

**The Role of a Cultural Mural Arts Program  
On the Wind River Indian Reservation**

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University of Oregon  
June 2009

A MASTER'S PROJECT  
Presented to the Arts and Administration Program and the Graduate School  
of the University of Oregon in partial fulfillment of the requirements  
for the degree of Master of Arts in Arts Administration

**A Cultural Mural Arts Program:  
Enhancing positive social development  
in Native American communities**

**Approved**

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Dr. Lori Hager  
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Date: \_\_\_\_\_

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## Education

June 2009 M.A., *Arts and Administration*, University of Oregon, Eugene, OR  
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April 2004 B.A., *Art*, Fort Lewis College, Durango, CO

## Awards

2008-2009 *School of Architecture and Allied Arts Travel Student Fund Award Recipient*, University of Oregon  
*THE LAGRANT FOUNDATION Graduate Scholarship Recipient*, Los Angeles, California, 4/23  
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Ethete, Wyoming 7/1  
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Ethete, Wyoming 5/22

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## Experience

**Performing Arts Coordinator**, *University of Oregon's Cultural Forum*, Eugene, OR  
December 12, 2007-**Present**

- Research, analyze viability, select quality national/international performing artists for student/community members at venues located on and off campus
- Negotiate artist contracts, coordinate events with artist's, artist's management representatives, and cultural forum staff
- Promote booked events, work with venue and University staff to prepare for ticketing, front of house, technical and operation requirements, hospitality and event production needs
- Develop marketing plans, promotional materials, press releases, and advertising campaigns
- Prepare, develop and manage financial projection/event budgets
- Write and submit funding proposals and grants
- Organize community outreach, educational opportunities, audience development outreach activities
- Survey, collect audience data and student interest
- Coordinate volunteers, event-related staff-training/supervision
- Provide event evaluations, recommend future event planning

**Marketing/Public Relations Practicum**, *Hult Center for the Performing Arts*,

Eugene, OR

September 24-December 3, 2008

- Database management, contact media, vendors, resident companies, and other
- Marketing materials, web work, distribution of marketing documents
- Hult Presents 2008-2009, assist in advancing publications, Emphasis on Ronald K. Brown EVIDENCE residency

**Art/Fitness Coordinator and T.R.A.I.L. Grantee Coordinator**, *Eastern Shoshone Boys & Girls Club*, Fort Washakie, WY

January 6-August 17, 2007

- Obtain, Organize and Instruct the T.R.A.I.L. Curriculum
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- Develop and Organize Youth/Teen Activities

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## Professional Development

- November 2008      Attended, Symposium on Cascadia-region Cultural Planning and Development. Center for Community Arts and Cultural Policy, University of Oregon, White Stage, Portland, OR
- February 2008      Invitation Only - Career Center Leadership Dinner, University of Oregon, Eugene, OR

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## Internship Experience

**Marketing/Public Relations/Programming Intern**, *Hult Center for the Performing Arts*, Eugene, OR

June 16-September 9, 2008

- Database management, contact media, vendors, and resident companies
- Marketing materials, web work, distribution of marketing documents
- Create on-sale notices, OVATION-quarterly publication, press releases, direct mail campaigns
- Assist with Parks concerts, schedule permits, logistics, interaction with representatives of City of Eugene
- Hult Presents 2008-2009, assist in advancing publications, Emphasis on Ronald K. Brown EVIDENCE residency: 1) photography exhibit, 2) guest lecture, 3) photo workshop at-risk middle school students, 4) dance master classes, 5) music/dance University of Oregon, 6) Public performances at Hult Center
- Grantsmanship, prepare grants for Nils & Jewel Hult Endowment in support of Hult Presents events 2009-2010 season

**Gallery Management Internship, Fort Lewis College, Durango, CO**

September 2003-December 2003

- Assist with Opening/Closing of Art Exhibits
- Handle and Manage the Care of Art Pieces and Objects
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**Office/Graphic Design Assistant Intern, Northern Arapaho Tribal Industries**

Ethete, WY

July 2002-September 2003

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- Create Brochures/Posters/Letterheads/Flyers/Billboards
- Assist in Website Development

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**Volunteer Experience**

- 2008 *Selection Committee for the Pacific Northwest Art Annual*  
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Eugene, OR
- 2006-2007 *Girls On the Run Program Coach*  
Wyoming Indian Elementary School, Ethete, WY
- 2006-2007 *Ski Club*, Fort Washakie Elementary School  
Fort Washakie, WY
- 2006-2007 *Tutor*, Fort Washakie Elementary School  
Fort Washakie, WY
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National Indian Education Association (NIEA), Denver, CO

