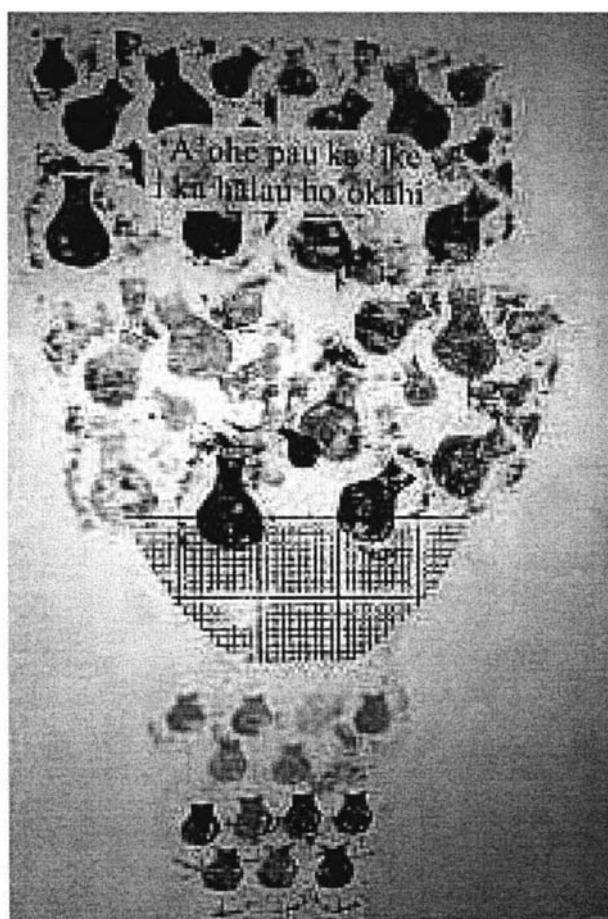
Image Making.

`Elua's image making process focused on the issue of State control over Kanaka Maoli knowledge through the standardization of Kûpuna teaching practice. Beyond the impact the practice had on her ethical beliefs as a Kanaka Maoli school administrator, `Elua also held strong personal concerns for the practice having had two of her own grandparents serve as Kûpuna teachers in the State schools as well. To illustrate her concerns, `Elua employed a Kanaka Maoli cultural metaphor about knowledge and wisdom as primary element in her work. 'He Ipu Ka'eo' translated as 'A Full Container' is a Kanaka Maoli 'Olelo No'eau or proverb that describes knowledgeable people as 'full containers.' Understanding also that Kanaka Maoli culture valued and acknowledged a diversity of views and sources to knowledge, `Elua utilized as well the famed 'olelo no'eau 'A'ole pau ka ike I ka halau ho'okahi – not all knowledge is contained in a single school' as a conceptual device. In her works, `Elua used images of ipu or calabash containers in various forms to symbolise the variation of knowledge(s) that are acknowledged and valued within a Kanaka Maoli cultural context. Within the context of `Elua's story, the ipu images represented Kûpuna as living repositories of Kanaka Maoli knowledge. These ipu forms of diverse shapes and colors, were positioned above a colander in a position that suggested they were about to be filtered through it. The colander symbolized the government policy which regulated and standardized the teaching practice of Kûpuna teachers. `Elua positioned a group of ipu falling out of the colander after having been processed through it. These elements, lacking colour and variation, were made of the same size and shape suggesting that the impact of government policy

on Kûpuna had the effect of homogenizing Kanaka Maoli knowledge. I felt that `Elua had achieved a well thought out and designed image that reflected well her concerns for her role as a Kanaka Maoli educational administrator. The act of producing her image enabled `Elua to analyse and understand the impact of government policy on eroding the vitality of Kanaka Maoli knowledge. While her image produced was aesthetically engaging, it was the process of developing the image that it enabled `Elua to think through the problem of the imposition of government education policy on Kûpuna teachers. `Elua's learning through her image echoed the intellectualizing work of the god Limaloa in his building of Kauhale mirage.

Kauhale Analysis.

`Elua's work, extending out from her genealogical kahua or foundation, was centred around the ho'omana'o or recall Pou. From this position, `Elua 'recalled' the knowledge contained in the metaphor of traditional Kanaka Maoli proverbs in order to find an appropriate application from traditional time to make a relevant statement in the present time.



'Ekolu

As a Kanaka Maoli woman, 'Ekolu's objective through her study at the University was to earn the credentials necessary to teach in the public schools in Hawai'i. She was particularly interested in teaching in schools that served a large population of Kanaka Maoli children.

'Ekolu possessed a near stereotypical Kanaka Maoli character and personality. Beyond her strikingly Polynesian physical characteristics, 'Ekolu possessed a gentle and quiet

nature which attested to a generosity of spirit typically associated with Kanaka Maoli people. She was a very likable and easy going person who I enjoyed working with.

In many ways, my interaction with `Ekolu through the two weeks of our class was conducted along terms defined by our common culture as Kanaka Maoli rather than as 'Americans.' I found myself communicating with her as I would a cousin or a younger sibling. The cultural setting of the class enabled this natural shift in teaching/learning approach to be undertaken by the both of us. While my teaching approach was already very much regulated by my personal interaction with students, I found my engagement with `Ekolu to be particularly attuned to Kanaka Maoli approaches and sensitivities.

`Ekolu's behaviour in class was consistent with that of many Kanaka Maoli and Polynesian students that I have taught in the past. Though generally quiet and reserved, `Ekolu was attentive and participatory in all phases of the class. Beyond an introduction to Art Curriculum course that she took through the College of Education, `Ekolu had very little background in image making, Despite this, `Ekolu appeared comfortable working on the assigned image making project where she contributed well in group working sessions. Though hesitant to actively engage in class discussion, `Ekolu's verbal contributions, while always insightful, were done in an oblique and self effacing manner. This was very much a Kanaka Maoli cultural trait as I recall from my own childhood experience. It was for these attributes that I often wondered how `Ekolu was able to conjoin her very Polynesian/Kanaka Maoli nature with the culture of academic study that she had set herself within.

Unlike most of the students in class, `Ekolu began her degree studies at the community college level taking the required undergraduate courses as well as an array of foundational courses in Education as well. Interested in becoming a teacher, `Ekolu steadily progressed to the College of Education at the University of Hawai`i where she completed a B.Ed. Encouraged by her success, `Ekolu decided to continue her academic study at the graduate level where she began taking Master level courses in Teacher Education. I mention her educational progression through the University system purposely as I think it is a reflection of her persevering nature. For many students, particularly those from disadvantaged or culturally diverse backgrounds, the Community Colleges offer a supportive transition from high school or the work environment into the rigors of undergraduate study. With small classes and greater emphasis on student learning, students learn the demands and culture of higher education within a supportive learning environment.

Decades of educational studies in Hawai`i have long indicated the low achievement of Kanaka Maoli in schools. Among the reasons suggested for this problem has been the disparity between the cultural perspectives of Kanaka Maoli students and that of the school environment.

I believe `Ekolu succeeded in her progression through the academic environment by learning to adapt to the demands and processes of higher education. As challenging as that transition may have been for her, I am certain that `Ekolu's consistency and

persistence would have enabled her steady progression through undergraduate and graduate study.

‘Ekolu’s experience in EDCS 640, as for many in class, revealed the extent to which adaptation to the academic environment in Hawai‘i had compelled her to overlook her Kanaka Maoli cultural outlook in favour of introduced American perspectives.

In teaching, I have to remember to focus my thoughts on my Hawaiian cultural perspective. For example, as to the word ‘Art’, I did not realise how our perception of the word has come to us from the west rather than our own ancestors. I did not realise how infused in a western cultural perspective I become when I study or teach about ‘Art.’ As a Hawaiian teacher, I need to keep my self aware of these issues when I teach in a classroom – particularly for Hawaiian children (‘Ekolu, 2004).

In my discussions with her during class, I think ‘Ekolu began to understand the singular cultural approach of her educational background and how different that approach was from the culture of her identity as a Kanaka Maoli woman. Like many in class, this coming to awareness was brought about by way of the culture based pedagogical approach which I employed in class.

It is really sad to see colonial effects on our society. It is disappointing that we have to fight everyday to prove our existence in our own homeland while

people exploit our culture, our land and our people to attract tourists to come here (‘Ekolu, 2004).

With regard to her teaching of Art, ‘Ekolu expressed a similar coming to awareness through reflection about her previous teaching practice in the schools.

I have to admit that I have taught some Art lessons in my teaching experience that focused only on a western Art perspective and standard. I realise now how important it is to look at other perspectives, particularly Hawaiian. I realise that looking at different cultural perspectives will give my students knowledge about their own culture and other culture’s around them. For Hawaiian education, I believe that Art should be culturally sensitive and firmly grounded in our cultural heritage. With this in mind, it will help our children to have a better understanding of who they are (‘Ekolu, 2004).

The experience of working through the Kauhale metaphor brought ‘Ekolu to an understanding about how curriculum is a construct of knowledge that represents a particular point of view. As such she began to question the point of view of the school curriculum she would someday be required to convey through her daily teaching. She began to actively question whether that curricular perspective within schools would align with the learning interests of Kanaka Maoli students at all.

The one concern that I have is who is involved in planning and policy making for the education of our people? I feel that there are many Hawaiian issues in education that are being determined and decided by non Hawaiians and this is wrong. Hawaiians need to be involved in this process. Overall, I know that our current education system is not working for our people. I know there needs to be changes as to how we approach education. As a teacher, I now believe that there is more than one way of approaching education (ʻEkolu, 2004).

Image Making.

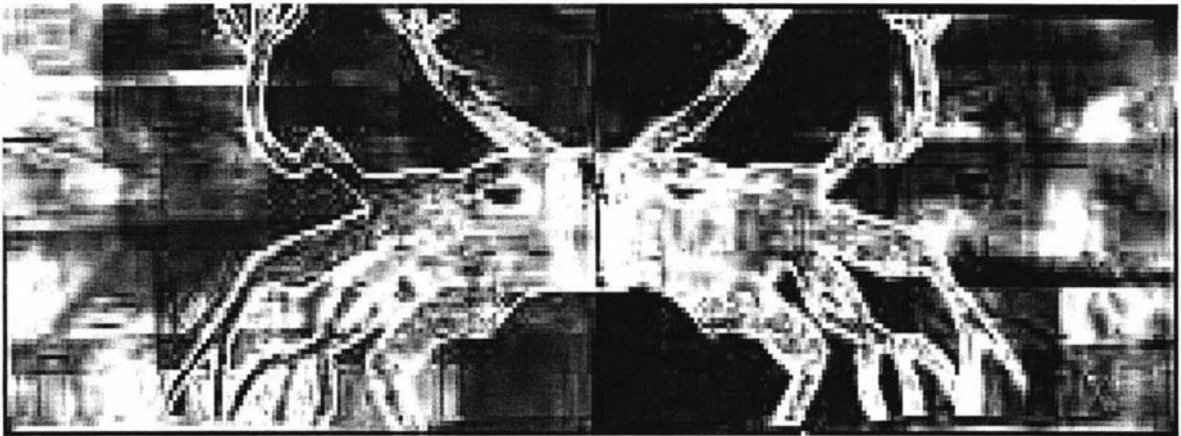
ʻEkolu had very little experience in making images and as such took a great deal of time through class learning to use printmaking medium as well as to think about translating her ideas into visual form or symbol. By virtue of this she was not able to dedicate a great deal to the development of a concept in her work. I encouraged ʻEkolu to experiment with making print images without having to focus on producing a visual outcome that communicated a particular point of view. Based on my teaching experience, I believed ʻEkolu would eventually develop an image through her experimentations that would illustrate the ideas and feelings that she was grappling with. Developed images could either inspire or be a response to the thoughts and concepts of students.

In playing with the different Art media techniques, it really helped me to see the different approaches on how I could express my story. I believe that experimenting with these techniques helped me move my project forward and

it gave me more ideas to work with. I felt really positive working on my project. For me this process was very motivating because it was very personal and meaningful to me. I learned a lot from just talking and watching others play around with their images (‘Ekolu, 2004).

‘Ekolu developed an image that was based on the contrast of knowledge traditions – American and Kanaka Maoli. The principle elements within her image were root like appendages that symbolised the contrasting lineages of knowledge traditions which confronted her decision about the kind of teacher she would want to become. The image, composed of highly abstracted formal elements, described in an understated way ‘Ekolu’s awareness of the hegemony of western knowledge in her educational background. The understatement in the composition reflected very much ‘Ekolu’s quiet nature with which she dealt with the challenge that Kanaka Maoli knowledge posed to her teaching practice.

‘Ekolu used colour as a means of differentiating between the two opposite traditions for knowledge capitalizing on the contrast of opposites through her visual explorations. By virtue of her growing awareness of Kanaka Maoli approaches to educational practice as a contrast to conventional approaches, ‘Ekolu’s decision to focus her visual image developments on the exploration of the idea of contrast was appropriate.



Kauhale Analysis.

`Evalu's work outwardly did not seem to align in any formal way to the framework of the Kauhale metaphor. The form of her image work did not appear to respond to a challenge nor did it seem to embrace the need for nurturance. The work evidenced no recollection to a lineage of knowledge nor did it forecast a future direction to navigate to.

From its outward appearance, `Evalu's image work could well have aligned with any work produced by an Art student working in a western academic tradition. It was in the intention of the work however that connected it to its role as an object of Kanaka Maoli visual culture. `Evalu's image was used as a learning tool to help her to understand the issues around her research. As a representation of her personal and working style, `Evalu's image work encompassed all the elements of the framework in a subtle way and whose meanings could only have been understood by those who knew the challenges which `Evalu her in her decision to become an educator.

`Ehâ

`Ehâ was a former student of mine when I first began my experiments into Kanaka Maoli visual pedagogies in 1998 at the University of Hawai`i and at Kapiolani Community College in Honolulu. `Ehâ was a highly regarded student within the Art Department at Kapiolani Community College. The faculty there all agreed that `Ehâ would most certainly advance to Bachelor and even Master level work if she continued her studies. `Ehâ enrolled in Art 189, Kanaka Maoli Visual Studies class that I designed and taught because of its focus on Kanaka Maoli and indigenous cultural content that her conventional education and training in Art lacked. Along with her developed technical skills for image making, `Ehâ possessed a good ability to conceptualize ideas from a Kanaka Maoli cultural position as well. She also demonstrated good skills as a researcher, a discipline that she would most certainly need if she were to advance her visual studies into the future.

The Kanaka Maoli culture based courses that I have developed always begin by asking students to explore their family history. It is through genealogical study that I believe students begin the very important process of locating themselves within the context and character of history, heritage and physical place. In the case of `Ehâ, her genealogical research began to unearth long hidden and disturbing stories about family members who practiced an especially virulent form of Kanaka Maoli sorcery during the generations past. `Ehâ had not known of this knowledge or history within her family which was purposefully and understandably 'buried' by her grandparents. Though initially fascinating, the experience of coming to this family history was intensified by a

number of disturbing experiences that `Ehâ encountered through the process of her research and imaging work. Within the Kanaka Maoli culture, dreams were often the vehicle by which ancestors communicated with the living. In `Ehâ's case, her dreams became intensely filled with troubling visitations that the whole process of the class and its genealogy based assignment overwhelmed her. Although `Ehâ's image work reflected powerful developments and understandings from an aesthetic standpoint, the process took a notable toll on `Ehâ's emotional, physical and spiritual health. In short time `Ehâ dropped out of my class, left school and even departed Hawai`i to live on the U.S. continent.



`Ehâ's experience, though extreme, demonstrates the powerful effect that can sometimes occur when undertaking genealogical study from a Kanaka Maoli cultural perspective. Genealogical stories contain knowledge which, from a cultural standpoint, can carry a life force or energy. Research into genealogy, particularly in examples where knowledge was purposefully hidden by generations past, can awaken this energy or spirit. I remember being warned by a Great Aunt not to involve myself too deeply with Kanaka Maoli cultural practices as I would awaken 'things' those previous generations had put to sleep. My aunt feared for my physical and spiritual safety as I lacked the knowledge and understanding to manage all that encompassed Kanaka Maoli knowledge as it related to spiritual matters. It is probable that `Ehâ's experience with her family history opened a path for spiritual aspects of ancestral knowledge – long quieted by her family – to awaken and find 'life' again in `Ehâ's attention and work. Without an understanding of the spiritual nature of Kanaka Maoli knowledge, `Ehâ was left to engage spiritual elements associated with traditional black Art knowledge which she was ill prepared to deal with at the time.

In the spring of 2004, a few months before the start of EDCS 640, I received an email message from `Ehâ asking if I would support her to complete the study that she had undertaken with me in 1998. Since leaving Hawai`i, `Ehâ moved to California where she settled and married. In California, while continuing her Visual Art study on an independent basis, `Ehâ began a lengthy self directed study to broaden her understanding about Kanaka Maoli culture and language. It has been through this engagement with her

ancestral culture, albeit at a distance, that `Ehâ was able to gain a better understanding of the spiritual content of Kanaka Maoli knowledge.

I think about going home and I realize now that I'm not there how much it meant to me to be surrounded by people like me who I might never even talk to but be comforted by when they walk by wearing tattoos of mo'o or 'aumakua.

I was quite lost after leaving and despondent at not having kumu (teacher) and elders who could help me further my knowledge, but I'm at the point in life when I want to be proactive. I understand that we all have to do our part, and I've been asking and receiving direction - this is the course I'm on (`Eha, 2004).

`Ehâ enrolled in a BA program at an alternative and innovative institution in the United States for undergraduate and graduate study which enabled her to design her own program of study. Enrolment at this institution allowed `Ehâ to design her bachelor degree program around her interest – Kanaka Maoli/Indigenous Art Practice and encouraged her to seek out study mentors from around the world who would be able to specifically assist in issues related to her study area beyond which the faculty at Prescott would be able to provide. As such `Ehâ sought me out via the internet to request that I serve as a mentor for her study objectives. I agreed to mentor her as I had long regretted her leaving my class in 1998. I did however express to her a number of concerns for her study related to 'ownership' of the knowledge that she was engaging her study in and the

extent to which her learning institution was going to respect her responsibility for it. The following communication describes my concerns that I had for `Ehâ and her study.

I have so often thought about you and wondered where and how you are. While brief, our time together at KCC was really a powerful experience for me. What you began to dredge up through investigations into you kû'auhau revealed qualities in your family and perhaps yourself that was a bit spooky but nevertheless profound and potentially life changing. Since introducing that class, a number of students have had experiences similar to yours - disturbing, revealing, off-setting the foundation of personal beliefs but in the end, a powerful instrument for growth and self knowledge. It was my sincere hope that the experience of the class would contribute in a way to your taking positive direction for your life. I can see now that it has.

I'm happy to work with you `Ehâ on your educational goals but my time is at a premium what with my teaching, schedule, research work and family commitments. I would be very open to helping you achieve your learning objectives in whatever way that I am able. Perhaps you can send me more information about your study as well as the department and university that you are planning to work through. `Ehâ, I'm a bit concerned that you are planning to work at a distance through a program that may not have the knowledge base that you need.

Can you tell me how your learning institution will provide you the foundational knowledge in Kanaka Maoli language and visual culture that you need for your work? Are there Kanaka Maoli on the staff there? It is an important issue `Ehâ in that Kanaka Maoli knowledge, ways of knowing or seeing may or may not sit well within the context of an institution like Prescott. I'm concerned for your work - and the contribution of Kanaka Maoli Artists. Who will 'handle' your work during its production and after it is completed? Who assesses it? Who 'owns' it? What is their kû'auhau? These are issues that you might need to consider, if you have not already done so, as you plan to undertake your study. I don't know anyone there and if it is that I and other Artists are providing you the guidance - and knowledge base - for your study, what exactly are they providing you? How do I know that they will handle our knowledge with as much respect that you will? I don't know that and I need to before I can become involved.