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**Computer Skills**

PC, Macintosh-Adobe (Photoshop, Illustrator), Macromedia (Fireworks, Freehand) and Microsoft Office (Powerpoint, MS Word, Excel), Electronic Mail, Internet web browser

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**Certified**

- November 2006 T.R.A.I.L. Grantee Coordinator, Las Vegas, NV
- May 2006 National Hunter Safety Certificate, Lander, WY
- April 2006 Basic Archery Instructor Certificate (BAI)-National Archery in the Schools Program, Rock Springs, WY

## **Acknowledgements**

I would like to Thank the Creator for giving me the opportunity, the strength, and the patience to get through Graduate School. A VERY BIG Thanks to my family and friends for their love and support.

Thank you to my research advisor Lori Hager for her patience and guidance. Also, a special thanks to Patricia Dewey, John Fenn, Tom Ball, Maia Howes, Tina Renaldi, Doug Blandy, Janice Rutherford, Gaylene Carpenter, AAA Student Travel Fund, THE LAGRANT FOUNDATION, Eastern Shoshone Higher Education, American Indian College Fund, Northern Arapaho Tribe, Eastern Shoshone Tribe, Wind River Indian Reservation community members, Fremont County School District #14, Fremont County School District #21, Fremont County School District #38, AAD Resource Room, Room #249 and of course my beloved AADers.

## **Abstract**

The purpose of this project is to develop a cultural mural arts program on the Wind River Indian Reservation in Wyoming. The goal of the mural arts program is to connect three historically divided tribal communities, Arapahoe, Ethete and Fort Washakie. These communities are divided by geographical, social, environmental, political and cultural barriers. As a member of the Wind River Indian Reservation, I have personally experienced the effects of this division and will use this research project to foster positive youth development and social change for elementary students.

## **Keywords**

*Cultural Mural Arts Program, The Arts, Positive Youth Development, Positive Social Change, Community Building, After-School Programs, Summer Arts Programs, Arts Education, Native, Community Members, School District Members, Tribal Leaders*

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# **Chapter I**

## **Research Design**

## Introduction of the Study

The purpose of this study is to explore and understand the contexts of the Wind River Indian Reservation in order to propose a cultural mural arts program. The invisible boundaries that remain are geographic, social, tribal, and educational. These barriers may constrain each tribe from working together socially, environmentally, politically, and culturally. The primary research question for my master's research project is:

- Can a cultural arts program enhance positive social change in Native American communities?

The secondary questions include:

- What factors have influenced the creation of the community boundaries?
- What arts programs currently exist on the Wind River Indian Reservation?
- What type of role do sports play on the Wind River Indian Reservation?
- Will a proposed cultural mural arts program be accepted and supported by the local community, schools and tribal leaders?

From the literature review and data collected, a proposal will be created for a cultural mural arts program on the Wind River Indian Reservation. The proposed cultural mural arts program would focus on the elementary levels of 3<sup>rd</sup>-5<sup>th</sup> grade. The intention of the program would be to address the need for cultural acceptance between tribal communities and to create more positive outlets and opportunities for the youth.

Providing youth with an artistic outlet assists social, cultural, and educational growth.

The National Institute on Out-of-School Time (2000) finds:

Youth who participate in effective programs have opportunities to develop positive self-concepts and peer relations as they engage in interesting and meaningful, and useful activities. Youth who lack these opportunities during their out-of-school time often feel lonely, develop antisocial behaviors, and become involved in substance abuse and crime.

(p. 17).

Reservation youth need more opportunities that allow them to grow into positive and considerate citizens, and this research considers the affect of political and attitude constraints.

Art has a large significance in Native American culture and it is my observation a cultural mural arts program would flourish on the Wind River Indian Reservation. In order to sustain a healthy reservation program, Culture, History, Community/Student/Elder/Parent Involvement, and Tribal Business Council support must be addressed and implemented. Data findings also determined that the relationships between the Eastern Shoshone and Northern Arapaho Tribes are strained. Although the relationship between the two tribes is under stress, both Tribal Councils work together for the betterment of the people. Inter marriages are more common today than ever before between the Eastern Shoshone and Northern Arapaho Tribal members. Athletics are positive outlet for much of the community.

## **Statement of the Problem**

Within the borders of the Wind River Indian Reservation (see List of Figures: Figure 1) there remain two Native American tribes, the Northern Arapaho and the Eastern Shoshone. Throughout the reservation dwell three main communities that will be the focus of my research, the communities of Fort Washakie, Ethete, and Arapahoe. In the community of Fort Washakie reside the majority of the Eastern Shoshone tribal members. In Ethete live the “upper” Northern Arapaho tribal members. The community of Arapahoe consists of “lower” Northern Arapaho tribal members. Although Ethete and Arapahoe embody the same tribal affiliation, they are very much separated and seem to resemble two autonomous entities. The overarching economic status of the communities resembles a pyramid with Fort Washakie on the top and Arapahoe on the bottom. Fort Washakie is more prone to receive tribal services and benefits; Ethete with less access and Arapahoe even less.

Many Arapaho and Shoshone tribal members are aware of invisible boundaries that are geographic, social, tribal, and educational and they do not exchange dialogue on how the invisible boundaries came to be or how to break the barriers down. Communities are very isolated from one another, affecting the chances of positive change socially, environmentally, politically, and culturally.

Research about the Wind River Indian Reservation is very limited. This study will address the cultural, social, and educational issues of division on the Wind River Indian Reservation, how the arts can be used as a tool to build communities and heal divisions. One way of community building is through “community-based art education” programs (Ulbricht, 2005) The most efficient way to reach youth is to provide after-school and

summer arts programs that are geared towards community building; bringing the youth out of “their comfort zone” (Russell-Bowie, 2005), for the purposes of positive social change.

### **Significance of the Study**

This research will provide data on specific Native American tribes, their participation in the arts, the issues they face, and participant suggestions of what elements should be created for a Wind River Indian Reservation art program. Interviews and questionnaires will be conducted in order to propose a cultural mural arts program on the Wind River Indian Reservation. The hypothesis of this research is that such a program would bridge communities by encouraging cultural diversity and dialogue amongst the participants. Through these interactions it is hoped that participants will establish positive youth development, which in turn will lead to positive social change.

The cultural mural arts program would provide an opportunity for the Wind River Indian Reservation to embark on a path to social change. The cultural mural arts program would not only offer solutions for the present but would be sustainable throughout the future. Also, the cultural mural arts program would have the potential to affect many generations of Northern Arapaho and Eastern Shoshone tribes.

### **Conceptual Framework**

The three main elements of the conceptual framework (See Appendix A: Conceptual Framework Schematic) are the historical contexts, the elements of a cultural mural arts program, and the program outcomes. The historical context is extremely vital in understanding the contexts of the cultures of the Wind River Indian Reservation. As Kammen (2001) observed historical context, “can teach us where

political systems and cultural values come from and how they evolve” (Kammen, as cited by Cornell Chronicle, p. 1). Clifton (2006) explains, that historical contexts are “essential to any understanding of present-day issues” (p. 291). In this study historical contexts include the sections of the Wind River Indian Reservation, the Northern Arapaho Tribe, Eastern Shoshone Tribe and the relationship between the Northern Arapaho and Eastern Shoshone Tribes.

Further consideration will also be given to the value of arts, arts education, after-school programming, summer programming, Wind River Indian Reservation education, significance of sports and art in Native American communities, the cultures of the Wind River Indian Reservation, and an overall understanding of the Wind River Indian Reservation.

The key to understanding other cultures is to first understand one’s own cultural background. After understanding their own heritage, individuals are more likely to accept other diverse cultures (Ballengee-Morris 2001; Stuhr 2001, p. 6). Cultural change is brought about when the whole community is involved; “communities of people who are connected, caring and committed” (The National Clearinghouse on Families & Youth, 1996, p.11).

The proposed cultural mural arts program will have three goals. The first goal is to provide a safe place where children are encouraged to explore the arts. The second goal is to provide positive youth development to elementary children by teaching them the importance of cultural diversity. The third goal is to direct the positive youth development into positive social change.

The importance of community building is required for the formulation of “community-based art education” programs (Ulbricht, 2005, p.7). According to the

National Clearinghouse on Families & Youth (1996), youth are resources that strengthen the community and build “strong communities for the future” (p. 2). The youth are less likely to care about the community if they grow up feeling like they are not a part of the community. The youth like to be seen as “valued contributors” of the community (p. 4). Having the status of a “valued contributor” gives the youth a sense of accountability, security and competence (p. 3).

## **Definitions**

*Cultural Mural Arts Program:* Mural arts program that encourages cultural understanding and diversity in order to foster positive youth development and social change.