Please know that I am supportive of your work and will help you as much as I am able to. What my questions focus upon address issues of authorship and authority. What you and I might deal with - the knowledge that we will explore - is authorized to us by virtue of our kû'auhau. We are both privileged to work with and responsible to protect the knowledge of our Kûpuna. I know that you are working with the right intentions for our knowledge and people. It is when Haole institutions of higher learning get involved in that process that we need to be cognizant over issues of authority and ownership.

Get back to me after you consider my thoughts. Share them with your husband and others whom you trust. I know that you will do well no matter where you go with your work. I just am very cognizant over the 'ownership' of what you will do. Your interests and the interests of institutions are most likely very different. As soon as you can get a grasp on the interest of institution, then you might have a better idea of whether you can trust it with your work (Pi`ikea Clark, personal communication, 2004).

‘Ehâ sought through her Bachelor degree studies, a credential that would enable her to work in Native communities, whether in the U.S. continent or in Hawai`i, using Art and Art education as the vehicle of engagement. She explained this idea to me in an email communication.

When I first decided to go back to school, I remembered how it felt to see ‘aumakua appearing in my paintings; I remembered the feelings of being rooted and connected when making them and the point at which Art making transcended from mere technique and contrived metaphor into a way to communicate with and for my ancestors. I didn’t have a clear picture how this could help other Native Hawaiians and indigenous people, but I felt that the ability to make contact with the ancestors in this way would be of benefit to anyone searching for a better understanding of how they fit into their cultural heritage (‘Eha, 2004).

I invited `Ehâ to enrol at a distance in EDCS 640 so that she could continue to pursue her interests through the assignment of class. We agreed that by virtue of her location in California, all instruction would be carried out through email and telephone calls. `Ehâ agreed to enrol in the class and to undertake study with me through email. Her intentions within her study was clarified in this way;

It is my intention to develop and promote native identity through cultural expression within the holistic framework of traditional indigenous education. In this class, which I am calling “Hana No‘eau: Developing the Self” I see this as the introspective study to find one’s life and/or kuleana, in essence, one’s identity within the whole.

I think an important thing to mention to you (which is not included in the contract study) is that since taking Art 189 with you in 1998 a series of events led up to my meeting my tutu and tutu nui (ancient ancestors) through dreams and visions. I have never met them as they had passed on before I was born. I am continuing to develop a relationship with them through my dreams and they have made it quite clear that they want me to work on something they were not able to do when they were alive. The first task they have given me is to understand my “face,” find my life. That’s why I’ve been so insistent on wanting to work with you; I started to “wake up” in your class. I think you can help guide me as I continue this process (`Eha, 2004).



Through the progression of her distance study with me in EDCS 640, I challenged `Ehâ to consider the place of Art within her efforts and interests in developing and promoting Kanaka Maoli identity. `Ehâ was drawn to Art and Art making as a powerful vehicle to give voice to her particular views and aspirations as a Kanaka Maoli woman. I described the irony of using the western cultural construct 'Art' to achieve the aim of expressing an indigenous identification. As talented as she was as an image maker, I was concerned that `Ehâ would align her well intentioned efforts within terms and practices long described within a western cultural context.

One of the major issues that I have been confronting over the years with regard to my role as an indigenous Art/Design educator has been the word 'Art' itself. From your study of language and hula, you are probably well aware `Ehâ that our culture did not have a word in our language for the concept of 'Art.' Certainly there were words for carving, printing, weaving as well as words for 'beauty' or 'excellence' but no word for an autonomous classification of objects that the word 'Art' describes. In fact, if you have a look at the languages of the Pacific, you will find the absence of the word Art in their vocabulary. The same could be true for most non-western cultures and languages I would say. The concept of 'Art' - a visual, musical, literary or performance object that was made entirely for aesthetic engagement and commodification - an invention of western European culture and society. Art as we know it becomes the autonomous field or classification of objects in the 19th century - the same century that witnessed the height of European colonialism throughout the world. These two historical events are linked - it is the 'Art' which gave image to the philosophy and values that motivated the exploration for new territory, and the reification/suppression of native cultures found there. I'm attaching a short paper that I wrote for myself which might help spark thoughts for your work.

I'd ask that you investigate the field 'Art' and the roles of the people and processes involved in it. What I mean is, Artists, Collectors, Gallery People, Historians and then finally Audience. Try your best to apply that information to what you want to do with native communities and people. I might suggest that like me, you will come to a point where you might not be sure the word 'Art' or its processes are

entirely appropriate to the needs of native communities and people (Pi`ikea Clark, personal communication, 2004)

`Ehâ responded to my challenge about the place of 'Art' in the development of Indigenous culture in this way:

I agree that the concept of 'Art' is decidedly western in definition however I see it as a tool within the native community for the development of the native psyche. There is a point where I think we as a living culture can use things consciously. I think Art gives people a voice that allows them to Articulate in a very emotional, primal way. I also believe that this "expression" (I think that expression is a better term for what I'm studying) is a key to aiding many native people grow as people as they straddle two worlds ('Eha, 2004).

My response back to her continued to challenge `Ehâ on her stand of the use of 'Art' as a vehicle for indigenous culture and development:

I feel completely in agreement with you on this idea. Our ancestors had an almost 'anal' obsession with aesthetics - what our people called 'maiau' or rightness in workmanship and thought within the visual things they constructed or composed. "Maiau" is an adjective not a noun and it does not refer to a class of objects that were made for aesthetic engagement as the word 'Art' describes in the Euro-American cultural tradition. One need only look at an Ahu'ula* to understand the great importance that aesthetics and 'maiau' played in the outlook of our Artisans.

As you well know, the objects that were made by our ancestors were made to function within a system of objects, signs and processes which were understood and engaged within a Kanaka Maoli cultural process/construction. At no time were objects or images produced by our ancestors to become part of an autonomous class of things that were made for aesthetic engagement and commodified collection/investment alone. In my work I am wrestling with the idea of calling what our ancestors did and more importantly what we do today in our 'communities for the development of the native psyche' (your words) 'Art.' While it is true that Kanaka Maoli Artists today can and do participate in the 'Art' world process, producing images and objects that are commodified, exhibited and consumed by audiences that are likely to be non-native, Kanaka Maoli and indigenous image/object makers have obligations I believe to serve their communities with their work from a cultural standpoint as well. In this capacity, I don't think what Kanaka Maoli image makers do should be called 'Art.' I am coming to the conclusion `Ehâ that what we do (or should be doing) in the context of working within our communities is make culture. We need to make work that contests the embedded colonial/tourist industry view of happy/helpless natives to reveal to ourselves the powerful and profound accounts of our ancestral past. We need to make work for and with our people that translate and make relevant our ancient knowledge(s) to the needs and demands of our contemporary setting. We need to create spaces within the context of U.S. occupation of our land that supports the development and practice of our distinctiveness as a people. We need to empower our people to make their own individual contribution to the shape and vitality of our

national culture and identity through the work they produce. All this we can accomplish through the manipulation of the mediums of paint, print, sculpture and the computer. At no time in this culture based process am I able to see a place for 'Art.'

As far as I can tell, the 'Art' process goes something like this: An Artist makes an object that is then engaged upon by an audience through the intervention of a collector/gallery owner who places monetary value upon the work. Once acknowledged and accepted by the audience, based upon a myriad of conditions having to do with cultural, aesthetic, intrinsic and market value, an object is accepted or rejected as an object of 'Art.' This process is an entirely western cultural construct. No where else in the world was there a similar process developed historically where images/objects were traded as commodity. This process was long in developing in Europe having its roots in Greece and Rome with a more developed focus during the Italian Renaissance. The Art process as we know it today really takes shape in Western Europe during the 19th century when the works of individual Artists began to be collected through salons and exhibitions. The commodified objects were used as a means of differentiating the classes - upper class nobility from the growing middle class and likewise middle class nouveau riche merchants from the working class. Art was used by the powerful and elite as a means of validating their privilege. It is interesting to note that the 19th century also marks the period of Europe's most intensive colonization of Africa, Asia, the Americas and the Pacific. It is this feature that troubles me

most about calling indigenous image making 'Art.' By giving the word 'Art' to what we do in strengthening our communities through images and objects, we colonize ourselves within a process that is inextricably a western cultural construct (Pi'ikea Clark, personal communication, 2004).

When I was painting a particular painting you critiqued (honu, in flames being sucked out of an opening, a doorway) I was aware the whole time that I was breaking all of the western doctrines I had been taught about painting. The brush strokes were extremely repetitious, almost all the same size. I could feel a force in me that was not me, and I felt rooted in the ground. My eyes were wide and I could feel the energy pouring out through me. When I surveyed my work I was amazed at how far from my teachings (Western Art) I had gone, but I felt no remorse at what happened. I knew that my ancestors were talking through and to me ('Ehâ, 2004).

In a typical teaching strategy employed by my elders, I challenged 'Ehâ with a Kanaka Maoli style riddle which I had hoped would compel her to examine the position, values and beliefs that she held regarding the field of Art. While I was in complete support of her use of contemporary material and technique to explore her identity and spirituality as a Kanaka Maoli woman, I was concerned 'Ehâ was not recognising the place of her work within a system of exchange

Here is an idea to think about. If you throw a party and no body attends, is it still a party? Apply this idea to your idea of Art. I don't think you can be the Artist,

the collector, the gallery and the audience in the case of your own work. You are the maker of the object. If no one engages the work - from a dominant culture or Kanaka Maoli context or perspective - your work remains a personal expression. Certainly you can share the work and use it to whatever means you intend it to be. I would rather find another place for work like you have created outside the imposition that the word Art and its overpowering process and definitions. Do you understand where I am coming from here? (Pi`ikea Clark, personal communication, 2004)

`Ehâ responded to my 'riddle' in this way:

I've had this debate before in regards to Art. Now that we are talking about the term "Art" and you have defined it and all that it implies, I understand how you (and my friend who debated me on this) don't think it's possible that un-viewed Art is Art. I can, however, argue that a cultural expression is a cultural expression even if I, the maker, am the only one who sees it, because the purpose of that expression may often be meant personally for me.

I believe that Art can be used as a modern tool to help people manifest their cultural identity into a physical form which they can further explore and identify. In this way, Art can act as a gateway into a deeper understanding of oneself and one's cultural understanding (`Ehâ, 2004).

Image making

Through her work in EDCS 640, `Ehâ produced a series of paintings which referenced stories from her genealogy. The volume of works that `Ehâ had produced was significant as it represented a significant portion of her graduation requirement from her Bachelor Degree program. The painted works were exhibited in a gallery while images of the paintings, along with written commentary, were published in an exhibition booklet.

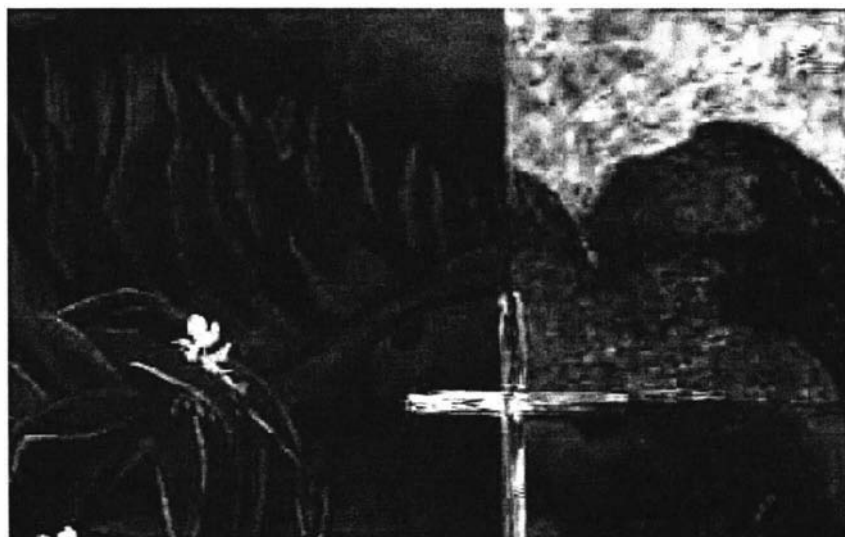
I put together a Native Art show. In setting this up, I understood that I had to redefine the parameters of what an Art show is. I knew that I could not express my true Native Art through the constrictions of a conventional western Art show, so I created an independent forum. In this forum, the work was a culmination of all my previous studies. I was able to integrate western Art technique with intellectual knowledge of Hawaiian history and culture to express my truth of being a Native Hawaiian Art maker today (`Ehâ, 2004).

`Ehâ's images were executed in a 'figurative' style meaning that the manner of representation, particularly of the human body and the surrounding environment, was done in a realistic or near photographic manner. This approach to painting, integral to the conventions of Arts Education in drawing and painting, has its origins in the Italian Renaissance and subsequent stylistic movements in western European painting movements through history. `Eha's approach to representational style and media technique had remained consistent from her time as a student at KCC in Honolulu. It

was in the underlying intent and meaning in her work that `Ehâ explored and expressed her understanding of Kanaka Maoli knowledge and culture.

Although my pieces differ from works created by Native Hawaiian craftspeople prior to western contact, they still reflect a sense of place, spirituality, and intellectual understanding that can be found in the works of days of old Hawai`i (`Ehâ, 2004).

One of the image works, Wahine Maoli, though conceptually linked to the concept of Papahânaumoku or the Kanaka Maoli manifestation of female earth, was represented in a style reminiscent of western depictions of the female nude in Art. Through her skilfully depicted painting, `Ehâ linked herself through genealogical descent to the islands of Hawai`i which Papâhanaumoku had birthed. Equally important, `Ehâ reflected upon the purpose of her work as a means of contributing to the contemporary form of Kanaka Maoli culture.



What I learned again and again through my studies was that I could no longer define Traditional Native Hawaiian Art work in a restrictive emulation of work created prior to contact. I began to see that Native Art is a close reflection of time and place enmeshed with a complex and intertwined understanding of ecological and cosmological focus. I feel that work created before contact illustrated an understanding of the world at that time and place. Many places that existed in old Hawai`i no longer exist in their old form... Do we sing only the old songs? Do we use only the old metaphors of places? These are questions at the core of our continued struggle to define ourselves today as Native people. I know we must hold on to our stories and our old ways, but as time and place change I feel that it is necessary that we continue to explore and develop our cosmological, spiritual characteristics of our surroundings. In this way, I feel that we can continue to be a living culture. This is indeed walking the razors edge, as we must continually and critically evaluate ourselves to ensure that we are walking in the right way ('Ehâ,2004).

Kahua Analysis.

'Ehâ's work has a strong focus in the Kahua of genealogical foundation of the Kauhale theoretical metaphor. Her work establishes the line of descent – the genealogy that 'Ehâ and all Kanaka Maoli have to Papahânaumoku. In the manner in which she executes the image as well 'Ehâ acknowledges her genealogy as an image maker in her use of the western devices of figurative painting styles. 'Ehâ's example in her image making

demonstrates that the Kauhale metaphor acknowledges both familial genealogies of the image maker as well as the broad disciplinary traditions they draw their knowledge and inspiration from. The concept of `Ehâ's genealogical descent to Papahânaumoku is made simultaneously through her work with an acknowledgement of her connection to the lineage of the discipline of western Art painting as well. Within the concept of the Kauhale metaphor, the Kahua enables the intersection of both familial and disciplinary genealogies into a Kanaka Maoli contextual framework for knowledge making. It is through the viewpoint of family history that disciplinary knowledge is engaged and made relevant.

In Art, I first had to learn basic technique and skills. While I was learning Art, I was also expanding my understanding of my culture. Then I took what I learned about my culture and Art technique, combined with my developing spiritual awakening, and entered into a new cycle where I began to create what I consider Native Art, where the integration of technique and spirituality is expressed in oil painting.

I was able to integrate western Art technique with intellectual knowledge of Hawaiian history and culture to express my truth of being a Native Hawaiian Art maker today. The works were a manifestation and culmination of this cycle of learning that took place. Although I employed a modern medium, through my intent, prayer, and connection to 'aumakua, I was able to convey a distinctly Native Hawaiian message (`Ehâ, 2004).

`Elima

`Elima returned to the graduate program at the College of Education to complete her teaching qualification. `Elima had raised a young family and worked at a number of different jobs about town before deciding to become a teacher. As a Kanaka Maoli, `Elima felt strongly about wanting to teach in schools that served large Kanaka Maoli populations.

Since returning to University, `Elima had achieved a high degree of success in her studies, particularly in classes where the achievement standards and assessment criteria were well explained and identified. `Elima declared early on in the class her desire to achieve an A final grade and therefore wanted to know exactly what she needed to do to obtain it. While `Elima's desire to maintain high standards as a student was commendable, I was concerned that it could potentially override her potential to engage the learning opportunities that EDSC 640 offered. I explained to `Elima that the criteria for grading in this class was unlike the majority of standards based assessed courses where grade outcomes were awarded on the basis of a student's completion of a set of predetermined tasks. In EDSC 640, grades were assessed on the basis of the thoroughness of each student's research as well as the extent of their visual explorations responded to that compiled research. My approach to evaluation and assessment very much focused on the individual student, their goals and objectives as well as their individual capacity as image makers or researchers to engage the topic of their genealogical research. Uneasy with my less than definitive approach to assessment,

`Elima entered the learning environment of EDCS 640 intent on achieving a good grade but uncertain about how she might get there.

In line with my initial concerns, `Elima's experience through her studies at the College of Education had preconditioned her perception about the subject of study and approach to learning that she would engage within EDCS 640. Like many in class, `Elima based her understanding about Kanaka Maoli 'Art' and Art study by the terms and values established in the discipline of Art Education. For `Elima and many others in class, EDCS 640 was going to be a course about learning to make Hawaiian Art using the materials and techniques of traditional Hawaiian culture and society.

When I signed up for this class, I thought we would be studying traditional Hawaiian Art and work with different Hawaiian medium. Perhaps we would learn about Kanaka Maoli traditions and culture that might help me to get a clearer grasp on my own Hawaiian culture (`Elima, 2004).

`Elima's misconception about the class was understandable given the media based focus of Arts Education curriculum in Hawai'i's schools and University. In contrast to the concentration in conventional Art Education, where the use of media technique is emphasized to and final image/object product, the approach undertaken in EDCS 640 considered images and the making of images as a vehicle through which to engage Kanaka Maoli knowledge culture based approach to learning through image making. The genealogical focus of the class assignment asked students to direct their culture based

learning through image making to articulate the nature of their own character and identity as it related to their family history. I believe it was this aspect of the course which `Elima found most challenging. Competent and comfortable with prescriptive processes of education which define the learning process as rehearsed and fixed set of facts, `Elima found the self reflective and introspective demand of the teaching approach and assignment of EDCS 640 challenging. No where in her educational background had she been asked to draw upon her own genealogical history nor to think of herself as a subject of her study as she had been in this class.

I am ashamed to say that I was born into, I am a product of and I have perpetuated my western culture at the cost of oppressing other cultural understandings within me due to my ignorance and misunderstanding of my own indigenous culture (`Elima, 2004).

Through the early portion of class I found `Elima unsettled and self-doubting about the Kanaka Maoli cultural content and perspective within the course. Early in our conversations, `Elima stated that although raised in a Kanaka Maoli setting, her heritage as an indigenous woman had little relevance in her life at the present time. This was particularly true within the context of her pursuit of graduate study in Education. `Elima's focus in her study was oriented toward gaining the skills necessary to compete in the contemporary world. In her belief, Kanaka Maoli culture, values and belief had little to offer toward these aims.