*The Arts:* An artistic discipline, including but not limited to: visual arts, architecture, literature, conceptual art, dance, music, design, theatre, photography, poetry, sculpture, fashion, language, opera, film, crafts, culinary, decorative, and video.

*Positive Youth Development:* The ability to enhance the youth into respectful, caring citizens by building upon their talents and interests.

*Positive Social Change:* Positive change in behavior, interactions, and relationships.

*Community Building:* The enhancement of community interactions.

*After-School Programs:* A program in which students’ are encouraged to attend to learn more about a specific topic. It provides a safe place for students’ and usually set outside of the traditional classroom setting.

*Summer Arts Programs:* A program in which students’ are encouraged to attend to learn more about a specific topic. It provides a safe place for students’ and is held during the summer months, when school is out.

*Arts Education:* The learning of artistic disciplines such as visual arts, architecture, literature, conceptual art, dance, music, design, theatre, photography, poetry, sculpture, fashion, language, opera, film, crafts, culinary, decorative, video, art history, and art theory.

*Native:* A contemporary expression used to replace or shorten the term “Native Americans”.

*Community Members:* A group of people defined by environmental, ethnic, background, geography, tradition who live in close proximity of each other.

*School District Members:* Elementary School employees from Wyoming Fremont Country School Districts #14, #21, #38.

*Tribal Leaders:* Elected Tribal Council officials from the Eastern Shoshone and Northern Arapaho tribes.

## **Methodology**

The methodological paradigm I will be assuming is the position of critical inquiry. The main research method will be a series of extensive literature reviews. The primary research question of this study is to determine if a cultural mural arts program can enhance the positive social change in Native American communities. The site that I have selected is the Wind River Indian Reservation in Wyoming. The participating sites include: Fort Washakie Elementary School (Fremont County School District #21), Wyoming Indian Elementary School (Fremont County School District #14), and Arapahoe Elementary School (Fremont County School District #38). The methods of data collection that will be used are the literature review, surveys, questionnaires,

observations, and interviews. Participants were selected using purposive sampling and snowball sampling.

### **Site & Participant Selection**

For the purpose of the study, I recruited individuals for interviews and questionnaires who are knowledgeable tribal leaders and school district members. They were recruited either by purposive sampling and/or snowball sampling. These included mostly Native Americans that currently reside on the Wind River Indian Reservation. Recruitment letters were sent out to all (see Appendix G: Questionnaire Recruitment Letter) interviewees (see Appendix H: Interview Recruitment Letter) via email (see Appendix: I: Email/Telephone Script). Any information obtained and in connection with this study that can be identified remains confidential (see Appendix J: Interview Consent Form) and will be disclosed only with the interviewee's permission. Identities of individuals who participate in the questionnaire are kept confidential. Pseudonyms replace actual names on all written documents (see Appendix K: List of Pseudonyms).

I interviewed three individuals from each school district (3-Fort Washakie School, 3-Wyoming Indian Elementary, 3-Arapahoe School) and two individuals from each tribal council (2-Northern Arapaho Tribe and 2-Eastern Shoshone Tribe), with an overall total of 13 interviews. These participants were also encouraged to participate in a short anonymous questionnaire.

### **Data Collection and Analysis Procedures**

Data collection began by conducting an extensive literature review in the areas of arts education, the benefits of the arts, historical contexts of the Wind River Indian Reservation, after-school programming, summer programming, and the significance of

sports in Native American communities. Interviews and questionnaires were used to gain further insight and knowledge of the elements previously discussed.

Other data collection included: Tribal Leader Survey, School District Member Survey, Tribal Leader Interview, and School District Member Interview (see Appendix B: Data Collection Schematic). Data was collected during the months of January – March 2009.

Participant observations were used to examine elementary students in their natural classroom environment. Elementary art classes were observed, but researcher interaction with the students was only as an external participant.

The following data collection instruments have been created for this study: Interview Protocol (see Appendix D.I: Interview Protocol), Data Collection Sheet for Participant Observation (see Appendix E: Data Collection Protocol for Participant Observation), and Data Collection Sheet for Document Analysis (see Appendix F: Data Collection for Document Analysis).

The consent form to participate in the interview, as indicated by the participant's signature, demonstrates their willingness to have their opinions used in the final research document, and their name and affiliated organization made known. Participants were advised to obtain permission to participate in this interview to avoid potential social or economic risks related to speaking as a representative of their institution. This consent form was voluntary and contact information of the primary researcher and research advisor was included.