... ideas of colonialism, indigenous versus non indigenous groups and issues of lost identity, these issues I do not want to dwell on at this time perhaps due to my own selfish reasons or narrow perspective (‘Elima, 2004).

To a large extent I believe ‘Elima was simply following a process that she had long been acculturated into through her education background. That process, which promoted the knowledge and values of mainstream middle class America, would have simultaneously marginalized and ignored Kanaka Maoli knowledge and perspectives through school. That State endorsed educational process caused generations of Kanaka Maoli to consider their culture, its knowledge, history and values as less important than mainstream American ones.

It was my impression through this period of class that ‘Elima was grappling with her identity as a Kanaka Maoli and the place of culture in her life. ‘Elima appeared to struggle to reconcile her identify as a Kanaka Maoli with her aspirations for success in society. An example of this internal struggle was made explicit in an early journal entry in which she referred to the concept of Social Darwinism/Evolution to understand the social , political and economic decline of Kanaka Maoli people. Social Darwinism/Evolution proposed that societies and cultures which were simplistic and unable to compete against more advanced and sophisticated societies and peoples were subject to decline. ‘Elima writes:

Yes, I believe a great injustice has occurred to the indigenous people of Hawai'i. Yes, I agree that we have been misrepresented and been a victim of hegemony by a western society. Yes, I think it is extremely important that indigenous people speak up and be heard so we are not forgotten and vanish into a realm we can no longer revisit. However I am reflecting upon a grander idea having to do with Darwin and his theory for evolution.

Darwin states that natural selection is the preservation of a functional advantage that enables species to compete better in the wild. Similarly, natural selection eliminates inferior species gradually over time. Is this not what has happened to the Hawaiian people and other indigenous people and cultures? Is this not what was supposed to happen in the tapestry of life? I struggle with the thought of calling myself an inferior species only to be eventually wiped out from existence. I contemplate if this is what is meant to happen in God's grander scale of things and Darwin's theory for evolution ('Elima, 2004).

In undertaking this dialogue with 'Elima, I was concerned that she was entering the practice of teaching with a demoralized viewpoint about being Kanaka Maoli. I was concerned that her unresolved beliefs would serve to inscribe her teaching approach with the same feeling of negativity toward being Kanaka Maoli as her education and life experience placed upon her. By not resolving (or at least engaging in some way her indigenous identify) in this instance, 'Elima would follow the built in disparaged attitude

toward Kanaka Maoli knowledge and culture in her teaching that the State curriculum puts forward. Here is a portion of my response to her writing on Social Darwinism and Kanaka Maoli society.

Our people, as well as the majority of colonized indigenous people around the world, have had the concept of Social Darwinism applied to justify policies of forced assimilation, genocide, cultural suppression and assimilation through history (‘Elima, 2004).

I resolved to do as much as I could to offer ‘Elima (and the rest of the students in class) the opportunity to understand and experience her Kanaka Maoli heritage in whatever way she was able to recall and construct it. ‘Elima was obviously a bright and capable person who had the potential to become an effective teacher. If able to gain an understanding of her identity as a Kanaka Maoli however, particularly after having struggled to reconcile its worth and value, it was my belief that ‘Elima would become a powerfully influential and transformative teacher to Kanaka Maoli students already challenged by a system of education that continues to ignore or marginalize their cultural knowledge. While I did not know exactly how I would achieve this aim, I knew opportunities for ‘Elima and the advancement of Kanaka Maoli education would be significant if I did.

A turning point for ‘Elima occurred following her presentation of a portion of her genealogy in a class discussion. When she read her genealogy aloud in class, I recognized in ‘Elima’s genealogy of a number of significant chiefs from Hawai‘i’s

ancient history. `Elima replied, after being asked about her family history, that she knew very little about her genealogy as her family never discussed it with her. I let her know that I recognized a number of names of prominent chiefs from ancient Hawai`i within her genealogy and that she might be interested in learning something about them. I directed her to the writings of a Kanaka Maoli scholar from the late 1800's who could provide her the story of several of her ancestors. As it was a Friday, I knew that `Elima would have an entire weekend to consider the content of the readings before returning to class next week. On Monday, when she returned to class, `Elima appeared to have undergone a personal transformation. `Elima let me know that she had read the accounts of her family history from the scholar that I had suggested for her to read. Through the reading, `Elima learned the story of her ancestor, a significant chief from the island of Hawai`i who lived in the 16th century. She learned that her ancestor was the progenitor of a long line of kings and chiefs whose leadership sustained their kingdom and people for many generations. The stories of her ancestors appeared to have changed `Elima's outlook about what it meant to be a Kanaka Maoli. By learning the proud story of her ancestors and engaging it through a process of image making and reflection, `Elima began to make a connection to her ancestors in a positive and historically grounded way. This connection with her genealogy compelled `Elima to question the dismissive and trivializing position that she previously held about being Kanaka Maoli. Her written self reflections relate her changing position through the process of class.



For me, this class was more about philosophy than Art as it compelled me to question many things. I was often frustrated and even overwhelmed as I attempted to find out who I am, where I came from and what my purpose in life is through my genealogy project. As I examined my own basic concepts of truth, existence, reality and causality, my views began to change and reshape into different directions of understanding. Yet my questions mostly

lead to more questions and more unstable ground to stand upon (`Elima, 2004).

From this reflection about her self, `Elima continued through the remainder of the class to begin to engage an understanding of power and politics in the determination of Art and Education.

Before this class I had not considered the underlying implications of political and power issues that continue to be hidden behind Art. I had not realized the influence a dominant culture had on all other cultures in its attempts to maintain control. It is even more surprising to consider that these issues of politics, control and power are not just occurring in the Art world but can be found in all other subjects taught in our educational system. This enlightenment has caused me to think deeper and attempt to see a bigger picture in considering all individuals of different cultures in my future teaching (`Elima, 2004).

`Elima's growth within the short space of time of class testified to the intensity with which students generally engaged the learning process introduced in EDCS 640. The individualized challenges put forward to students – as in the case of `Elima who was challenged to read the history of her family, forced the confrontation and reconsideration of their beliefs, values, and notions of self. For `Elima my challenge compelled her to rethink her long held negativity toward her identity as a Kanaka Maoli. In coming to

understand the kuleana – the rank, privilege and obligation of her family, `Elima saw herself within a lineage of leaders who honourably provided for the needs of family and people. This awakening to broader self knowledge I believe altered `Elima's perception and vision of the kind of teacher that she envisioned becoming.

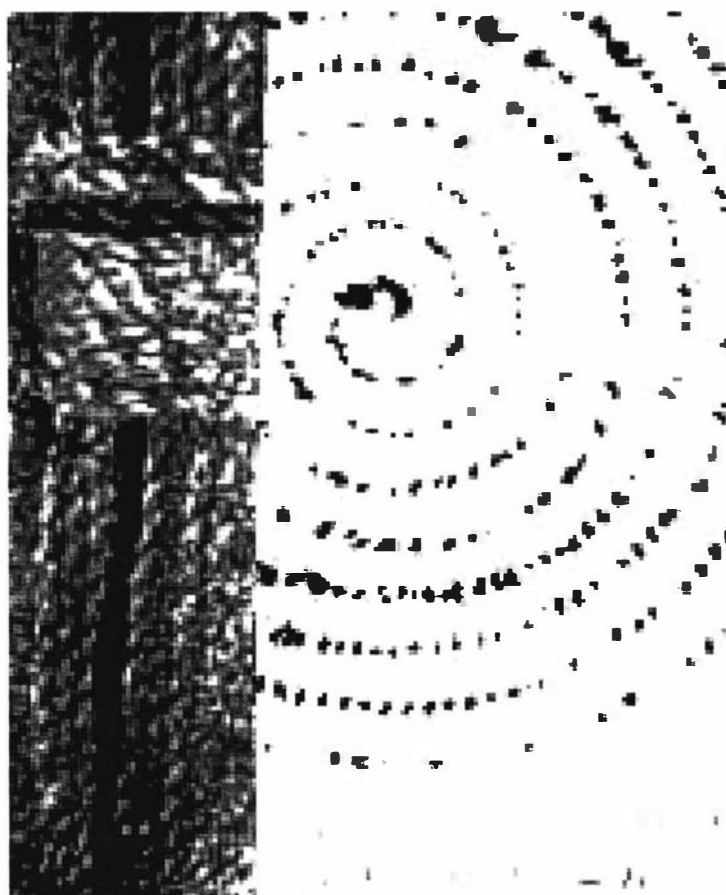


Image Development

`Elima developed an image that represented the awakening that she experienced through the process of EDCS 640. Using the spiral as a central element, the design suggested the unravelling of the line of family history which she had begun to become aware of through the work of class. `Elima experimented with a variety of photographic elements and text

through her image development process. In the end however, she decided to us a means of representation that was much simpler in terms of the visual elements utilized.

While the image `Elima produced may have appeared less complex or resolved when compared with other students, I believe it was the contribution the process of making images had on `Elima's total learning experience through EDCS 640 that was important. The metaphor of Limaloa's Kauhale provided a structure through which she could position and plot the development of her learning. Very often through class, whether in reference to making an image or responding to reading, `Elima would position herself under one of the four Pou so as to analyse her responses in relation to the Kauhale structure.

`Eono

`Eono has been a teacher at 'School Number Two' for several years since she graduated from the University of Hawai'i with a bachelor degree in Education. Passionate about teaching and working with her students, `Eono returned to the University to pursue a Master's of Education degree. By virtue of the large percentage of Kanaka Maoli students at 'School Number Two,' `Eono has focused her study on developing her understanding of working with disenfranchised student populations. As one of the few non Kanaka Maoli students in EDCS 640, `Eono is part of the cohort of graduate students interested in Kanaka Maoli education.

The dominance of European values and culture in schooling has resulted in the oppression of indigenous values and culture. As western values are acceptable within education, it dominates over all others, particularly indigenous ones. This theory proves to be true in the education environment in which I work ('Eono, 2004).

Like many in the class, 'Eono came to EDCS 640 with little background or formal instruction in Arts study, particularly as it related to visual Arts and creative endeavours. That being said, she maintained an open and interested attitude in engaging the processes introduced through class. She took an active part in learning the technical skills associated with the printmaking approaches introduced through class to the extent that she had achieved a degree of confidence in composing and producing images.

Although a teacher at 'School Number Two' for several years, 'Eono did not have much experience or instruction with Kanaka Maoli culture. Although she was comfortable working within a large Kanaka Maoli student population at the school, 'Eono felt the need to more formally expand her understanding of the role of traditional culture in Kanaka Maoli education.

Although I am not a Native Hawaiian and cannot feel the grief and anger to the intensity that some Native Hawai'ians do, I am aware of the conflict that continues between the Native Hawai'ians and the government in the struggle for ownership of land ('Eono, 2004).

`Eono became quite involved in the genealogy assignment of the course. Apparently this was the first time that `Eono had undertaken a genealogical study as her parents rarely spoke to her about her family history or origins as she was growing up.



I found it very sad that my mom's parents never really shared with their children many stories of their past and what their life was like when they were growing up. I realise that this has become a generational trend, and is possibly the reason why my parents never really passed on stories to me (`Eono, 2004).

For `Eono, like many others in class, the genealogical assignment triggered a long held but never before explored interest in learning about family history. In response to the class assignment, `Eono focused her research work on gathering stories about her great

grandfather, a Japanese immigrant who came to Hawai'i in the late 1800's. To obtain information, `Eono interviewed her surviving grandparent as well as aunts and uncles who were familiar with her great grandfather's story. Although family history was never a topic of discussion, `Eono's relatives expressed support of her genealogical research project each giving her their memories of her great grandfather through stories. `Eono never knew her great grandfather as he had passed away long before her birth. Through her genealogical research about him – his departure from Japan, his transition to life as a contract labourer in Hawai'i, his marriage and start of family – `Eono gained a deep insight into the nature of his personality, values and beliefs.

The process of exploring those values and feelings through Art has allowed me to gain a new appreciation for my family history. It has also made me thankful that I was able to salvage whatever information is left of my ancestors so that I can pass these amazing stories along to my children and grandchildren one day (`Eono, 2004).

In coming to this understanding about her grandfather, `Eono could recognise the origins of the fundamental values she has long held within herself; those values pertaining to the importance of family, education, work and sacrifice. Through her genealogical research work, `Eono was able to ground her values and perspectives in the life of her great grandfather, a man that she did not know. The process of collecting family stories provided `Eono a greater appreciation for the importance of knowledge within genealogy.

A person cannot make up or pretend a state of being. Therefore, remembering the past regardless of how painful or joyous it may be is crucial to the creation and survival of that particular history. If it is not remembered and documented, there will be greater opportunities for history to be changed, erased or replaced.

I look forward to having my students research a genealogical narrative. This will be a wonderful opportunity for the children to seek knowledge from their elders, and to make school more meaningful. I anticipate that the students will take pride in their family histories and enjoy sharing them with others. Ultimately improving their self perceptions. I will further use this genealogical narrative approach to integrate multiple subjects (Eono, 2004).

Image Development

In the development of her images, Eono gained insight through working within the context of EDCS 640. Without previous experience with Art Education to draw upon, Eono was able to develop her images outside the conventional definitions and expectations. As such, she seemed much freer in her working style being less constrained by aesthetic or technical media issues and more concerned with developing an image that communicated the stories of her family. Eono's aim through her visual image work was to create an image device that would help her children and grandchildren to recall the genealogical knowledge that she had collected through the course of her family history research. At no time did she aim to create an object of Art. The process of working through the Kauhale metaphor

enabled `Eono to recognise and understand the difference between Western Art and Kanaka Maoli Visual Culture.

The practice of Art Education eliminates the possibility of Art as a social form. Without purpose, Art is just a mere shallow attempt of creating something beautiful yet meaningless. Art can only become full of depth and vibrancy when the process of its creation is a story to its creator. Only then will the communication of true feelings, emotions, culture and values be effectively expressed through Art (`Eono, 2004).

Kauhale Analysis

Though not Kanaka Maoli, `Eono's research and image development was well supported by the structure and process of the Kauhale metaphor. Like many in class, `Eono's work strongly favoured Pou Ho'omana'o or the recall post within the Kauhale metaphor based on her effort to uncover her great grandfather's story. `Eono's genealogical research work likewise was balanced by Pou Makaku or the envisioning post as it was her intention through her project to identify the foundational elements of her family character in order to pass it on to future generations.



CHAPTER FIVE

Findings

*Akâka wale no o Kaumaika`ohu
Very clearly appears Kaumaika`ohu*

Within the metaphor of the proverb “Ho`onohonoho i Waineki Kauhale O Limaloa,” the value of Limaloa’s Kauhale was that it served as a vehicle to broader understandings rather than the object of that understanding itself. And so it is that the theoretical framework and methodological approach undertaken within the research project, like Limaloa’s Kauhale mirage, be allowed to ‘disappear’ leaving in turn the responses of students in EDCS 640 to working within a Kanaka Maoli culture based educational process to inform this phase of the thesis research.

This chapter will present the principle findings from the student’s responses to working within the Kauhale metaphor for Kanaka Maoli Education. As described in the Methodology section and supported by Merriman’s contribution to Qualitative Research, student profiles were reviewed for themes that consistently appeared across the collective experience of students in EDCS 640. While each of the student’s experiences of class was unique, the common ‘strands’ that appeared were identified as an important and noteworthy outcome or finding. The following categories, identified through the review of written responses from student journals within the student profiles, present the primary findings from the research on the effect of a theory for Kanaka Maoli culture based education on

teacher education students. These thematic categories represent the outcome and effect of the study rather than the study itself.

Finding 1: An Appreciation of Kanaka Maoli Culture Based Teaching

One of the primary responses that emerged from the experiences of students in EDCS 640 was the importance they placed on learning through a Kanaka Maoli culture based approach to education. For students, the principle mechanism which supported the Kanaka Maoli cultural orientation of learning in class was the Kauhale metaphor. Through the Kauhale framework, those elements thought crucial to a Kanaka Maoli approach to teaching were structured within a metaphor that shaped a coherent culture based education system. Through the metaphorical based system, students were able to engage Kanaka Maoli knowledge *in a Kanaka Maoli way* which enabled the exploration and representation of their ideas outside the conventions of western Art history and education. `Elua's comments from the profile overview stating that the class "opened the door to all aspects of learning from a Kanaka Maoli cultural standpoint" expresses the value she and many others placed on having an alternative indigenous culture based educational approach to learn through. Despite the class focus on 'Art' education, `Elua saw the value of the Kauhale theory as a vehicle to advance Kanaka Maoli knowledge and educational approaches generally. In line with these ideas, `Ekahi felt that while representing a particular cultural point of view and value set, the Kauhale metaphor and teaching approach used in EDCS 640:

Can co-exist alongside a western model of Art making, but what is unique to this process is the spiritual component that the conventional approaches do not include. If anything, the spiritual component is the only element that would be considered a threat to the colonizer's model. The reason for this is that through the spiritual component, we colonized people become whole again ('Ekahi, 2004).

'Eha's spiritual experience with Kanaka Maoli knowledge by way of her work in class indicate a very different effect in learning that a Kanaka Maoli approach invites:

I think an important thing to mention to you is that since taking Art 189 with you in 1998 a series of events led up to my meeting my tutu and tutu nui (ancient ancestors) through dreams and visions. I have never met them as they had passed on before I was born. I am continuing to develop a relationship with them through my dreams and they have made it quite clear that they want me to work on something they were not able to do when they were alive. The first task they have given me is to understand my "face," find my life. That's why I've been so insistent on wanting to work with you; I started to "wake up" in your class. I think you can help guide me as I continue this process ('Eha, 2004).

From her experience as a teacher and vice principle, 'Elua's thoughts on the importance of Kanaka Maoli approaches to teaching and learning through visual image making added this point of view, For Hawaiian education, I believe that art should be culturally sensitive and

firmly grounded in our cultural heritage. With this in mind, it will help our children to have a better understanding of who they are (ʻElua, 2004).

The clear expression of value students placed on learning through a Kanaka Maoli culture based approach to education could be seen as a possible over-statement given the orientation of this indigenous education research project. Indigenous education research after all is built upon the premise that indigenous knowledge and ways of knowing are valid knowledge foundations that have long served and can serve today as legitimate pathways to teaching and learning for indigenous (and non indigenous) people. Even Saylor and Alexander, in their 1958 book *Curriculum Planning*, recommended that the content of school curriculum should contain and transmit “significant aspects of our cultural heritage” (Saylor, 1958, p. 31). Again, while it not clear which cultural heritage Saylor and Alexander intended for curriculums to represent, the point they make of the importance of culture to learning is quite clear. Educational initiatives and programs, particularly for indigenous people, are made effective when they embrace the cultural values and perspectives of the community they are intended for (Cajete, 1994). The response from students in EDCS 640 about the importance of Kanaka Maoli cultural approaches to teaching and learning should therefore be taken as evidence of its exclusion from their experience in conventional educational practices in Hawaii, particularly in the approaches for Visual Arts Education.

Finding Two: Recognition of the role of Genealogy in Kanaka Maoli Education

The value of the role of genealogy within a Kanaka Maoli educational approach was another consistent response expressed by students in EDCS 640. While genealogy study formed the basis of their class assignment, it was through the process of genealogical research that students were able to make connections with their own history. Through this work students were able to connect learning with their family history and lived experience. The knowledge contained and revealed through genealogical study provided students in EDCS 640 a potent resource through which they could ground their present and their future directions by.