Data collection was accumulated and administered during the field research visit during the months of January-June 2009. The methods of data collected were field notes, audiotape, data collection instruments, and photographs. Procedures of

maintaining confidentiality were used in coding and pseudonyms replaced the names in the classroom observation and questionnaires. All field notes, audiotape, and related confidential items were stored in a secure place. All confidential items were kept and destroyed after the completion of the master's research project.

Observational protocol was followed in the recording of data (see Appendix E: Data Collection Protocol for Participant Observation). Interview protocol was maintained by using the Interview Protocol sheet (see Appendix D.1: Interview Protocol). A record of handwritten notes were taken to avoid any technological difficulties or mishaps.

Major clusters were formed from the data collected in order to aid in the process of coding themes. This process served as a tool to organization, unanticipated codes, new categories, and interpretation of the research. Interviews were anticipated to be single sessions, running approximately 45 minutes. Completion of the questionnaires was anticipated to run approximately 20 minutes. Questionnaires were used to lead directly into the interview session for a more in depth discussion.

## **Delimitations**

This study was delimited to the Wind River Indian Reservation in Wyoming. Specifically in the Northern Arapaho and Eastern Shoshone Tribes and the communities of Arapahoe, Ethete, and Fort Washakie. Questionnaires (see Appendix C.1: Survey, Appendix C.2: School District Member Survey) and Interviews (see Appendix D.2: Tribal Leader Interview, Appendix D.3: School District Member Interview) were delimited to school district members and tribal leaders. This research will use the

strategy of grounded theory and purposive sampling; snowball sampling will also be used.

## **Limitations**

The findings of this study cannot be generalized to all Native American communities.

## **Validity**

The strategy for validating the findings is to use crosschecking, triangulation, member checking, thick description, negative information, peer debriefing, external auditor, and generalization. The strategy of triangulation allows “different data sources of information by examining evidence from the sources and using it to build a coherent justification for themes” (Creswell, 2009, p. 191). Member checking is a way to “determine the accuracy of the qualitative findings through taking the final report or specific descriptions of themes back to the participants and determining whether these participants feel that they are accurate” (p. 191). The use of external auditors is an individual “not familiar with the researcher or the project and can provide an objective assessment of the project throughout the process of research or at the conclusion of the study” (p. 192). With the incorporation of these strategic validity tools strengthens the authenticity of the research.

## **Anticipated Ethical Issues**

To avoid ethical issues, participant confidentiality was maintained in the questionnaire findings. Participants had the option to waive their interview confidentiality by signing the Interview Consent Form. Also, they were given the option to withdraw their involvement of both the questionnaire and the interview at any time.

If any questions or concerns should arise, provisional contact information has been provided.

### **Details Regarding this Project**

The purpose of this study is to explore and understand the social and cultural contexts of the Wind River Indian Reservation. An in-depth investigation was administered to identify the barriers that constrain each tribe. After the completion of the research and its validity, a proposal will be demonstrated for a cultural mural arts program on the Wind River Indian Reservation. This proposed cultural mural arts program focuses on the elementary levels of 3<sup>rd</sup>-5<sup>th</sup> grade. The intention of the program would be to address the need for cultural acceptance between tribal communities on the Wind River Indian Reservation. This cultural mural arts program would address the issues of positive youth development and social change.

### **Researcher Role**

As a member of the Northern Arapaho and Eastern Shoshone Tribes, I feel that it is my duty and responsibility to create a positive change among my people. Growing up on the Wind River Indian Reservation in Wyoming was very challenging and as a child, I was a very curious child and would often question my surroundings. My questions pertained to life on the reservation, but my questions were never fully answered. As I grew older, I stopped questioning the situations around me and began to accept the events as normal behavior.

It wasn't until I moved away from the reservation in 1998 to pursue a higher education; I began to question the relationships between the tribes and community members. I realized community members from one tribe would label community

members from the other tribe with semantic terms and at times the labeling would be disrespectful and other times they were used as harmless banter. I believe the only reason this situation became so important to me was because I am a member of both tribes. My mother is from the Bear Clan of the Northern Arapaho Tribe and my father is from the Eastern Shoshone Tribe. It is with this double exposure, I begin to question and possibly discover an artistic method to avoid negative semantic terms and to create community cohesion.