`Elima's comments through her development in class provide an appropriate example of the recognition of the importance students in EDCS 640 placed on genealogical knowledge to a Kanaka Maoli educational process:

There is great value to this image making process based upon genealogy. However it is in the process of developing the story that holds more worth than the project. As I search for meaning in my story, I had to build it from my past and present experiences, beliefs, values and understanding of my own life. I relied on my talents and understandings of things I believed in within my family who have gone before me. I often sacrificed old beliefs and values for new ones. This process brought on challenge, awareness and change(`Elima, 2004).

As an educator, `Ekahi's offered his insight into the value of genealogical study and image making for his own students:

Genealogical processes like this one help to focus students on who they are. It opens a window of opportunity to make real connections between skills taught at school and the life skills necessary to function in society (`Ekahi, 2004).

In the same way, `Ekonu's recognition of the importance of genealogy based projects as a means of understanding "who we are and how we fit in today's society" mirrors `Ekahi's sentiment for Kanaka Maoli education as well. `Eono's thoughts likewise emphasize the importance of salvaging family history or face the possibility of complete loss or editing out of identity.

When memories are not recalled and not often referred to, history itself becomes lost forever, never to be replaced ... therefore remembering the past regardless of how painful or joyous it may be is crucial to the creation and survival of that particular history. If it is not remembered and documented, there will be greater opportunities for history to be changed, erased or replaced (`Eono, 2004).

`Ekonu's concluding thoughts, as indicated in the Profiles review, provide an appropriate concluding statement from this study as to the importance students placed on genealogy and Kanaka Maoli culture based learning:

I would like to use this process with my teachers to show integration of subject areas of writing, reading and art. I would also like the teachers to use this approach to teaching with their students. Teaching approaches like this make the assignments much more meaningful and applicable to a changing world. Genealogy and culture help to focus students on who they are. It opens a window of opportunity to make real connections of skills taught in school and life skills necessary to function in society (Ekolu, 2004).

Likewise, Eono's concluding thoughts on the issue:

The process of exploring those values and feelings through art has allowed me to gain a new appreciation for my family history. It has also made me thankful that I was able to salvage whatever information is left of my ancestors so that I can pass these amazing stories along to my children and grandchildren one day (Eono, 2004).

The genealogical study undertaken in EDCS 640 enabled students to recognize and place value upon the knowledge contained within family histories. Several students were able to extend the idea of genealogy beyond its common definition as a record and structure of familial descent to one which included an individual's relationship to knowledge as well. Through this Kanaka Maoli culture based process of research and image making, students recognized within their genealogy an integration of family histories, values and perspectives along with the knowledge engaged and adopted through disciplinary study as

well. `Eha's thoughts evidence this expanded understanding of genealogy and knowledge within a Kanaka Maoli cultural context:

I was able to integrate western art technique with intellectual knowledge of Hawaiian history and culture to express my truth of being a Native Hawaiian art maker today. The works were a manifestation and culmination of this cycle of learning that took place. Although I employed a modern medium, through my intent, prayer, and connection to 'aumakua, I was able to convey a distinctly Native Hawaiian message (`Eha, 2004).

`Eono and `Eko, in turn, described their thoughts about the integration of Kanaka Maoli genealogy and disciplinary knowledge and its application within their classroom teaching practice. From `Eono:

I look forward to having my students research a genealogical narrative. This will be a wonderful opportunity for the children to seek knowledge from their elders, and to make school more meaningful. I anticipate that the students will take pride in their family histories and enjoy sharing them with others ultimately improving their self perceptions. I will further use this genealogical narrative approach to integrate multiple subjects in addition to writing and reading and oral communication (`Eono, 2004).

And then from `Eko:

I would also like the teachers to use this approach to teaching with their students. Teaching approaches like this make the assignments much more meaningful and applicable to a changing world. Genealogy and culture help to focus students on who they are. It opens a window of opportunity to make real connections of skills taught in school and life skills necessary to function in society (‘Ekolu, 2004).

Finding Three: An Awareness of Art Education’s Cultural Assimilation Aim

For many students, the experience of working within a Kanaka Maoli culture based process for education through Art and image making enabled them to experience and understand the extent to which their general educational backgrounds in Hawaii had been captured and conveyed from an exclusively Euro-American cultural, historical and philosophical perspective and approach. Whether this understanding pertained to the content of curriculum or the manner in which knowledge was constructed and transmitted through the school environment, the privileging of Euro-American points of view in Hawaii’s schools had not been made visible before for many of the students or teachers who were part of EDCS 640. ‘Ekolu’s thoughts, describing how unaware she was of the western dominated viewpoint of her educational background in Art study, expressed a feeling held by many students in class:

I did not realize how infused in a western cultural perspective I become when I study or teach about Art. As a Kanaka Maoli teacher, I need to keep my self

aware of these issues when I teach in a classroom – particularly for Hawaiian children (‘Ekolu, 2004).

Her later thoughts describe her coming to understanding about the contrived nature of school curriculum in Hawaii and its control over Kanaka Maoli knowledge, cultural perspectives and values.

The one concern that I have is who is involved in planning and policy making for the education of our people? I feel that there are many Kanaka Maoli issues in education that are being determined and decided by non Hawaiians and this is wrong. Kanaka Maoli need to be involved in this process. Overall, I know that our current education system is not working for our people. I know there needs to be changes as to how we approach education. As a teacher, I now believe that there is more than one way of approaching education (‘Ekolu, 2004).

Students in EDCS 640 found that the experience of working through the Kauhale metaphor revealed for them the ‘Americanizing’ nature of mainstream education in Hawaii. This revelation was particularly palpable given the popular belief in the positive effect of higher education. One student wrote:

The class allowed me to reflect on the challenges I face in the learning institution between being a Hawaiian and being an American subject. It also opened the door to questioning mandates placed at the school level without any thought about

whose mandates these are and what effect they will have upon our students
(`Ekolu, 2004).

For many Kanaka Maoli, education has long been viewed as a means of advancement out of a social context that has placed them at the lower end of the socio-economic scale in Hawaii.(Kamehameha, 1983) The experience of EDCS 640 demonstrated that educational structures and institutions were in fact lodged in American values and cultural perspectives. Success within Hawaii's schools demanded the adoption of American knowledge, values and perspectives at the expense of Kanaka Maoli ones (Benham & Heck, 1998). This idea was extended beyond the school and classroom into the psyche of generations of Kanaka Maoli who have been conditioned to suppress their indigenous cultural identity in favor of an American outlook and values (Benham & Heck, 1998). `Elima's thoughts reflect this understanding:

I am ashamed to say that I was born into, I am a product of and I have perpetuated my western culture at the cost of oppressing other cultural understandings within me due to my ignorance and misunderstanding of my own indigenous culture
(`Elima, 2004).

Several students expressed discomfort through the process of coming to understand their American colonial conditioning. Again `Elima's words provide an insight here:

Ideas of colonialism, indigenous versus non-indigenous groups and issues of lost identity, these issues I do not want to dwell on at this time perhaps due to my own selfish reasons or narrow perspective. I struggle with the thought of calling myself an inferior species only to be eventually wiped out from existence. I contemplate if this is what is meant to happen in God's grander scale of things and Darwin's theory for evolution ('Elima, 2004).

The experience of coming to recognize the extent of indigenous cultural suppression through their work in EDCS 640 had a sobering effect on many students in class. This thought was often followed by a feeling of frustration within many students. 'Ekahi reflected on the issue in this way: "I find it difficult that it always seems that we the colonized with our own institutions are trying endlessly to play by the rules of the colonizer"('Ekahi,2004) 'Elua follows with these thoughts:

The dominance of American/European values and culture in schooling has resulted in the oppression of indigenous values and culture. As western values are acceptable within education, it dominates over all others, particularly indigenous ones. This theory proves to be true in the education environment in which I work. This class continues to enable me to question the avenues used by the State to control knowledge through Art education in today's educational system. I feel it is important to recognize what is needed for our indigenous students so that laws like 'No Child Left Behind' do not interfere with the existence of indigenous culture ('Elua, 2004).

`Ekolu writes in a more general way about her feelings with regard to the effect of colonialism in Hawaii which she later connects to education:

It is really sad to see colonial effects on our society. It is disappointing that we have to fight everyday to prove our existence in our own homeland while people exploit our culture, our land and our people to attract tourists to come here. (Ekolu, 2004).

`Elima thoughts again provide an appropriate concluding statement from this study as to the importance students placed on the capacity of the Kauhle metaphor to reveal the monocultural content and orientation of conventional mainstream education.

Before this class I had not considered the underlying implications of political and power issues that continue to be hidden behind art. I had not realized the influence a dominant culture had on all other cultures in its attempts to maintain control. It is even more surprising to consider that these issues of politics, control and power are not just occurring in the art world but can be found in all other subjects taught in our educational system. This enlightenment has caused me to think deeper and attempt to see a bigger picture in considering all individuals of different cultures in my future teaching (Elima, 2004).

Finding Four: Distinguishing Kanaka Maoli Visual Culture from 'Art'

Although most students in EDCS 640 had limited backgrounds in Art studies, they had some experience with Art Education by virtue of their background preparation in Teacher Education or teaching practice. For that reason there was a general expectation among students that EDCS 640 would be like most Art Education classes which focus on learning about media technique and image making. `Elima's comments reflect this belief, "When I signed up for this class, I thought we would be studying traditional Hawaiian Art and work with different Hawaiian mediums."

When students began to work through the program of study in EDCS 640, they quickly realized that the objectives for Kanaka Maoli visual culture and image making differed in a significant way from the aims and objectives of conventional approaches in Art and Art Education. `Eha offers an important breakthrough in understanding among students about the distinction between Art and Kanaka Maoli Visual Culture.

The concept of "Art" is decidedly western in definition, however I see it as a tool within the native community for the development of the native psyche. There is a point where I think we as a living culture can use things consciously. I think art gives people a voice that allows them to articulate in a very emotional, primal way. I also believe that this "expression" (I think that expression is a better term for what I'm studying) is a key to aiding many native people grow as people as they straddle two worlds (`Eha, 2004).

In the same way, 'Eono's comments express a coming to understanding among students of the distinctions between conventional approaches in Art Education, which seem intent on the creation of images that align with the values of Euro-American aesthetics and art history, and Kanaka Maoli approaches which seek to derive and represent meaning relevant to indigenous culture and language *through* a process of image making.

The practice of Art Education not only limits the definition of art but it also eliminates the possibility of art as a social form. Without purpose, art is just a mere shallow attempt of creating something beautiful yet meaningless. Art can only become full of depth and vibrancy when the process of its creation is a story to its creator. Only then will the communication of true feelings, emotions, culture and values be effectively expressed through art ('Eono, 2004).

Among students in class there was a general understanding that conventional approaches in Art Education seemed to focus on media technique and finished product while Kanaka Maoli approaches had a focus on the process undertaken to develop an image and the knowledge and meaning that image represented.

Students were introduced in class to image making techniques, primarily print and paint based techniques, used commonly in Art Education classes worldwide. Students were encouraged to explore Kanaka Maoli cultural concepts through the use of contemporary art medium for image making. While students were able to use traditional media and design forms in their work, they were encouraged to do so only if its use supported their particular

ideas as it related to the stories within their genealogical study. Likewise, in their use of conventional Art media, students were instructed to approach the application of media as a way to make marks that reflected their feelings and motivations. At no time was their focus oriented to the mastery of the techniques associated with traditional Kanaka Maoli or western Art media.

`Eha's thoughts on the process of approaching painting in this way is as follows:

When I was painting a particular painting you critiqued, I was aware the whole time that I was breaking all of the western doctrines I had been taught about painting ...When I surveyed my work I was amazed at how far from my teachings (Western Art) I had gone, but I felt no remorse at what happened. I knew that my ancestors were talking through and to me. I wish other people could have the epiphany I felt when I reacted to my own work. I felt awed, I was happy and it felt right. I can't articulate this as clearly as I feel it; I just know it was very important to me (`Eha, 2004).

`Eholu's experience with image making aligns with these sentiments as well:

In playing with the different art media techniques, it really helped me to see the different approaches on how I could express my story. I believe that experimenting with these techniques helped me to move my project forward and it

gave me more ideas to work with. I learned a lot from just talking and watching others play around with their images (‘Ekolu, 2004).

In coming to an understanding of the distinction between Kanaka Maoli approaches to education through visual culture and conventional Art and Art Education approaches, Kanaka Maoli students in EDCS 640 began to understand that their research and image work, irregardless of its design or material, made a contemporary contribution to the expression of Kanaka Maoli visual culture. Eha’s written thoughts illustrate this collective coming to understanding well:

What I learned again and again through my studies (in EDCS 640) was that I could no longer define Traditional Native Hawaiian art work in a restrictive emulation of work created prior to contact (with the western world). I began to see that Native art is a close reflection of time and place enmeshed with a complex and intertwined understanding of ecological and cosmological focus. I feel that work created before contact illustrated an understanding of the world at that time and place ... I know we must hold on to our stories and our old ways, but as time and place change I feel that it is necessary that we continue to explore and develop our cosmological, spiritual characteristics of our surroundings. In this way, I feel that we can continue to be a living culture. This is indeed walking the razors edge, as we must continually and critically evaluate ourselves to ensure that we are walking in the right way (‘Eha, 2004).

The review of student responses to working through the Kauhale metaphor as applied in EDCS 640 acknowledged the importance of Kanaka Maoli culture and genealogy for Kanaka Maoli education. While student's individual experience of learning varied through class, a common belief in the importance of Kanaka Maoli culture and genealogy to shape an authentic Kanaka Maoli learning environment and experience was consistently and collectively expressed. For many students, the concept that genealogy extended beyond the structure of family heritage to include a relationship to knowledge lineage as well was an important outcome. Likewise the experience of study through the Kauhale metaphor provided students an alternative learning platform through which to recognize the culturally assimilative aims of conventional Arts Education practice. The Kauhale metaphor as applied to EDCS 640 offered students the only means yet offered within their educational background and experience through which to challenge the mono-cultural viewpoint inherent to conventional Art and Art Education practice and to understand the western art tradition as of many ways of seeing and expressing the world.

Finding Summary

The principle outcomes resulting from the experience of learning within a Kanaka Maoli culture based educational approach of EDCS 640, *An Appreciation of Kanaka Maoli Culture Based Teaching*, *Recognition of the role of Genealogy in Kanaka Maoli Education*, *An Awareness of Art Education's Cultural Assimilist Aim*, and *Distinguishing Kanaka Maoli Visual Culture from Art*, demonstrate the effect of indigenous education as a vehicle for the restoration of indigenous identity, knowledge and ways of knowing. The experience of working within the Kanaka Maoli educational setting of EDCS 640 offered

students a means by which they were able to understand the extent to which Art Education, as well as their general educational backgrounds in Hawaii, had been captured and conveyed from an exclusively Western or American cultural, historical and philosophical perspective and approach. Students gave value to learning within a Kanaka Maoli Culture based teaching approach as it facilitated and validated the exploration and representation of their ideas through a Kanaka Maoli cultural and intellectual setting. The experience of working through the Kauhale metaphor enabled students to distinguish between the assimilationist objectives in Arts Education and the indigenous culture and knowledge restoration objective of Kanaka Maoli visual culture studies. For many students, the experience of learning outside the conventions of the western academic tradition allowed them to understand in an authentic way a Kanaka Maoli process of knowledge construction. Likewise, students identified the importance of genealogy within a Kanaka Maoli educational context. Through the exploration of their own genealogies, students were able to make connections with the knowledge contained within their family history. By doing so, they were able to better understand themselves and to put into perspective their understanding and experience of learning through the disciplines of the western academic tradition.

CHAPTER SIX

Discussion

*`Ao`he o kahi nana o luna o ka pali;
iho mai la a lalo nei; `ike i ke au nui ke au iki,
he alo a he alo*

*The top of the cliff isn't the place to look at us;
Come down here and learn from the big and little current,
Face to face*

Indigenous education research, like that undertaken in EDCS 640, could be viewed primarily as a strategy created and undertaken by indigenous researchers and teachers as a way of combating the assimilative and homogenizing effect of state schooling on indigenous children. Given the experience of indigenous people in conventional Eurocentric education, it would be justified to view the project of indigenous education as a resistance strategy alone. This interpretation however would allow only a partial if not disparaged understanding of the field's aim and purpose. The perception of indigenous education research as a resistance strategy alone may in fact serve to normalize mainstream educational theories and practices by virtue of its critique and reaction against it. Within this viewpoint, Indigenous education research cannot escape the influence of Eurocentric cultural perspectives and values reflected in conventional practices in education even as it aims to resist it.

Indigenous education research undertakes to critically assess conventional practices in education in order to establish and validate space for culturally specific constructions of

'knowledge' and pedagogical approaches that are particular to people and cultures 'indigenous' within a given place. Implicit within the field is an underlying assumption that space for educational approaches from indigenous perspectives has been denied a position within conventional mainstream education. A cursory review of conventional educational practice, particularly in countries built over colonized indigenous populations, would conclude that indigenous epistemology, cultural perspective and language is, under the very best of situations, placed at the margins of school curricula and teaching practices which preference and normalize Eurocentric knowledge, history and culture over all else. Since the 19th century, British/European colonization of Asia, Africa, North and South America and the Pacific resulted not just in European domination over indigenous people, their lands, political systems and economic resources but the form, content and structure of indigenous knowledge, language and culture as well. In many instances, the primary method by which the colonial powers exerted their influence, beyond military force and the church, was through the program of colonial education. According to Smith,

The nexus between cultural ways of knowing, scientific discoveries, economic impulses and imperial power enabled the West to make ideological claims to having a superior civilization. The 'idea' of the West became a reality when it was re-presented back to indigenous nations (Smith, 1999, p. 64).

The actuality of practice and theory in indigenous education research is that it is engaged simultaneously on multiple levels. In the case of this research project, one of its

objective streams has been aimed at resisting the assimilative and homogenizing effect of state sponsored education through Art upon Kanaka Maoli people in Hawai'i. This critique has sought to deconstruct academic practice and the system of beliefs, values and perspectives which support it so as to reveal the Eurocentric cultural bias which underlies the institution and practice of Art Education. Through this critique, space for Kanaka Maoli knowledge within the discipline of Art education is argued for to broaden the mono-cultural foundation which currently underpins its educational practice.

The other stream, and perhaps the more challenging, has been driven to reengage the development of knowledge making teaching/learning approaches of Kanaka Maoli society interrupted by the two hundred year effect of U.S. occupation in Hawai'i. Researchers in this stream of the field attempt to puzzle together surviving fragments of indigenous knowledge so as to construct a knowledge system that is distinctly Kanaka Maoli. This research project, shared across the indigenous world, is challenging in that it compels researchers and theorists to exit the thought processes, knowledge base, culture, language and history of European academic inquiry, which have been imposed upon Kanaka Maoli people, in order to engage the question of what knowledge, teaching and learning means from a Kanaka Maoli perspective. The project to resurrect indigenous knowledge so as to enable its continued evolution within the 21st century context involves recognition of the conditioning of Eurocentric epistemology and a will to expand beyond the limitation of its borderlines in order to authentically engage with knowledge construction from a Kanaka Maoli cultural perspective.

For Kanaka Maoli students and researchers who have been compelled to ascribe to the conventions and perspectives of the academy in order to conduct research, the exiting of Eurocentric structures of knowledge to engage an indigenous perspective poses a challenge. To engage Kanaka Maoli knowledge, students and researchers must disengage from the conventions and conditioning of their academic upbringing in order to connect with the specificity of indigenous knowledge(s) and ways of knowing. This disengagement from Eurocentric academic traditions, though liberating, is often undertaken within spaces left fractured and depleted by the generational assault of colonialism upon indigenous people, their lands, languages and culture. The effort to reconstruct indigenous knowledge(s) and methodologies must be undertaken within a process that recognizes and embraces indigenous epistemologies and ways of knowing. The temptation to disguise Eurocentric disciplinary knowledge under an indigenous cultural veneer in order to validate its worth against conventional standards, particularly where there is no equivalency in the European tradition, must be avoided. Kanaka Maoli and other Indigenous knowledge(s) are valid in their own right and a worthy expression of a people's response to their particular environment and social condition. The resurrection of indigenous knowledge(s) gives evidence to the resilience of indigenous peoples and the rich diversity that characterizes the human experience globally.

The research findings from this project, an investigation of a Kanaka Maoli culture based approach to teaching through Visual culture and Image making, confirm much of what was found through the review of literature from the disciplines of Art Education, Multicultural Arts Education, Critical Art Pedagogy and Indigenous Art Education.

Students indicated that their experience in Art and Art Education prior to their taking EDCS 640 included very little if any Kanaka Maoli knowledge or cultural perspectives within either the content of study or the manner of instruction. This finding aligns with the absence in the literature on Art Education history of any inclusion of indigenous knowledge and epistemology. The marginalized role that indigenous culture and knowledge played in the Art learning background of students confirms the discipline's long standing project of acculturating students into the social, economic and moral values of the dominant society through Art making and thinking. The inclusion of Kanaka Maoli knowledge and ways of knowing within the conventional approaches in Art Education would have been antithetical to its historical objectives which have as its aim the acculturation of students into the values and perspectives of the dominant in society. In the case of Hawai`i, it is the interests of American society that are exclusively privileged in the curriculum for Art Education while those of Kanaka Maoli are absent.

Likewise, the literature from Critical Art Pedagogy supported the implementation of critical approaches to teaching adopted in EDCS 640 which enabled an understanding of how curriculum and pedagogy in Art Education reflected and supported the dominant interests of American society and culture in Hawai`i. Responses from students through the study clearly indicated that the Kanaka Maoli culture based teaching process undertaken in EDCS 640, enabled them to compare and contrast for the first time a Kanaka Maoli approach to education through image making against conventional approaches. This comparison enabled students to understand how curriculum and pedagogy in Art privileged American values and cultural perspectives over Kanaka Maoli

in Hawai`i. As there was no room within Art Education's practice for the authentic engagement with Kanaka Maoli knowledge, students were able to understand that Art Education's assimilationist aim in Hawai`i.

Much of the intersection of findings from the literature review and this research project would in fact affirm the perception of indigenous education as a resistance strategy. The curriculum and pedagogy undertaken in EDCS 640, supported by the literature in Critical Art Pedagogy, revealed for students how the discipline of Art Education had been applied in Hawai`i as a vehicle to promote Euro-American cultural values. EDCS 640 offered an alternative approach to teaching and curriculum design through visual culture and image making that would contest conventional approaches in Arts Education which had in its historical aims the acculturation of students into the values and perspectives of the dominant in society. In its assertion as an alternative approach to convention, EDCS 640 could be seen to normalize mainstream educational theories and practices by virtue of its critique and reaction against it. If this in fact were the only aim of EDCS 640, Kanaka Maoli knowledge as pertaining to visual culture and image making studies would be unable to detach itself from the influence of Eurocentric cultural perspectives and values even in its aim to resist it. While resistance to assimilative educational practices in Art Education was an aim of EDCS 640, it alone was not the primary objective of the initiative. Rather, the class and the Kauhale metaphor which underpinned it, sought to reengage and revitalize ancestral Kanaka Maoli knowledge into a contemporary context through the process of visual culture and image making. The process of critique was intended to create space within the prevailing structures of education; to identify a void

within the disciplinary conventions of Arts Education so as to expand and transform its scope and boundary through the inclusion of Kanaka Maoli knowledge.

But what of new Kanaka Maoli knowledge? What is the nature of the new/old knowledge that has emerged through the research of EDCS 640 and the student response to working with the Kauhale metaphor that underpinned it? In what way could this knowledge transform the nature of Arts Education through its inclusion?

Genealogy

The concept of Genealogy – the generational connections of familial descent - has been an important component in formulating the theoretical and practical approaches undertaken in the design of the Kauhale metaphor and the processes employed for teaching and curriculum design in EDCS 640. One of the central themes which emerge from the analysis of the research project focuses on an expanded definition of genealogy and its vital role in the determination of Kanaka Maoli approaches to education through visual culture and image studies.

While an essential element of indigenous education globally (Cajete, 1999; Smith, 1999) ‘genealogy’ plays a significant role in western academic traditions as well. Although it would seem that the objectivity, distance and neutrality demanded by the empirical traditions that support western academic processes would reject the subjective concept of genealogy as part of its methodology based on rationalism, Western academic traditions are in fact built upon ‘genealogies’ of research and knowledge. The process of citation

and referencing of research as an example, is a process of establishing the connection and legitimacy of research to a lineage and culture of disciplinary knowledge. Likewise, the manner in which subject matter has been constructed and transmitted within the western academic tradition has been determined to a great degree by the culture and heritage of that discipline as well. The Enlightenment period in Western Europe initiated the move to organize knowledge into disciplines insulated by boundaries yet interrelated through a 'genealogy' of thought extending from the 'classical' philosophies (Rosovsky, 1990). Most of these disciplines, grounded in a Eurocentric world view, were either intolerant of other belief systems or lacked the capacity to address and engage the knowledge and epistemology of other cultures (Smith, 1999). Art Historian and Aesthetics scholar Bernard Berenson, in his 1948 book *Aesthetics and History*, provides a perspective from the discipline of Art History regarding the discipline of Art History's view upon the 'Art' of exotic cultures of which Polynesians are included. "Compared with our (Western European) Art of the last sixty centuries with its endless variety of subject matter, of material, of kind and quality, every other Art, Chinese included, is limited' (Berenson, 1948, p.262). From Berenson's viewpoint, the visual and material culture of Exotic non-European societies, lacked the quality, variation and sophistication of Western European Art. For this reason, the genealogical gatekeepers of Art History like Berenson excluded non western Exotic 'Art' from the discipline's archive. In the same way, indigenous knowledge and cultural perspectives were excluded from the conventional approaches in Art Education. The discipline of Arts Education, as described in previous chapters, is built upon a 'genealogy' of research that has provided the means by which schools reinforce the economic, social and cultural interests of the dominant in society through

the study of Art. Berenson again offers a view from the discipline of Art History and Aesthetics which confirms the instrumentality role of Art Education to the dominant interests in society. “Art history must avoid what has not contributed to the main stream, no matter how interesting, how magnificent in itself” (Berenson, 1948, p.258).

The standards based teaching methods adopted in recent years and exemplified in approaches like Discipline Based Arts Education in the U.S.A., have restructured the study of Art into disciplines of study each identifying its own archive of best practice and genealogy to knowledge making. These movements have attempted to equate Art with the principal school subjects of Math, Science and Literacy. Instigated perhaps for the purposes of raising the status and standing of Art Education among its academic subject peers, the ‘disciplining’ of Art study has perhaps just as much to do with the general movement in Education toward teacher accountability measures. Despite the effort to bring academic legitimacy to the field, Art Education continues to hold a relatively minor position within the hierarchy of academic subjects. Carey attributes this diminished role in standing and attitude to Art Education’s inability to reconcile its objectives against the conflicting ‘genealogies’ of Contemporary Art and Education which have shaped its make up (Cary, 1998).

While the concept of ‘Genealogy’ is an integral part of western academic processes, its scope and definition is confined to the heritage of knowledge that underlies each particular subject or discipline. The knowledge, cultural values and principles contained within genealogies of family lineage are excluded from the genealogy of academic

disciplines. This exclusionary practice is perhaps attributed to the influence of empiricism and science on the construction of academic knowledge by way of detached and neutral observation. The knowledge within individual family histories, with their multiple and subjective perspectives and interpretations of events and ideas, threatens the culture of unbiased insularity practiced within academic processes as a means to establish its aim of revealing truth through research (Smith, 1999).

The genealogy of discipline however is not as disassociated from the objectivity which empirical traditions pronounce rather they are an extension of the values and perspectives which underlie the culture of Western European society itself. Through the vehicle of educational curriculum, whether for school or university, the genealogy of discipline emanates outward from a European center. As Smith relates:

Although colonial universities saw themselves as being part of an international community and inheritors of a legacy of Western knowledge, they were also part of a historical process of imperialism. They were established as an essential part of the colonizing process, a bastion of civilization ...' (Smith, 1999, p.65).

By the mid 1800's, European colonialism meant not only the imposition of control over indigenous territory, forms of production, laws, spirituality and governance but it included control over indigenous knowledge and modes of teaching as well. Based on Smith's observation of colonial education, the genealogy of discipline, under the cover of its claim of academic impartiality, distance and objectivity, excludes indigenous

knowledge genealogies from academic discourse as a means of exerting control over indigenous people. Disconnected from their ancestral knowledge within the setting of colonial schooling, indigenous students have been left to adopt the knowledge within disciplinary genealogy as the only valid knowledge that exists.

Within the metaphor of the Kauhale metaphor, genealogy serves as the foundation from which the Kanaka Maoli culture based curriculum and pedagogy emanate from. In contrast to the Eurocentric approaches in conventional Arts Education, the Kauhale theory inclusively recognizes as much the knowledge contained within the genealogies of family history as those contained within disciplinary 'genealogies' as well. Students in EDCS 640 expressed the high value they placed on the knowledge contained within their family histories despite the fact that many in the class had never previously connected with their family history before. In researching the stories within their family genealogies, students made connections to the values and traditions of ancestors which allowed their identification with the land and the continuum of Hawai'i's cultural history. In coming to this understanding, students reasserted their commitment to community service and education but through processes which challenge rather than conform to convention by embracing the unique contribution of Kanaka Maoli knowledge, cultures and people. Through all of it, students gained awareness and respect for the influence of genealogy in shaping their individual uniqueness and perspective as human beings. It is from this experience of understanding that the Kauhale metaphor prioritizes the role of genealogy as a vital component in its indigenous culture based educational process. This finding echoes the assertion of indigenous researchers who have recognized the

importance of genealogy not only as a vital source of information but a culturally ascribed framework for epistemology as well (Smith, 1999).

Initially, when the Kauhale metaphor was first theorized, the genealogies from both family and disciplinary history were recognized equally for the value of knowledge they held and imparted. In contrast to its confined and exclusive interpretation with disciplinary knowledge, knowledge genealogies from the perspective of the Kauhale theory were viewed as inclusive of and connected to a broad range of sources. In combination, they contributed to shaping the subjective and value laden perspectives, beliefs and understandings of individual students. Within the Kauhale model, the knowledge genealogies of family and disciplinary history were combined at the junction of the Kahua /Foundation which provided the base for the theoretical framework for curriculum and pedagogical approach to extend.

The research process in EDCS 640 demonstrated however that once students came to understand the extent and nature of their family knowledge, and how it located them within a place and continuum of values, privileges and obligations, genealogy of family became the principle lens through which students engaged their social and natural environments. It was through the inscribed lens of family history and knowledge that students were able to critically engage and interpret to their needs the knowledge 'genealogies' within academic discipline and their responsibilities to it as well. Through this inclusive approach and attitude to knowledge, students were able to determine the relevancy and importance of their learning because it was connected to their ancestral

knowledge, culture and life experience. Removed from that connection and relationship to ancestral knowledge, as it applies in mainstream education, indigenous (and non indigenous) students are subject to an education process that is disconnected from the natural world and contributes to what Cajete describes as a feeling among students of alienation, loss of community a deep sense of incompleteness. Understanding the contribution of family history to the processes of Kanaka Maoli education through visual culture and image studies has been one of the important concepts that have emerged from the analysis of this research project.

Kanaka Maoli Visual Culture

A second concept to emerge out of this research project focuses on understanding the distinction, for educational purposes, between Art and Kanaka Maoli visual culture. It has already been established in this thesis that Kanaka Maoli culture, like most non European cultures in the world, did not establish a comparable space within its culture and society for images and objects that were produced for aesthetic engagement and commodified trade as was in European society since the 18th century. Nor did Kanaka Maoli create an equivalent word in their language for 'Art' as it was understood in Western Europe. While Kanaka Maoli society did produce images and objects, in some cases to very high aesthetic standards, they were produced to function within an integrated social and cultural context. In no instance did Kanaka Maoli images and objects exist removed and autonomous from the society at large as does Art in a Eurocentric social and cultural context.

During the colonial era of Hawai`i's history, covering the last two hundred years of American presence in Hawai`i, the influence of government schools promoted the systematic suppression and marginalization of Kanaka Maoli visual culture (Benham & Heck, 1998). While few in Hawai`i today would describe the island's socio-political situation as 'colonial,' the marginalized position that Kanaka Maoli knowledge plays in State sanctioned curriculum would cause one to think otherwise. Even in the present time, the State of Hawai`i curriculum for Fine Art study, modeled upon U.S. national standards, excludes Kanaka Maoli knowledge and cultural concepts from the details of its approach. From the point of view of the State of Hawai`i, Art and that which counts as knowledge within its disciplinary history is determined by a Euro-American standard.

In the 1960's, a Renaissance of Kanaka Maoli culture began in Hawai`i after generations of cultural suppression to inspire the expression of Kanaka Maoli dance, music, food, and sports. Over the following decades, the Kanaka Maoli visual art movement begins with artists, many educated within University Art Department settings, undertaking to exhibit their works in gallery settings throughout Hawai`i. Cazimero describes the value of Art as applied to the context of Kanaka Maoli culture, is that "it educates; it communicates; it bridges; it stores; it advocates; it heals. Art removes boundaries and fosters understanding"(Cazimero, 2001, p.11). Cazimero's description, appropriately portraying the function and purpose of images and objects created from a customary Kanaka Maoli visual culture setting, was actually written in response to an exhibition of Kanaka Maoli Art within the context of a Western Art gallery.

The establishment of Art Galleries in the 19th century, according to Shiner, was “testimony to the idea of Art as an autonomous realm since the works in them were torn away from their original functional context” (Shiner, 2001). Galleries were developed as sites through which selected types of images and objects, designated as ‘Art,’ were marketed to audiences from higher economic and social classes and who required outward symbols of wealth and social standing. This function of Art Galleries has continued to define the place and purpose of Art from the 18th century to the present time. Shiner’s suggestion of Art’s tearing away from original context (Shiner, 2001) is an intentional feature of modern Art. Art images and objects, exhibited within the context of a gallery setting are often depictions and representations removed and isolated from their original context.

Though Kanaka Maoli culture – including many examples of visual and material culture - had been historically repressed in Hawai`i since the mid 1800’s through the actions of Church missions and later government school curricula (Benham & Heck, 1998), examples of Kanaka Maoli visual culture forms were resurrected with the increasing influence of the tourist industry upon the economy of Hawai`i. These forms, removed from the original context, were used as decorative backdrops to enhance the fictionalized image and packaging of Hawai`i as an exotic Pacific paradise. The institution of Art has followed this trend in promoting representations of Hawai`i as a tropical island environment with exotic native Polynesians. It is important to note that these depictions of Hawai`i’s land and people have for generations been made from an outsider’s observation and perspective rather than an indigenous internal one. In recent years, the

institutions of Art in Hawai`i have begun to move beyond its anthropological position to in turn include the visual contributions of Kanaka Maoli artists within its exhibitions and public commissions. Cazimero again provides an insight into the distinctive nature of Kanaka Maoli Art and Artists work when she writes:

Native Hawaiian artists do not work in isolation. Their spiritual foundation, their sense of place and their cultural practices and symbols are their connecting bond... the spirit of their work reflects a heightened cultural awareness and pride in heritage, the confidence of speaking in the mother tongue, the responsibility of protecting the bones of ancestors, the acceptance of who they are and their persistence to be sovereign (Cazimero, 2001, p.11)

Meyer follows with her insightful commentary about Kanaka Maoli Art; “It is about identity, place, loss, resiliency and faith. Hawaiian art has always inspired me to enter doorways to deeper relationships, wider truths and vivid realities” (Meyer, 2001, p.13) Although Cazimero and Meyer describe in depth the aspired intent and function of Kanaka Maoli visual objects and images, their descriptions fall short of acknowledging the overriding influence of the European institution of Art culture and systems of trade through which it is marketed and traded. Despite their well considered and intentioned beliefs about Kanaka Maoli ‘Art,’ Meyer and Cazimero, as well as a preponderance of writers on Art and Art Education, fail to acknowledge the role of galleries, collectors and traders in the general practice of Art. When positioned in the context of a gallery or exhibition setting, Kanaka Maoli ‘Art’ and its underlying meaning is overshadowed by

the values and perspectives of the Eurocentric culture and history of the Art institution. It is these institutions which inscribe upon 'Art' the economic and social values of the dominant in society. As much as Kanaka Maoli 'Art' attempts to reflect "a heightened cultural awareness and pride in heritage," (Meyer, 2001, p.13), within an Art gallery setting, it (like all visual images and objects) it is reduced primarily to an aestheticised image or object which is measured within a cultural/historical standard that is entirely Eurocentric in origin. Within the gallery setting, the intrinsic value of Kanaka Maoli 'Art' as a culture medium is diminished in favor of its aesthetic quality as an object and commercial viability as commodity.

Until interrupted by the imposition of European colonialism, indigenous visual culture makers throughout the world performed functions of vital importance to their people and communities. In making images and objects that functioned to serve a range of functions, whether spiritual, utilitarian or signification, indigenous visual culture makers did not make 'Art' but rather devices that educated, empowered and expressed visually the identity and genealogical relationship of their people and nation with their land and environment.

Today, many indigenous nations throughout the world retain little control over their political or economic affairs. Under such conditions, indigenous artists are charged with the difficult task of continuing their customary role as makers of visual culture from the modern context of occupied and colonized space. To survive within imposed colonial economies, indigenous 'artists' have been compelled to transform their practice of

making images and objects which originally served a function within a customary system of sign and ritual to making Art products that are purchased by collectors for their investment potential and status. From this contemporary dilemma, it becomes difficult to differentiate indigenous Art from its mainstream counterpart when market demand, rather than social and cultural need has determined its form and content. Despite this, it is vitally important to recognize the visual impact of contemporary indigenous Art and to encourage indigenous artists to maintain their access to markets and popular acclaim within the practice of mainstream Art. The world of Art needs to be broadened and enriched by the unique vision of indigenous Artists and likewise, indigenous Artists deserve an economic return from their efforts to be able to continue their work.

All working artists are confronted with the challenge to establish and maintain a viable professional practice. In addition to the consistent production of marketable work, a viable art practice demands that artists regularly exhibit their work in order to market and sell it. Beyond these, Indigenous Artists are further expected to make work that contributes to the visual culture and identification of their people (Bob, 2001).

Here is revealed a paradox of contemporary indigenous art practice, where the unique cultural expression of an indigenous people is widely celebrated (and consumed) throughout the world but only to the extent and form that the Art market can understand and accept. In making work that conforms to market demand, indigenous artists may successfully practice and economically sustain themselves but at the expense of potentially diminishing the power and distinctiveness of their cultural authority and

voice. If mainstream Art galleries are to be the principle venue wherein indigenous Art is engaged and consumed, then it will be the commercial market place rather than the needs of indigenous communities that will determine its future shape. While indigenous artists should participate in the practice of contemporary Art, they need to be aware when they do of how power and privilege within Art institutions favors the dominant interests in society. Within the context of contemporary Art, indigenous Artworks are positioned and interpreted within the perspective and limitation of European Art history and values. Art Galleries remove indigenous Art from the cultural codes and meanings of the society and culture it represents thereby colonizing it into a Eurocentric aesthetic and system of commoditization.