### **Organization of the Study**

This research addresses how community-based arts programs can address contemporary Native American issues. In this chapter, I presented the Research Design to clarify the process on comprising a valid research study. The research design section also includes the primary and secondary research questions. The primary research question is as follows:

- Can a cultural arts program enhance positive social change in Native American communities?

The secondary questions include:

- What factors have influenced the creation of the community boundaries?
- What arts programs currently exist on the Wind River Indian Reservation?
- What type of role do sports play on the Wind River Indian Reservation?

- Will a proposed cultural mural arts program be accepted and supported by the local community, schools and tribal leaders?

Chapter Two includes a review of the literature including a history of the Wind River Indian Reservation, values of arts participation, with a focus on mural arts programs. In Chapter Three, I present the findings from the data collection concerning attitudes toward youth, the arts, and the communities. In Chapter Four, I present the Wind River Mural Arts Program Proposal informed by research and data collected from the participants. The Wind River Mural Arts Program Proposal is a model for program implementation on Wind River Indian Reservation. In Chapter 5, I conclude and summarize key findings of the research.

## **Chapter 2**

### **Review of Literature**

The organization of this literature review is divided into three sections. The first section will provide a historical overview of the Wind River Indian Reservation. The second section will discuss benefits of the arts in education by presenting out of school education and mural arts programs. Mural arts programs are used as a basis for proposing a cultural mural arts program for the Wind River Indian Reservation for the purpose of promoting positive social development. The final section will address the importance and influence of sports in Native American communities. Sports play a major role in the life of the Wind River Indian Reservation, and like art, provide opportunities to build social skills and positive relationships. These three sections are extremely important in understanding life on the Wind River Indian Reservation.

### **History of the Wind River Indian Reservation, Wyoming**

The Wind River Indian Reservation, located in central Wyoming, is the home to the Eastern Shoshone and Northern Arapaho Tribes. The only reservation in the state of Wyoming, the Wind River Indian Reservation (2.3 million acres) includes two mountain chains, the Wind River and Owl Creek Mountains. The geographical layout consists of rolling hills, prairies, large mountains, lakes, rivers, wildlife, open space and fresh air. Elevation ranges between 5,000-11,000 feet above sea level. Climate temperatures are extremely dry and hot in the summer, spring and autumn weather remain mild, and winter months are exceptionally cold and freezing.

Originally, the Wind River Indian Reservation was “created as the Shoshone Indian Reservation. Although the Arapahos were placed on the reservation in the 1870s, it wasn’t until the 1930s that the Arapahos’ legal partnership with the Shoshones was ratified by Congress” (Farlow, 1998, p.100). The Shoshone tribe “sued the United States

for giving a portion of their lands to the Arapaho without permission or compensation. After twelve years of litigation, the tribe won a 4.5 million dollar settlement” (Flynn, 2008, p. 36). In 1939, after the settlement had been resolved, the Shoshone Indian Reservation became known as the Wind River Indian Reservation. (p. 36).

The placement of the Arapaho’s onto the Wind River Indian Reservation was an ill-fated move on the part of the Federal Government. The Arapaho’s had been promised a reservation of their own but, only after they surrendered to the United States. During their time of submission to the United States, the Arapaho’s “had no place to call their home for ten years” (Farlow, 2008, p. 157). Both tribes were not happy about the placement and resentment began to develop.

During this time both tribes were splitting Federal Government rations<sup>1</sup> and annuities<sup>2</sup>. There were instances when riots almost broke out and a “sub-agency was established 32 miles down the Little Wind River where the Arapahos were to receive their supplies” (Farlow, 2008, p. 163). Although, Arapaho’s were receiving their rations at the same sub-agency, they were living in “two bands, one under Black Coal, the other under Sharp Nose” (Trenholm, 1970, p. 262). This maybe the origin of how the communities of Ethete and Arapahoe were created. Today, the inhabitants of these communities remain members of the Arapaho tribe. Members of the Shoshone tribe mainly live in the community of Fort Washakie. Although, other small communities such as Millcreek, Boulder Flats, Crowheart, Johnstown, and many other communal populations exist throughout the reservation. According to the U.S. Census 2000,

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<sup>1</sup> Rations: A restricted amount of provisions, such as food

<sup>2</sup> Annuity: A restricted amount of income payable for only a fixed time

23,237 individuals inhabit the Wind River Indian Reservation, and of that 4,285 are Arapaho and 2,396 are Shoshone.