If not within the Art world, what then is the appropriate place and purpose of indigenous visual culture within the present time? Cajete describes the importance of indigenous 'Art' (admitting that the term 'Art' is inappropriate to describe indigenous visual culture) as an educational tool in helping students to 'establish a connection with their real selves and learn how to bring their inner resources to bear in their lives. Helping students to gain access to their real selves is part of the transformative education that is inherent in indigenous teaching'(Cajete, 1994). This research thesis also confirms Cajete's statement of the great potential image making provides as an education vehicle from an indigenous cultural approach. Cajete's statement, as well as the findings of this research project however do not align or support the aims and objectives of conventional Art Education which are exemplified within the State of Hawai'i Curriculum for Art Education which provides that 'the goal of a visual arts program is to develop visually literate and

aesthetically sensitive students who function in society as producers, appreciators, and consumers of art, capable of making informed judgments that enhance the quality of their lives'(Hawaii, 1999). From the position of the State of Hawai'i, Art Education defined the knowledge to be conferred upon students through school Art programs. This 'knowledge' about Art was aimed at developing student's visual literacy and aesthetic sensitivity so as to acculturate them into the aesthetic standards of American society while improving their viability as consumers (Efland, 1990).

In contrast, image making within the context of the Kauhale metaphor as applied to EDCS 640 provided Kanaka Maoli (and non Kanaka students alike) an inclusive vehicle through which to engage and represent their ideas and knowledge. Through their image work, students visually embodied their position as individuals and as component parts of a lineage of family history and disciplinary knowledge. The Kauhale metaphor did not set out to prescribe to students a set of ideas through a predetermined range of assignments rather it opened the opportunity for students to set and resolve their own questions of identity and meaning through a process of image making which drew upon the knowledge and experience that they already possessed within their family and personal history.

Limaloa, Waili'ulâ and the Kauhale Metaphor

A return to the story of Limaloa, the Kanaka Maoli god of mirage, once again offers an insight from the construction of ancestral Kanaka Maoli knowledge which suggests a new direction for the role of image making in contemporary approaches to education in

Hawai'i. Limaloa's building of mirage Kauhale, as earlier described, is a traditional Kanaka Maoli metaphor for the process of intellectualizing and thinking through a problem. According to the story, once his Kauhale structures were complete, Limaloa would allow them to disappear blending into the ascending light of day. The underlying meaning behind the disappearance of Limaloa's Kauhale mirage describes the moment in the process of thinking where clarity and understanding, the ascending light of day, is arrived at. Applied to the process of education and visual image making, Limaloa's Kauhale story suggest that the importance of image and object making is that it provides a vehicle through which to conceptualize and make tangible new ideas and beliefs. Image making from this perspective supports the process of coming to knowledge while at the same time giving form to that knowledge as well.

Limaloa's mirage illusions or Waili'ulâ, the medium through which he intellectualized, offer an important indication of the distinction between the Kauhale metaphor based approach to teaching through visual culture and image making and those conventionally undertaken through Art Education. Mirages are illusory images which lack physical substance. Allowing the Kauhale mirage to disappear and blend into the ascending light of morning suggests that the moral within Limaloa's story gives priority to the ideas generated by the image of the Kauhale rather than upon the physical quality of the Kauhale itself. Applied to the context of the Kauhale approach to education through visual culture and image making, the image produced by students is important primarily for the effect it has had on facilitating student's acquisition and understanding of knowledge. The image is important as it embodies the inquiry process which combines

the knowledge of genealogical history, personal experience and subject disciplines to represent the development of individual ideas, values and feelings. Unlike conventional Art Education, which considers the student Art object as the measure and focus of its pedagogical and curricular intent, the Kauhale metaphor based approach to education through image making views the image as a representation of and aid to the student's learning process. Images developed within this context serve both as evidence of the process of student's learning as well as a support element to it. The disappearance of Limaloa's Kauhale in the morning light as a metaphor equates with the Kauhale metaphor's emphasis on the transformative learning of the student through the images they generate.

By virtue of its conceptual alignment with Limaloa's story, it would seem fitting to utilize the Kanaka Maoli term Waili'ulâ or mirage to describe the images generated through the Kauhale metaphor for education through visual culture and image making. Unlike the term 'Kanaka Maoli Art,' which describes a class of autonomous images and objects produced for aesthetic engagement within the context of a gallery or Art institutional setting. As the Kanaka Maoli equivalent of the concept for mirage, Waili'ulâ focuses upon the transformative process of using images as a medium for learning and meaning making.

CHAPTER SEVEN

Implications

*He aha ka puana o ka moe?
What is the answer to the dream?*

If it were true that the discipline of Art Education – researched and developed over generations through academic processes and practice – had in fact achieved the capacity to comprehensively capture and describe all that comprises the human experience and expression of knowledge in and through the study of visual Art, then the objectives and finding of this thesis would be immaterial. If Art Education were already engaged with curriculum and pedagogy that made possible the exploration of non western cultural perspectives and values as comprehensively as it did European based viewpoints, then research into the development of indigenous culture based educational approaches through visual culture and image studies would be unnecessary. But the actuality for Art Education, as stated early on in this thesis, is that it is lodged within the language, history and values of the Art world. Art Education is Eurocentric – its concept, structure and aesthetic points of reference are a distinct construct of western European society since the 18th century.(Cary, 1998; Efland, 1990; Kosasa, 1998; Shiner, 2001) From this position, the discipline of Art Education cannot avoid its Eurocentric privilege as well as its instrumentality to the interests of the dominant in society.

The findings from this thesis research, describing the effect of the Kauhale metaphor for Kanaka Maoli education through visual culture and image studies upon student teachers,

confirmed the early assertion in this thesis that Art Education convention in Hawai'i fails to recognize and engage Kanaka Maoli knowledge and culture within its approach. Without restating the results of the findings chapter, the study identified the effect of the Kauhale metaphor in structuring the curricular and pedagogical approach by which student teachers made connections with a Kanaka Maoli culture based visual epistemology. In essence, the thesis research affirmed the metaphorical intent within the proverb A'ole pau ka `ike I ka hâlau ho'okahi: not all knowledge is contained in one school. In contrast to the conventions in Art Education, the Kanaka Maoli cultural viewpoint adopts the position that knowledge has many forms and origins. What then are the implications of this research for future undertakings in visual based educational initiatives? What does this research mean for further development and expansion to educational theory and practice?

Kanaka Maoli education

The research findings of this thesis confirms the recommendations of Kawai'a'ea (Kawai'ae'a, 2003), Meyer (1998) and others about the importance of Kanaka Maoli language, culture and values in shaping teaching approaches for Kanaka Maoli students. The inclusion of language, prayer, genealogical stories and ritual protocol had a profound effect on creating a learning environment that prioritized Kanaka Maoli cultural perspectives and values. Within the setting of EDCS 640, Kanaka Maoli students worked within an educational environment that recognized their ancestral culture and knowledge as the principle position for teaching and learning. Kanaka Maoli students in class all prospered within the learning environment that recognized and validated their indigenous

cultural viewpoint. These findings are well supported and confirmed by conventional research in the area of Kanaka Maoli education.

The new directions for further study forecasted by this thesis applies specifically to the application of ancestral knowledge – as manifested in language, proverbs, stories and other poetic compositions – toward the development of curricular and pedagogical theory and practice for visual culture studies as a foundation for Kanaka Maoli education. The Kauhale metaphor from this research project provides an example of a culturally grounded structure, informed by the knowledge contained in the metaphor of a Kanaka Maoli proverb, through which the approach to teaching in EDCS 640 was undertaken. Based upon a traditional Kanaka Maoli metaphor for order making and intellectualizing, the architectural features of the Kauhale offered a conceptual framework through which issues of particular concern in curriculum and pedagogical design could be examined. The Kauhale metaphor recognized Kanaka Maoli culture as a primary and legitimate knowledge base from which an educational theory that was relevant to the aspirations, values and cultural perspectives of Kanaka Maoli people could be developed.

While EDCS 640 provided the first setting in which the Kauhale metaphor was applied within a formalized learning environment, its application has opened a pathway for further investigation into its effectiveness in shaping the form and content of Kanaka Maoli curriculum and pedagogy for visual culture studies. As an example, further investigation could be undertaken to determine whether the four Pou structures within the Kauhale framework, representing complementary qualities of what was theorized to be

important elements in teaching, are sufficient to describe the characteristics of a Kanaka Maoli pedagogical approach.

Likewise the student experience in EDCS 640 forecasted the role of genealogical knowledge in the process of visual culture studies as an important idea for further exploration and development. Although western academic traditions have been built upon an ever expanding 'line' of research knowledge, where the advancement of ideas follow along a continuum of developments, that tradition has tended to overlook the value of knowledge within family genealogical histories. The privileging of disciplinary knowledge over genealogical knowledge – often the foundation of indigenous society and culture – has resulted in the marginalization of both indigenous knowledge and culture from the discourse of western academic institutions. In contrast to this, the Kauhale theory, as applied within the context of EDCS 640, viewed genealogy and discipline as two sides of the same knowledge 'coin.' In following the priorities of indigenous culture, Genealogical knowledge provides the primary view through which all knowledge is interpreted and engaged upon. In relation to the preparation of educators, the Kauhale theory adopts the view that teaching is informed primarily by an understanding of self before an understanding of subject. In line with Berci's thought, the Kauhale metaphor maintains the view that "self knowledge will allow the teacher to overcome the rigidity of the tacit infrastructure of education and society and create individual meaning, significance, intention and value" (Berci, 2002). Genealogical knowledge – the knowledge of family and family history – provides students a grounded view of who they are through an engagement with their genealogical history. This finding indeed should

posit a significant direction for further investigation for Kanaka Maoli educational development.

Envisioning the contemporary application and function of Kanaka Maoli Visual Culture outside that defined by Eurocentric Art and Art Education practices and institutions is another subject that could inspire further development and investigation through research and practice. The field of Art and Art Education has long maintained that 'Art' is a universally occurring phenomenon practiced by societies and cultures throughout the world. This claim is made despite the historic fact of the Art world's unique development as a cultural construction of Western European society since the 18th century. This research project has identified a role of image making as a vehicle for teaching and learning within a Kanaka Maoli culture based educational context. Further research could be undertaken to determine the place and application of Kanaka Maoli visual objects in contemporary time, given the prominent role and contribution that visual images and objects performed in traditional Kanaka Maoli society. The challenge will be to find space for Kanaka Maoli visual culture beyond the conventions and definitions of European Art, Art History and Art Education. As much as it would be easy to assign Kanaka Maoli words to replace the elements and principles of a European Art Education approach, doing so would reinforce the hegemony of Eurocentric Art culture and history in the attempt to establish an equivalent space within academia for Kanaka Maoli 'Art'. As stated earlier in this thesis, Kanaka Maoli visual culture, within the context of traditional society, was designed to perform a function within a Kanaka Maoli socio-cultural context. In many cases, images and objects were often designed to perform as

mnemonic aids in the recall of oral based narratives that were vital to the continuity of Kanaka Maoli society and culture. Further research will be needed to determine the place of Kanaka Maoli visual culture to again serve as a medium to aid in the exploration, interpretation and transmission of ancestral knowledge into a contemporary form which has as its purpose the support of Kanaka Maoli educational aspirations within the contemporary context of Hawai'i's occupied political space. The process of image making would allow the integration of divergent ideas in ways that would lead to the creation of new expressions and understandings of Kanaka Maoli culture, knowledge and identity.

This thesis has revealed several areas of potential for further development in the area of Kanaka Maoli Education through visual culture studies. These areas, which challenge the conventional approaches in preexisting disciplines of study, suggest new formations of knowledge through the inclusion of Kanaka Maoli cultural perspectives and values in education. The identification of these elements merely clarifies a foundation from which further investigation and positive movement toward the establishment of distinct Kanaka Maoli educational space could be made.

Mainstream Education

In contrast to its suggestion for further research in Kanaka Maoli education, this thesis also suggests the potential for further development for 'mainstream' education which has been constructed to privilege the values and perspective of the dominant culture group in the United States of America. According to Banks, a 'Mainstream-centered' school

curriculum bases its focus upon the experiences of White, Middle-class, Protestant Americans while ignoring the experiences, cultures and histories of other ethnic, racial and religious groups (Banks, 1997) Based upon the predominant Euro-western perspective of its conventional approach, Art Education as a discipline could most easily be described as 'mainstream-centric.' Beyond its damage to students from cultures and backgrounds other than 'mainstream' by virtue of its marginalization of their histories, knowledge and experience thereby alienating them from the educational process, Banks describes Mainstream-centered curriculum as being equally damaging to mainstream students as well. Through its exclusive and inward focus, mainstream-centric school curriculum creates in mainstream students a false sense of their cultural superiority over other ethnic and cultural groups. Mainstream-centered curriculum establishes in mainstream students a disingenuous concept of their supposed dominant relationship over other racial and ethnic groups. More significantly, mainstream centered school curriculum denies mainstream students the benefit of engaging with knowledge, values and perspectives other than their own. It removes the opportunity for mainstream students to look upon their own culture (and themselves) from the perspective of other cultures and groups (Banks, 1997).

The Kauhale metaphor initiated an educational approach in EDCS 640 that breached the mainstream-centric curriculum and convention of Arts Education in Hawai'i through its focus on Kanaka Maoli cultural concepts, language and values. While the intent and effect of the initiative was aimed at supporting Kanaka Maoli student learning through a curriculum and teaching approach that was shaped significantly by Kanaka Maoli cultural

concepts, non Kanaka Maoli students were supported in their learning within this educational setting as well. As in Bank's observations, non Kanaka Maoli students – whether from mainstream or minority backgrounds – were provided the means to engage in a Kanaka Maoli epistemological process by way of the Kauhale metaphor. Through this learning process students were offered access to a Kanaka Maoli approach to teaching and learning, a pedagogical approach or knowledge base that few students in class – whether Kanaka Maoli or not – had experienced as a part of their formalized educational experience. In contrast to the mono-cultural viewpoint of mainstream centered approaches, the process of learning within the setting of EDCS 640 allowed students to place the European construction of knowledge and visual Art in a comparative context as one of many formations of knowledge and culture in the world. Students were able to engage Kanaka Maoli knowledge and the priorities that underpinned its formation and through this experience were able to challenge the basic assumptions of their mainstream centered educational backgrounds. Through the process of this study, students were able to experience the indigenous knowledge viewpoint of Hawai'i that, although suppressed through policy and legislation (Benham & Heck, 1998), has survived to intersect and influence the social fabric of Hawai'i. Rather than be indoctrinated into the singular instrumental viewpoint of the dominant class within their educational background, mainstream and indigenous students in EDCS 640 were equally fostered through an alternative educational process that broadened their understandings and supported action for social criticism and change.

Teacher Education

In the 1990 Handbook for Research in Teacher Education, Houston noted that effective research in the area was 'extremely thin' and although the need for research had long been called for, little progress to innovate the field through research initiatives appears to have been made (Houston, 1990). The recent writings of Linda Darling-Hammond in the area of Teacher Education for Social Justice suggest a lack of and even silencing of research in the area (Darling-Hammond, 2002). Likewise, the writings of Marylyn Cochran-Smith echo a similar concern over the need for the need to broaden the research base for teacher education particularly as it applied to "notions of multiculturalism, diversity, equity and social justice in the face of intense emphasis on standards, high-stakes testing and narrow views of what counts as research" (Cochran-Smith, 1993, p. 163).

Research in teacher education that had been produced has tended to focus upon matters that were already known and easily evaluated rather than on innovative solutions that offered great potential for effecting change. This outlook toward research in teacher education, described by Schon as the 'technical rationality' approach in professional education, is an approach that has been shaped by the underlying philosophy of empirical science. From this position, the prevailing view of 'professional' knowledge in the field of teacher education, as well as the fields of social work, planning and policy making, is directed at learning to engage problem solving methods that address practice in predetermined, measurable and observable ways. "Technical rationality depends on agreement about ends. When ends are fixed and clear, then the decision to act can

present itself as an instrumental problem. But when the ends are confused and conflicting, there is yet no problem to solve” (Schon, 1983). Schon’s statement describes both the benefit and limitation of the ‘technical rationality’ approach for teacher education which conventionally prepares teachers to deal with the anticipated challenges of teacher practice through a selection of predetermined approaches. When challenges arise that are unexpected or outside conventional understandings however, technical rationality approaches fall short in preparing teachers to think outside the box. Schon advocates instead the adoption of innovative approaches in teacher education that prepare students to think through divergent means in order to create relevant responses to specific learning situations. These innovative approaches Schon believes can be adopted from intuitive processes like Arts study that embrace and acknowledge diversity and uniqueness as a condition of professional practice and preparation.

Although it is the contention within this thesis that conventional approaches in Arts Education are predetermined to favor Eurocentric cultural viewpoints and perspectives, it is agreed that Art study in general is an intuitive and creative process that encourages and prepares students to solve individual problems through the integration of divergent ideas, skills and perspectives. As such, the approach undertaken by the Kauhale metaphor, as demonstrated in EDCS 640, offers an innovative response to teacher education that addresses the technical rationality concerns of Schon through the creative and artistic method of its approach. The Kauhale model itself encourages student teachers to move beyond the sequential, linear and prescribed nature of curriculum based teacher education approaches to one that enables open exploration to understandings that are relevant to

their individual needs through the image making process. The genealogical narrative based focus within the Kahale metaphor, offers an example of an approach to study that innovates Art teacher education beyond technical rationality and its privileging of Eurocentric history and cultural conventions. Genealogy based study draws upon an important component of Kanaka Maoli cultural practice – an understanding of one’s familial connection to ancestors, land and identity. Student visual representations about genealogy are individual to their understanding and perception of family and personal history. Learning within this setting is student directed and motivated with pedagogy oriented to supporting the student in their journey to self understanding through image making rather directing their study toward the achievement of a predetermined outcome.

The emphasis on the use of low technology visual media based approaches for Teacher Education contributes innovation to Art Education which has a long history of emphasis on technical mastery over Art media. As the principle vehicle of their work, students in EDCS 640 were instructed in the use of basic and rudimentary image making techniques that were easy to learn. The low tech approach, far more accessible a communicative and investigative process than literacy or numeric based learning (based upon the reaction of students in class), leveled the playing field for all students as it enabled those with little experience in image making to participate in class alongside those who did. Using an image making medium that required very little technical expertise allowed students to focus their attention on the development of images that represented their story rather than becoming overly concerned with a ‘fear of failure’ in developing competency with media technique; an issue that often impedes student creativity (Edelson, 1996).

Lastly, the component of Challenge contributes significantly to the teaching approach and framework of the Kauhale Metaphor. Challenge as a pedagogical element establishes an important point of difference between Kanaka Maoli educational approaches and those which support mainstream conventions. Kanaka Maoli education initiatives by their nature confront the 'mainstream' by their representation of indigenous epistemologies. As such, Kanaka Maoli education projects have the capacity to transform the perceptions of students conditioned by conventional viewpoints in education. To connect with this transformational potential, students and teachers who are part of Kanaka Maoli educational initiatives must be prepared to engage with the unique ideas and perspectives presented. Within the context of the Kauhale metaphor inspired pedagogy, Challenges are issued directly and individually to students as a way of compelling them to engage their learning in a personal way. Without personal engagement through challenge, students can distance themselves from learning thereby reducing their educational experience to the replication and regurgitation of facts and/or skill based processes. In order to issue such challenges, teachers must be able to understand the major issues which confront individual students in their work so as to be able to prompt and motivate through their challenges new directions and discoveries for students. Teachers must also have an understanding of the capacity and extent to which students can be challenged. Nowhere in the approaches of mainstream art education does the issue of challenge appear as significantly a pedagogical component as it does in the Kauhale metaphor. The example of challenge as a component of Kauhale pedagogy opens space for further research and development in Kanaka Maoli education.