The transformation from traditional forms of leadership into Western forms of government was forced almost overnight after the submission to the United States. Flynn (2008) finds, “Government officials wanted to see the tribes govern together as one body on the reservation” (p. 40). Government officials did not understand that collaboration among the tribal enemies could not be forced instantaneously. Interestingly Flynn (2008) further explains, “Federal authorities of that period tried repeatedly to break up tribal authority systems by appointing young men from the tribes to positions of authority, rather than the more traditional and honored elders” (p. 40). This new form of government forced onto Native American societies added more tension to the situation.

In the early 1900s, “the business council replaced the chief/council system at Wind River, and led to the formation of BIA-instituted tribal councils” (Flynn, 2008, p. 38). Today, both tribes have their own tribal council. Each tribal council consists of six enrolled individuals who are elected for two-year terms to govern tribal affairs. In order to deal with reservation wide affairs, the Joint Business Council was created. The Joint Business Council is comprised of the six elected officials from both the Arapaho and Shoshone Tribal Councils.

Each tribal council regulates laws like any other form of government but they also have the duty to recognize traditional religious events. Flynn (2008) finds that “In spite of seeming acquiescence to non-Indian ways and government wishes, the two tribes continued to exercise their own ways of government and to express their own

values related to political life, especially in the connection of their spiritual lives to their daily decisions” (p. 49).

Currently, tribal programs exist to provide enrolled members with services ranging from education, employment, health care, child care, food distribution, finance, social services, oil & gas, utilities, housing, credit, enrollment, economic development, gaming, culture, language, entertainment, livestock, prevention & rehabilitation, tribal court, law enforcement, economic development, 4-H, and Boys & Girls Clubs of America.

Education is offered to all tribal members. The Headstart<sup>3</sup> and Arapaho Immersion<sup>4</sup> programs are accessible for children from the age of birth to five years old. The reservation has four main educational institutions, Fremont County School District #14 (Wyoming Indian Schools), Fremont County School District #21 (Fort Washakie Schools), Fremont County School District #38 (Arapahoe Schools), and a Bureau of Indian Affairs (BIA) school, St. Stephen's. According to Wyoming Education Statistics, an estimated 556 students are enrolled at Wyoming Indian Schools, 445 students at Fort Washakie Schools, and 327 students at Arapahoe Schools (Wyoming Department of Education, 2009). The majority of the students who are enrolled in Wyoming Indian, Fort Washakie, and Arapahoe Schools are from Native American descent. These main educational institutions provide services to both tribes from the elementary level into the high school level. In my opinion, the difference between these institutions is that Fort Washakie and Wyoming Indian schools seem to be more financially stable than Arapahoe School. The Wind River Tribal College provides college level education, such

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<sup>3</sup> Headstart: Pre-School educational learning center

<sup>4</sup> Arapaho Immersion: Pre-School Arapaho language learning center

as Native American History, Literature, Math, Art, Computer, English, Reading, Social Work and Arapaho Language, and Shoshone Language (Wind River Tribal College, 2009).

Intermarriage between tribes is more common now than ever before. Farlow (1998) examined this situation during the late 1800s and early 1900s; there was not “a single case of intermarriage between the two tribes and they still speak disparagingly of each other” (p. 161). By 1968, “there were only 63 enrolled Arapahos who were married to Shoshones” (Farlow, [Footnotes by Kahin 1998], p. 162). Interestingly, *Wind River Country* (2008), a Wyoming tourism website explains:

Although they were once traditional enemies, many of the Shoshone and Arapaho tribal members have intermarried. While relations have improved in some areas there is still friction in others. Each tribe is a sovereign nation and as such tries to maintain a distinct cultural identity. They are rivals on the ball courts and councils on the Reservation while having to display a common front to the outside world. It is a difficult balancing act. (2008, p.1)

Traditional rivalries have carried over into the modern day. Each community develops a certain ownership to the educational school systems that are in close proximity to them. For example, residents of Arapaho have proprietorship of St. Stephen’s athletic teams, Ethete residents claim athletic teams of Wyoming Indian and Fort Washakie residents claim athletics teams from Lander or Wind River. This ownership translates into athletic contentions between the communities, reinforcing a sense of enmity from the tribe’s historical background, and deepening in the schools competition against each other.

The next section will discuss the benefits of out of school and the importance of arts in education. This section will also demonstrate that art can enhance positive social change among participants.