Epilogue

*Ke kau mai nei o `Olepau
The moon is in the phase of `Olepau*

As described in the findings and discussion chapters, the result of this small scale research project has summarized the effect of Kanaka Maoli approaches to teaching on a group of student teachers who were part of EDCS 640. As conclusive as the findings were in relation to reporting the outcome of the research, these same findings I believe merely point out the potential of this area of inquiry that future research might take. For this reason, I have felt hesitant to make a declarative summary about this thesis research knowing full well that its outcome marks only the beginning of a continuing development in the field of Kanaka Maoli education. The only declaration that I feel that I can make is that the findings within this thesis will undoubtedly expand to become clearer and more definitive with time and application.

The work of this thesis has however confirmed my belief in Kanaka Maoli culture based approaches to teaching and learning through visual culture and image studies as a viable alternative to the conventions of mainstream-centric Art Education studies. The Kauhale metaphor demonstrated that new pathways to knowledge and learning could be forged through Kanaka Maoli epistemology which can broaden the scope of learning for all people in Hawaii both Kanaka and non Kanaka alike. The research and writing process that has underpinned this thesis has served as a vehicle of learning and knowledge making. Like Limaloa's Kauhale mirage, the instrumentality of this work now fades into

the rising light of understanding it has facilitated about the contribution of Kanaka Maoli visual culture to education in Hawaii. Undoubtedly, Limaloa's Kauhale will again appear in future efforts to provide a means to explore and inform the structure and orientation of teaching and curriculum design in visual culture and image studies by way of Kanaka Maoli cultural perspectives and values.

In the prologue chapter, I described the characteristic of 'hole making' as an important quality within my family history. I described how the imperative toward making space had manifested itself across the generations of my family. The making of 'holes and space' was essentially a kuleana – an obligation and privilege of our family to serve and make opportunity for advancement for our family and community.(Dudoit, 1998)

Since my father's challenge to me as an eleven year old boy, I have tried through the various facets of my life to follow the lead of my family in making spaces of opportunity for the betterment of community. It is my hope that the work of this research thesis will create a hole through the conventions of Art Education practice in Hawaii that has overlooked the value and unique perspective of Kanaka Maoli culture as a valid knowledge source. It is my hope that the space created will offer to Kanaka Maoli and non indigenous students in Hawaii alike the opportunity to broaden their understandings through authentic and personalized engagement with Kanaka Maoli knowledge and ways of knowing. And finally it is my hope that the space created through this work will bring to students a renewed sense of commitment to family and community development in Hawaii through the process of Kanaka Maoli visual culture and image making.

As I end this last chapter of my thesis, I look once again to the wisdom of my ancestors for the appropriate words to give closure to the work of this study while opening the way for its future continuation. The following `ôlelo describes best this notion of continuation which I will carry on in the future application of the Kauhale metaphor and the outcome of this work.

E Ka`upê aku no I ka hoe a kô mai

Put forward the paddle and draw it back

Go on with the task that is started and finish it

APPENDIX A

Course Outline

Title: Visual Arts Education:
Kanaka Maoli Cultural Perspectives

Paper Number: EDCS 640

Course Description:

This class will examine how an indigenous Hawaiian approach to art education and image making enables the expression of beliefs and cultural perspectives of indigenous Hawaiian educators particularly as it relates to the representation of indigenous Hawaiian knowledge and ways of knowing.

Students will work through a curriculum design and pedagogical approach that is grounded within an indigenous Hawaiian cultural point of view. This approach to visual studies aims to engage indigenous student/teachers through a process of image/art making that enables students the opportunity for self exploration as well as the means to contribute to the contemporary expression of Kanaka Maoli culture.

Learning Outcomes

Students will be able to:

1. Carry out an individualized program of research as it relates to the development of Kanaka Maoli visual art studies.
2. Demonstrate an approach to visual problem solving, using systematic procedures which draw upon Kanaka Maoli cultural heritage as a primary research resource.
3. Integrate research, media techniques, and materials into the development of a body of visual images that responds to a problem question.

Content:

1. A personalized course of media study for 2D image making.
2. An individualized research program which seeks to develop knowledge and personal responses to Kanaka Maoli cultural understandings that contribute to broader understandings.

Assignments

- | | | |
|----|---|-----|
| 1. | One written statement | 10% |
| 2. | Workbook documentation
and developmental studies | 40% |
| 3. | One completed Artwork | 50% |

Course of Study

The aim of this course will be to provide students a platform from which to explore and express their understanding of Kanaka Maoli culture.

Through an examination and comparison of genealogical 'narratives' and personal histories, students will construct images that represent their cultural knowledge.

It is intended that the contrast and comparison of ideas and feelings exhibited through this research and image making process, will evidence for students the diversity of perspectives and possibilities contained within Kanaka Maoli culture.

Through practical art making exercises, it is intended that students begin to develop a personalized process through image making by which to investigate, explore and contribute to the understanding and construction of culture in Kanaka Maoli society.

Class Project

Marking the course of family life, Genealogy connects us to our ancestors, our land and our heritage. A Genealogy is as specific as it is comprehensive; gifting us with the individual qualities of our personality while at the same time integrating us within a group identity and culture.

For many Pacific Island people, genealogy not only contributes knowledge from the past but a position and perspective from which to advance into the future. The Hawaiian or Kanaka Maoli concept of 'past time' – *ka wa ma mua*, translated as 'the time in front' contradicts the western concept of time as a linear progression of events. From a Kanaka Maoli cultural perspective, people all advance into the future with history in front of rather than behind them. It is from this Pacific/Polynesian concept of the self that this project is designed.

Project Concept

This project asks students to develop a series of visual interpretations, images of a story from each student's family history or genealogy. Painted/printed narrations; whether comprehensive or specific, should attempt to explore and express each student's understanding of their selected aspect of their family 'history.'

Genealogical narrative based projects like this one often encourage a positive process of self exploration and question. By looking to past generations, students are compelled to consider their contribution to the progression of family heritage. What disposition have they inherited from parents and ancestors? What character and values have they embraced and, in turn, rejected in their quest for self knowledge and actualization? These are some of the myriad of valuable questions each student as researcher/artist will uncover and confront during the course of this semester's work.

Research Process

The course project will emphasize an individualized process for research and image development. Prior to the start of class in July, students will be expected to

independently collect information on the family history they intend to focus upon in their semester's work. Beyond family photos and oral based narrations, students should try to obtain as much information about family through research into historical accounts and government documents/ records. In the process of gathering information, students should attempt to find out not just the names of ancestors, but who they were, where they lived, how they lived and their character. This compiled information will form the basis of exploration and development of images related to the brief.

Written Essay

Using this compiled research, students will write a 500 word essay which details the family history they intend to engage for the semester's work. Essays should provide a clear description of family history as well as the ideas and values students intend to explore through their work.

While often empowering, the pursuit of family history can sometimes expose memories that are far too personal and even painful to disclose. Students are advised that, for the purposes of this class, they are to reveal in their compiled research and visual works only what they consider appropriate to do.

Through the class session, students may wish to investigate poetry, lyrics, proverbs and other culturally relevant language compositions that could provide valuable references; literal or metaphoric, to the kind of message they intend to convey in their images. These cultural vehicles are a powerful means by which to investigate and express the context and specificity of a genealogical based composition.

Image Development

This course intends that students develop an approach to visual research and image making that while individual aligns with the perceptions and aesthetic tastes of the audience they intend to engage. There is no expectation that the images produced adhere to a traditional or conventional stylistic form or artistic movement. As such, it will be anticipated that students will work to develop images that are both reflective of the unique history of their family and expressive of their own sense of visual design and order. Above all, student work should strive to communicate a point of view of genealogical history that they determine. Further discussion on this and other topics will be made during the first meetings of class.

Workbook

Students will collect all sketches, image developments, research/data collection, notes and other relevant elements which contribute to the development of ideas and image making process within an A3 sized workbook(s). Workbooks should be utilized to thoroughly document the progression of thoughts as they relate to the development of the completed art project.

This workbook will be submitted at the end of the class along with completed works.

Media

Students will produce their images using print (relief and Monoprint) and drawing/paint media.

Class discussion

Though not necessary to the making of art, art instruction does offer benefits to individuals seeking to learn about and improve their ability to communicate and express themselves visually. An assessment of artwork through group discussion is one benefit through art instruction that is vital to the growth and learning of a student. Informal discussions will be conducted as often as possible to enable students the opportunity to develop proficiency at critical observation and discussion. **Students will be expected to participate actively in these discussions. Failure to engage in discussions or critiques will have a detrimental effect on overall grade assessment.**

Assessment

Students will be assessed on the following criteria:

- 1.) The extent and quality of compiled research and notation as evidenced in the student journal/sketchbook entries.
- 2.) The development of a conceptual idea or position through which the images are developed and produced.
- 3.) The extent and volume of personalized exploration and experimentation in image making through the mono-print medium.
- 4.) The final resolution and presentation of a completed image.

Administration

Attendance

Full attendance is expected and roll will be taken. Absence of more than 10% of the classes will constitute a failure.

Extensions

Extensions of the assignment deadlines will not be given unless discussed with Pi'ikea Clark ahead of the end of class.

Materials

Students will be expected to obtain their own supplies and tools for this class. A supply list will be discussed during the introductory meeting in April. It would be recommended that students utilize a fishing tackle box to store their tools and supplies for class.

Clean up

Students are responsible for maintaining a clean studio environment. Please ensure that tables and floors are cleaned after use.

Storage

Students are responsible for their own work. Please ensure that all artwork is identified with your name, address and phone number. Works may be stored in the studio between classes.

APPENDIX B

Sample Student Journal

`Eha

Hana No`eau: Mo`okū`auhau

August-Oct, 2004

Response to Māhealani Dudoit's "Carving a Hawaiian Aesthetic"

I relate to what Māhealani conveyed in her piece about her journeys away from the islands helping her to love and understand Hawai'i more. I think this separation requires you to compare where you are with where you're from, reflecting on the similarities and differences which then serve to underline one's sense of place in the larger scheme of things.

She talks about the peak of Kōnāhuanui which she can see from her window, and she tells us about this peak in relation to the 'āina, that it is the source of the waters that run through the stream near her house beside which she has planted a lo'i. I think what she is sharing is the relationship between her and the 'āina.

This is particularly poignant to me since moving from O'ahu in 1998. Unlike Māhealani, I did not leave in search for new places and new discoveries. I left following my immediate family who one-by-one moved away. Finally, two years after the last of my family moved, I left too, thinking that my distance from them was too hard. I had no idea that the distance from home would be harder.

One day, about six months after I moved to California, I was walking through the forest near Mt. Shasta, or, as the Pit River Nation (Illmawi/Atsugewi) here call it, Ya'aku, where I set a prayer and an offering. (Ya'aku, like Ka'ala and Mauna Kea, is a sacred place.) I was feeling horribly maimed by my physical separation from Hawai'i. I pleaded with my 'aumākua to show me a sign if they could hear me. I sat for a long time, waiting. As I walked back to my car I saw on the path in front of me a feather. My companion told me that this was for me. It was the feather of an 'io. After much thought on this I realized that they could hear me here in this land, something I had been tortured about since leaving.

This also communicated to me something deeper. The trees tell me that I *am* home when I ask them if I'll ever go home. I had worried that I could not continue to grow as a Hawaiian if I was not living in Hawai'i in direct connection to the 'āina. I was questioning my right to learn more about my genealogy and my people because I was no longer living there. The possibility that the 'āina of Hawai'i is also connected on a spiritual level to the traditional lands and the traditions of other indigenous people elsewhere (here) was what I had needed at the time to feel okay enough to be here and what helped me to continue in my studies of my people and myself. I see the relationship between Ya'aku and how that affects me 70 miles away and in site of her snow-

covered peaks. These lessons and connections here continue my learning though I am not in the land of my people.

I have since reconciled to the fact that I am here and that there are forces larger than myself which knew that I needed this physical separation to make me search with more earnest those things which would bring more meaning to my life through my heritage. So now, like Māhealani looking out at Kōnāhuanui, I look out at Ya'aku and reflect on that relationship whenever I look at the Sacramento River whose beginnings bubble from this mountain down to the people.

Māhealani also alludes to the importance of prayer and how *Na 'Aumākua* has yet "to achieve the kind of reality that sweeping the floor already possesses." When I went home in August I was talking to a kupuna and she told me that Hawaiians didn't just pray on Sundays. She told me they prayed about everything. I had heard this before, but when I read this piece I thought more about it. Māhealani is not the only one who sometimes forgets to do this.

To me prayer is about asking permission and focusing intention. It is a little ritual and a reminder to us of our place. In a way, I'm less concerned about saying the words to any particular prayers than I am about approaching absolutely everything with the significance of the most heartfelt prayer. It is a state of awareness and mindfulness that helps us do our work, as connected or as individual as that may be. I feel without having known her that Māhealani approached her life in this way.

She talks about the people who walk the path past her lo'i who comment favorably on her kalo and how she "has yet to hear a single comment on the [her] praying. I think they do not know what it is I am doing." I would like to think that those passersby were not commenting, but their hearts understood what their minds could not: that the reverent murmurings of an individual somehow had something to do with the plants, so lovingly cared for, that they were fortunate enough to witness each time they walked by. The western world, this life, is very busy and very confusing for many people. Prayer is just one of those things that I think reflects the way modern society compartmentalizes spiritual beliefs into a single day event, in a church with walls. In my view, the Hawaiian sensibility is to approach all of life with the significance and reverence of saying a prayer.

In thinking about how to define "contemporary Hawaiian art," I agree with 'Īmaikalani that it can look great, "...but if da ting no say not'ing" it just doesn't cut it. Any work solely made for aesthetics is merely decorative and not the communication tool that it has the potential to be. Substance wins out over plain aesthetic value any day. I would think that every contemporary artist, Hawaiian and non-Hawaiian, would have the goal of conveying an important message. In some ways the intellectual exploration of space, color and form alone is nothing more than mental flexing with no story, no heart and lacking soul. Perhaps indigenous people have a corner on the market of meaningful communication having the destiny of redefining themselves in a world which deigns to do that for them against their wishes. And, perhaps, contemporary Hawaiian art is simply the modern workings of kaona as it has always functioned in mele and oli in the past.

The problem of calling art “art” is that it is a western perspective which underlines the consumptive attitudes of western culture v.s. the “...practical, spiritual, or symbolic capacity, whether secular or sacred” of a non-western approach. Most of my formal training has been in western philosophies of what is good in art. I used to think in terms of how joyous it felt to make art, “getting hung” and creating composition with the right balance and intriguing palettes, mere technical stuff.

Yet, when I began to explore expressionism, cultural icons and imagery began to appear unbidden by methods that directly contradicted all of my western training. And it was in the making of these pieces that I felt more than a sense of satisfaction at my ability to render objects and more mana flowing through me. My eyes actually felt like they were bulging from my head and my feet felt rooted, inseparable from the earth as if I was connected by an electrical current that would not release me. Instead of seeking a way to communicate my Hawaiianess through art, art communicated my Hawaiianess to me. This is the crux of my focus at the moment: that art can be used as a vehicle for self-realization and cultural awareness on a subconscious level.

In regard to the permeating idea that “our culture and our people no longer exist as a living, breathing body” by western institutions and western-dominated thinking, I am not at all surprised by this “anthropological view” of us or that of any other indigenous group in the United States. After all, this romanticized view of native people allows everyone else to feel comfortable about the current state of indigenous peoples. If they focus on the past, they can glorify the past even while they do their best to continue their institutional assimilation and eventual demise of brown people and other non-western peoples (eg. Welsh and Ireland).

This reminds me about something that really bothers me. We’ve discussed the problem of using the word “art,” and I say that the word “mainland” is more offensive to me. I grew up using this term, but it was a native Welshman who questioned why I referred to the continental United States as the “mainland.” Did that mean that Hawai‘i was then relegated to an inferior status among those territories falling under the jurisdiction of the U.S.? For a culture who values the mana of a name as much as we do, how could we have let this slip by us? I, for one, will never use the term “mainland” casually again.

When I read about your thesis exhibition in 1996 and how it was purposefully intended to be a political statement to the Art Department at U.H., to me this was propaganda. I think the term “propaganda” is usually used negatively, but in your show it was used positively. I only wish we could communicate our needs and wishes and have equal rights to participate in education without having to spend our energy on anything termed propaganda at all. This term suggests that the public which requires swaying is without the ability to see to the heart of matters, that they are mere cattle, trained to follow the herd.

I was talking to my husband, and he shared a little from a book he’s reading Chomsky’s *Chomsky on Miseducation*. “Far from the democratic education we claim to have, what we really have in place is a sophisticated colonial model of education designed primarily to train teachers in ways in which the intellectual dimension of teaching is often devalued. The major objective of a colonial education is to further de-skill teachers and students to walk unreflectively through a labyrinth of procedures and techniques. It follows, then, that what we have in place in the United

States is not a system that encourages independent thought and critical thinking. On the contrary, our so-called democratic schools are based on an instrumental skills-banking approach that often prevents the development of the kind of thinking that enables one to “read” the world critically and to understand the reasons and linkages behind facts...Rarely are students allowed to engage in discovery and “to find the truth for themselves” (3-4).

Education is a kind of propaganda. When we engage in this variety of “propaganda” in a way that is respectful, mindful and true there is no need to force any doctrine upon anyone. There is room for differing opinions and different schools of thought. There would be a place for educational sovereignty, not the systematic brainwashing that goes on in schools to every person on this planet. It is not only the native who is required to sit through the Captain Cook’s and the Columbus’ during history class, but everyone must sit with these lies, this “great disservice” which does not provide a “true education.”

I would agree with Māhealani that individuals like Pi’ikea Clark came at a time when he was [is] needed. I *am* moved by having come into contact with people like him. I would also agree that “it is ultimately not even about the thing that gets put down on paper, or made into an object, or cared into a stone. Art is the life that made that thing of paper or clay or stone. It is the lives that the individual life is moving forward into another state of being.”

And, like Māhealani, I don’t for one minute think that my limited time in Art 189 was anything except exactly what was supposed to happen. I have only an inkling of where this journey of mine will take me, but I have my ‘aumākua and my kumu and the blood of my people coursing through my veins, helping me ever further in a quest to serve my people in the medium that was gifted to me which is fierce love for my people and all people, compassion and determination. I also happen to be an artist.

APPENDIX C

Personal Teaching Journal

Week One

July 5, 2004

Day one

I'm waiting now for 'Ekahi to pick me up to go to the beach at Kahala. I've been feeling a bit anxious about all of this for some time. The ceremony is a bit of a risk's in that it could set the tone for the next two weeks. If the students follow through with the intent of the Pikai, then will do very well I think. However, if they treated all like some kind of a joke was something that really doesn't matter that much. though all fall short of Mark. I'm anxious for them and for me. I hope 'Ekahi isn't late!

We need to start this at sunrise, so that means we only to be there on the scene before the sun comes up. I'm interested to see who shows up this morning. It will be telling to see who is there. I'm a bit anxious as I wait here.

Pikai

As expected there were a number of students waiting for me at the beach at Kahala well before sunrise. The students were curious as awaited in the dark of their cars. As the sun light began to touch the edges of the mountain tops, I gathered up all of our students, and walked them through the public access way down to the beachside. The ocean was calm, and there was a slight breeze in the air. I walked her students to a small clearing in the naupaka Bush along the beach. I visited the site the day before with my wife and children to find out where the sandy channels were under the shoreline. It would be important I thought to be able to identify the location of the sandy bottom areas in the dark of the early morning. I wanted to ensure that our students feet wouldn't get cut on the rocks of the reef with surrounded Sandy channels. Finding the naupaka Bush, I motioned to the students without a word to deposit their personal items on the beach and to get ready to into the water. Quietly each student undressed into their swimsuits and walked into the water. There we held hands and stood quietly watching the morning sun slowly light the sky. At an appropriate moment I began our session with the Pule Na Aumakua, a prayer asking ancestors to watch over us all at the onset of our class and to give us inspiration and protection through all that we were about to undertake with our studies.

Na Aumakua Mai Kalahiki a Kalakau
Mai Ka Ho'okui a ka Halawai
Na Aumakua Mai Kahinakua ia Kahinaalo
Ia ka'akau I ka lani
O Kiha I Ka Lani
Owe I ka lani
Nunulu I ka lani
Kaholo I ka lani

Eia ka pulapula ia 'oukou I na 'oiwi o Hawaii
E malama 'oukou ia makou
E ulu I ka lani
E ulu I ka honua'
E ulu I ka pae 'aina o Hawaii
E Ho mai ka ike
E Ho mai ka ikaika
E Ho mai ka ike papalua
E ho mai ka mana
Amama, ua noa

At the completion of my prayer, I invited the students to say their prayer, sing a song or offer forth anything that they felt necessary for the moment. One student, a Punana Leo early educator, issued forth a chant for inspiration and protection which was appropriate to morning functions such as this. All the students appear to be seriously engaging with the ceremony as informal as it was. After the prayers were ended, I entered the water, slowly at first and then finally, immersing myself completely under it. I found the sandy bottom and then began swimming out toward the reef. Although dark, the ocean was beginning to receive the light of the morning sun. Underwater shapes became clear as the sunlight filtered to sandy bottom. The water felt cool and invigorating and the morning air, soft in comparison to that in New Zealand. We all exited the water and everyone appeared refreshed and optimistic about our time ahead. I knew this pikai was the right thing to do to launch the class in any class based in Kanaka Maoli cultural perspectives.

After showering at the public beach house down the road, we (students and I) agreed to meet at a local restaurant in Kaimuki for breakfast. Everyone had a nice breakfast during which they took the time to talk and learn more about each other. This I found to be a valuable part of the process in developing a community of students within my class, an important quality of education from Kanaka Maoli perspective. I personally enjoyed talking story with the students I was able to. Funny, discussion over a plate of banana pancakes seems to encourage much more of an open and easy communication than could be achieved within a formal classroom situation.

Monday, July 5, the start date of our class, was actually a federal holiday marking the independence of the United States of America from Colonial England back in 1776. The State of Hawaii, like all states in the union, marked this date as a holiday. Dutifully, the students who attended our morning ceremony, as well as breakfast were doing so during the holiday and for that I was quite appreciative. After breakfast we all drove to the KCC campus and I opened for the first time . our studio space for them to see. As I did not want to take up their holiday, I spoke briefly with the group and described how I thought the next two weeks of class were going to proceed. I also began to describe briefly the theoretical framework that I have been working on and which would underpin the course of study. I told the students that I would describe in more detail this theory in our next session on Tuesday. After 45 minutes, I let students go. They seemed to be in a very upbeat mood and were looking forward to the work ahead.

Summary

In short , I felt the session – the early morning pikai, the easy breakfast and a short discussion in our studio, worked very well. Students were relaxed and open and appeared to enjoy being together in the early morning hours. I felt as though we have shaped a very nice and supportive atmosphere and feeling among the students of class. This important quality will carry the students during the period of time when the work becomes difficult and challenging.

There were good discussions that I enjoyed during breakfast as well as during studio session. I thought it all went well but I am measured in my optimism as there are several days of work ahead to do.

Day two

Tuesday, July 6, 2004 .

I began the day with a prayer. I'm a bit uncomfortable with this as a class process, as I feel prayer is to an individual and personal thing. However I feel I need to get over this hesitation as indigenous education must attempt to differentiate itself from mainstream or conventional educational methods. Prayer, in western schools anyway, is a sensitive issue. The US government goes to great lengths to separate government from church. In this case , however , I'm not advocating membership in a Church or particular religion , but instead , a spiritual dimension to learning. Spiritual dimensions as I understand it all are integral to Kanaka Maoli and any indigenous cultural process.

I took the students out onto the campus at Kapiolani community college for drawing session. When I taught here several years ago. I would take my students out to the succulent or cactus gardens, which the school has nurtured over the years. I introduced to the students. this morning the technique blind contour drawing. Blind contour involves drawing an observed object with a single continuous line without looking at the drawing surface. By not looking at the drawing surface, students were forced by the exercise to focus entirely on the observed object. To make the task a bit more of a challenge, I asked each student to draw using their non dominant hand. Most of students in this class have come to class with a great fear drawing. This fear of drawing seems to begin early on in a person's education. I would say that the yearly is a primary school education is when an individual learns to fear drawing. I think the fear comes from the oppression of the word art. Students are introduced early on in their lives to artist's work which are put forward as the example of what art is. I fear that the product orientation of arts Education also has resulted in turning away rather than encouraging many people to participate in the arts. In the student teachers, the fear drawing appears great. I needed to devise a way to enable students to bypass the fear to instead learn from the processes involved in close observational drawing. I needed to put everyone on a common footing so that no one who perhaps had some background in drawing , would not discourage others. In this exercise, I needed to establish everyone at a common starting point. By compelling everyone to draw with their non dominant hand, I believe had the effect of placing everyone in a common starting point with regard to drawing.

The drawing session went well. All students took the task of drawing with their non dominant hand well. While the biggest problem was slowing their observation and

drawing, I believe the students had good starting day. As part of class process students will draw for about an hour each day. It's my hope that they will be influenced by the surrounding environment of the KCC campus in the same way that the environment over the course of nearly 2000 years, has had an effect on the shaping off Kanaka Maoli culture.

I introduced today the conceptual framework of Limaloa's Kauhale to class. I explained the metaphorical attributes of each architectural element of the Kauhale. The explanation seemed to be accepted and understood by all members of class despite the fact that nothing like it exists within the context of primary and secondary education in Hawaii.

I also took the time to explain the western cultural construction that was art. This idea seemed foreign to many of the students in class. Like other students who I have engage this idea with, the students of this class did not realize the art and art study was a western cultural construction, rather than a universal idea experience by all people throughout the world in the same way. I think I will be working through the next two weeks to engage this idea more thoroughly with them.

We took the next half an hour to discuss the readings; Karen Kosasa and Mahealani Dudoit's articles. Once again, the students are quite surprised to the introduced the idea that art was so political. For many there was a belief that art sat apart from politics, there was neutral and beneficial to all people equally. These two articles change their view. This was particularly true for the Kanaka Maoli educators in class.

The art making workshop session went well. I reintroduced the processes involved in and monoprint and relief printing. Students seem to catch on well. Iokepa Badis experimenting well.

Handed out an article for reading.

Session ended well.

Day three, Wednesday July 7, 2004

Students coming to class with smiles and an easy demeanour. This is a good thing I believe that it evidences that a positive learning environment has been established.

Start of class again with a prayer and then a quick overview of what we are going to be doing to the day.

Students off again for drawing session. I demanded that they draw with their non dominant hand and that they slowdown their observations.

Start of the session with informal presentations. from each student about their essay writing. I wanted them to tell their stories , and to discuss briefly how they might represent their narratives in visual form. This appears to be the most difficult idea for many in the class. While they understood their essay stories very well they lacked the

experience an understanding to translate that story into visual form. For many, art study and art making was someone of a 'fill in the box' exercise which was driven by their teacher's rather than themselves. For many in the class, the idea of generating and image from their own experience was quite a foreign thing. I pointed this out to them in our discussions. I commented on what a contradiction this practice of predetermining art lessons was to the idea and perception of art study as a means of initiating in developing creativity in students.

Interesting conversation with `Elima. She appears quite conflicted about her identity as a Hawaiian. On the one hand, her research into her family history indicated that she has decent to Keawe – the primogenitor of the chiefly lines of Hawaii, as well as Crowningburg. These are big families. Beyond that she was not aware of what Keawe meant nor did she appear that interested in finding out. She seemed quite distanced from it saying that she had no time for that kind of thing. We'll see how she goes. Something is bothering her.

Start of the workshop session , giving a broad instructions to all students on their working style. My instructions to work on metaphors – to find metaphor or symbol that stand for the ideas that they were trying to convey. I suggested they list adjectives that related to their ideas. I suggested that they then try to translate the adjective list into a list of nouns or objects. Once they got the nouns, they could find an object to image to work from. This idea seemed to go across well. We'll see.

'Student G' stayed behind to discuss the Mahealani article. She was curious about my observations of Joseph Nawahi's paintings of Hilo Bay. She wondered how I knew that his perspective within the painting of his home space was western. I explained to her , that the manner in which Nawahi represented Hilo was from the perspective developed during the Italian Renaissance of the 15th century. While I thought the painting and of itself was unremarkable, I felt the work most importantly represented the effort of Joseph to learn the perspective of the west -- the way . it constructed its view of reality. As with his self taught study of western along, Joseph learned to the active painting the way the west looked upon his land. I'm not sure G picked it up . I think the conversation as did the reading had an impact on her and her thought processes. While not Hawaiian, Student G had clearly taken hold of his perspective and arts Education very well.

Day Four

Thursday July 8, 2004

I started class again with a prayer or Pule. Briefly ran down the plan for the day. Sent the students out on another drawing session. I gave them the opportunity to find a site other than the cactus garden within the campus setting. I also suggested that they switched their hands to the dominant hand but that they continued to not look at their drawn surface. I instructed them to their session said last no longer than an hour.

I took the time to read again their written responses to readings. In all, I'm very pleased with the engagement they are putting foreign toward their reading and response writing.

Short discussion about the readings once the students returned. I think the discussions offer up the opportunity for students to voice their questions and to learn from other viewpoints and class. Some of the reading admittedly is dense and difficult to get through. This is however, a graduate level course in students should be exposed to complex ideas and complex language that this field of study demands. I reminded the students that this class as with all graduate study was supposed to be hard. I also encouraged them to do their best and to try their best to get through the language in order to find the ideas that might be relevant to their own development and thinking.

Continuation of the workshop. Took a good amount of time with Haumana 2. She appears most distant from the kind of ideas this image making process requires. The idea of metaphor or symbols seems quite foreign. She and I simply played with images and ideas. One of those ideas being that her father could be symbolize as a fale, a protector or holder of the family. From here , she began to develop the idea using an umbrella as a symbol to extend the idea with. Haumana2 commented that art education in American Samoa were she comes from was not at all like this process. She also made comments of the demands of the no child left behind policy on American Samoa Education. There, the American Samoa government was compelled to conduct education in English rather than someone , which was students first language. I had our think about that discrepancy as you progressed on her image making process. While the concern for at present, I do think she has a great deal of potential to engage a process of image making from an indigenous perspective. Her insights I think could prove beneficial to those students from going particularly indigenous , who are dealing with the same federal policy in their own schools.

'Ekahi is in doing very well. Since leaving Hawaii, I haven't had a chance to spend time with him. I think he has grown and matured considerably from when I knew him at UH. His image making skills . I think far exceed mine. He is an important artist for Hawaii , I think. I like this process , for image making in research. I'm looking for the same what he comes up with.

Haned out readings. Class ended well with good progress.

Day five .

Friday , July 9, 2004

Once again started the day with a prayer or Pule. The process seems to be well received by the students . even though it is not a common procedure in their processes as either teachers or students.

Drawing session for an hour. I invited the students to use their non-dominant hand. Took the group up to the Manele building where the Malama program is located. The view there of the ocean outside Kahala is outstanding.

I reviewed again with the students . the theoretical framework that I've been working on . based on the architecture of the Kauhale. It seems they are coming to grips with it. I also handed out the curriculum for arts Education in Hawaii , which I had begun to critique from an indigenous Kanaka Maoli position. Discussion of the rich and that it enabled a comparison between the standards based criteria . they are required to

teach under and an alternative position of put forward in this class. I think the comparison drove home the issue of assimilation and colonization which the institution education in Hawaii has engaged and promoted. This discussion was especially rich and productive in establishing difference between conventional education practice , and a Kanaka Maoli approach to visual art education.

Slight problem with `Elima; not quite sure what is wrong with her today but she seems perturbed with me and the process. I leave her to her own devices for today. Her response writing from her readings , assignment began to deal with questions related to social Darwinism. I found their questions with this issue quite consistent with her own conflict over their identity as a Kanaka Maoli. I can't understand why she would have difficulty identifying with a race of people who are imprisoned in the largest percentage and who receive social assistance from the government at the highest rate of any other ethnic group in Hawaii. The negative social statistics are so numerous I can understand her toying with this idea that the social demise of Kanaka Maoli could be related to some kind of evolutionary survival of the fittest idea. When I think her writing failed to address however was that she herself would be aligned on the side of the least fittest in this relationship with Americans/white people/white culture. I wrote to her saying that classes like this are valuable in that they allow play with ideas and images in safety so as to encourage the development of new ideas. Like Limaloa, who created and played with mirages, students themselves within this indigenous educational context, are encouraged play an experiment with ideas . no matter how repulsive , they may be. I followed by showing her, however , the genealogy of social Darwinism in just who belonged to that philosophical tradition. Social Darwinism has been used to justify white supremacy and various forms of discrimination against indigenous and minority populations through history. I advise her that, should she hold with the beliefs, she might want to consider another profession. Social Darwinism has been applied before within educational policies and practices in Hawaii , which have resulted in the alienation of Kanaka Maoli students in school.

Workshop went well. Worked intensely with `Ekolu and Haumana3 on their pieces. The process of having them write their personal narrative well before the start of class I think was a good strategy. At the beginning of class, students understood already , what they were intending to represent in their artworks. The first week of class was spent by each student , considering the objects they would select to compose in their images. At the conclusion of the week, I can see that students have a pretty good idea about what elements . they are going to include and edit from their final work.

Finished class and the week on a good note.

Week Two

Monday, July 12, 2004 .

Day Six

Students early today. Everyone seems quite ready for the week's work. Lots of enthusiasm in class , with happy . discussion.

Start class with a short prayer. Today , quick overview of the week passed , and my expectations about the course of events and instruction through the final week.

Drawing session for an hour. Beautiful day , and I think the students appreciate being out in it. Students appear to be getting better and observation drawing and appear less inhibited by the kind of work they produce. This is a usual response for most students. My agenda in getting them out in the environment is to enable the environment to impact them in some way . as has the same environment shaped Kanaka Maoli culture over the centuries. I'm uncertain what they actual outcome of that influence will be . however , I trust that any Kanaka Maoli educational process should include time to engage with the environment of Hawaii.

Workshop -- good and active participation. `Ekahi's work an example serves as a starter of sorts for the rest of the student's work. Students beginning to emulate his processes or techniques , which is good.

I'm not encountering too much of the hesitance in making images that beginning students exhibit. This group seems to be working supportively of each others' efforts , no matter what they are. This is a good thing. This making a good jump between metaphor , and the idea they are trying to represent.

Session ends well.

Day 7.

Tuesday , July 13, 2004 .

Similar start to the day. Prayer and brief overview.

Students out to draw -- I've instructed them to use their dominant hand. I take students out to the building where the Malama project is located. The outlook there is quite dramatic. Students fall writing to drawing , and close observation. The quality of their work, while less important to me then the active slow and close observation, appears to be improving. There's a confidence in their line and an assuredness about their approach. This is a good thing.

I also believe that the work in the environment is critical to their own work and feelings. The environment is very much accessible at KCC and as such , provides an immediate influence to their work. Future exercises in indigenous arts Education believe should include a fairly consistent engagement with the environment.

We returned to our class and to begin to discuss some of the readings. Discussion mutually supportive and enlightening. Admittedly , some of the readings is quite dense and most of the students would not have encountered such reading before. I do believe , however , that it's important . students struggle a bit with new language and new ideas. While it would be great to see them understand and engage . the reading immediately, more likely than not . some of the ideas introduced to the reading will not become relevant them for months . perhaps years in advance. From Kanaka Maoli position learning occurs when it does -- when its relevant to the person -- when the person is capable of taking up the idea . introduced. Unlike western approaches,

which set learning to measurable time, Kanaka Maoli learning occurs when it does. I think the experience of these classes should be paramount and not about measurable skills and outcomes. Learning will occur when it does, this classes about introducing students and teachers to a Kanaka Maoli way an approach to visual culture . production and thinking through images in making images. That kind of learning occurs over a lifetime.

Workshop goes well, students appear to be progressing as should be. While it would be nice to have had more facility with technique and media at the onset, students are developing images as they can in their own time and ability. I appreciate the earnestness with which they are trying. This is a struggle -- these are not Art students and to some extent made on our oppressed by an idea of Art which demands that they be able to draw and represent images 'photographically.' Having said this, these students are not hampered by preconceived ideas about what an 'art' object should look like and what is shouldn't. This is a good thing I think, especially in that I want for them the open opportunity to make a meaningful mark that is harnessed to an idea not to mention a Kanaka Maoli process of making and thinking about images.

Day eight

Wednesday, July 14, 2004 .

Day starts with a prayer and drawing session on the campus at KCC. Students appear to be developing their facility for drawing , as well as sensitized looking.

Workshop begins after a short session of review on the readings. Students of definitely made some breakthroughs. The technique of monoprint and photocopy transfer seems a very appropriate means of making images for those without much background or training in media technique. Through this method, students need not think too much of the concern to much with the technical considerations of the media. They can , in turn focus more on the message of the content of what they are intending to convey. This I believe is a different issue when compared and contrast that to arts Education from a conventional approach. With the basic understanding of technical skills, students gain confidence in making images fairly quickly. This confidence is important to inhibit any tenancy on the part of students to not make image because of an inability with drawing skills.

Greg Cajete , and his wife come to visit class and discuss their ideas of indigenous education and art with the students. The discussion is very rich and students appreciate the exchange. Karen Kosasa also is in attendance , and she adds to the discussion and engagement. I had met with Greg Cajete in San Diego during AERA and we arranged for he in his wife to come to class. I'm really happy for the exchange and the level of engagement. This was a unique opportunity for students to share ideas with another indigenous artist educator.

Day nine
Thursday, July 15, 2004

Similar process on previous days.

Students much more at ease with the entire process of drawing, making images and discussing works and ideas.

Haumana2 has been impressive, in her ability to together images related to her father and Fa'aSamoa. Likewise, Haumana4, Haumana3, 'Elima and 'Ekahi have been able to construct impressive images and ideas relevant to their story. I'm convinced of this process and approach. I'm convinced it is a powerful way to engage teachers as well as students through a Kanaka Maoli educational process.

Student works are resolving to a final statement.

Day 10 .
Friday, July 16, 2004

Session ends with a party. Each student takes time to discuss their work, and process. Students show their works quite proudly and reflect upon the previous two weeks of work. In all cases reflections on positive.

Kauka DeSilva attends, the party, and shares his thoughts with class about the process and product of Kanaka Maoli are making. The exchange was a valuable as his import is always insightful and relevant.

I close the class by thanking the students for their efforts and willingness to try. I indicated them how honored I was by their effort. I get emotional...

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