### **The Benefits of Out of School & Arts in Education**

The requirement for academic testing has increased for educational school systems in the United States since the No Child Left Behind Act of 2001 (U.S. Department of Education, 2009). The escalation of school-wide testing has diminished valuable time for art in the schools. As Halpern (2004) explains:

Even holding aside their lack of validity in capturing most of the possible effects of afterschool experiences, achievement tests are inherently limited measures of children's learning and growth, whether in school or out. They ignore important domains of learning (e.g. literature, the natural sciences, the social sciences, the arts). They ignore many important cognitive skills (e.g. synthesizing information, applying knowledge, using what one knows creatively) and social goals of schooling (e.g. perseverance, self-discipline, communication, social responsibility). Standardized tests do not measure what is going on in the child's life; if they got the efficient amount of sleep, if they are distracted, or if they are feeling ill (Halpern, 2004, p. 11).

It is imperative for schools and organizations to provide after school opportunities for students. Afterschool Alliance (2004) finds that, "14 million school age children (25 percent) are on their own after school. Among them are more than 40,000 kindergarteners" (p.1). Without the supervision of an adult, children are more prone to

crime. Between the hours of 3-6 P.M. teens are more likely to commit crimes, become victims of crimes, be in, or cause, a car crash, smoke, drink or use drugs (Fight Crime: Invest in Kids, 2003, p.1).

After school programs provide a safe haven for school-aged children (Afterschool Alliance, 2007, p. 2). According to the National Institute of Out-of-School Time (2007), participation in after school activities increases academic achievement, school attendance, student behavior, homework time, and extracurricular activities (p. 2). As Afterschool Alliance (2008) observed:

The Promising Afterschool Programs Study, a study of about 3,000 low-income, ethnically-diverse elementary and middle school students, found that students reported improved social and behavioral outcomes: elementary students reported reductions in aggressive behavior towards other students and skipping school, and middle school students reported reduced use of drugs and alcohol, compared to their routinely unsupervised peers. (Policy Studies Associates, Inc., as cited in Afterschool Alliance, 2008, p.2)

Participation in after school programs helps youth to build social skills, confidence, self-esteem, reduce crime, and improve behavior. They provide opportunities to develop relationship between and among communities. Afterschool programs complement primary institutions of family and school, and provide opportunities that these institutions do not provide, especially for low to moderate income students (Halpern, 2004, p.16). Afterschool Alliance (2004) finds:

Afterschool programs help young people succeed by providing academic support and the chance to form meaningful relationships with adults from

their community, and by encouraging them to get involved in their neighborhood through service projects. This support, these relationships and the benefits to the community create a mutually beneficial relationship of immeasurable value. (Afterschool Alliance, 2004, p.1)

One way for youth to build meaningful relationships is through mural arts programs. They allow students to engage with peers and adults, such as community members and program staff. The *Coming Up Tall report* (1994) finds “Community arts and humanities programs provide crucial ‘building blocks’ for children's healthy development” (p. 2). It is these building blocks that allow positive growth and social development.

In today's world, companies and organizations are seeking out creative individuals to employ. The arts and humanities provide individuals with the opportunity to explore and create those characteristics. Furthermore Fiske (1999) explains :

While learning in other disciplines may often focus on development of a single skill or talent, the arts regularly engage multiple skills and abilities. Engagement in the arts — whether the visual arts, dance, music, theatre or other disciplines—nurtures the development of cognitive, social, and personal competencies. (p. IX)

Mural arts programs can provide social development opportunities for participants. Two exceptional mural art programs such as the Philadelphia Mural Arts Program (MAP) and the Social and Public Art Resource Center (SPARC) offer models, which can be applied to the program proposal for the Wind River Indian Reservation. MAP and SPARC are examples which demonstrate the benefits of community building and positive social change, through community-based mural arts.

### *Philadelphia Mural Arts Program (MAP)*

Youth participation in mural arts programs aids in the transformation of their lives. (Prevention Institute, 2004, p. 56). Through this process, youth discover their artistic talents and a new outlet for positive mental, physical, and social activity (Prevention Institute, 2004, p. 56). The Philadelphia Mural Arts Program (MAP) is a program promoting creative positive social development through arts participation.

In 1984, the Philadelphia Anti-Graffiti Network (PAGN) recruited Stanford graduate and muralist Jane Golden to help address the city's graffiti problem. Jane Golden's duty was to connect and include the abilities of graffiti artists' to help restore the beauty of Philadelphia. Thus, MAP was founded. Today, Philadelphia is the home to more murals than any other city in the world, displaying over 2,500 (Prevention Institute, 2004, p. 4). American for the Arts observed, "successful programs recognize and involve the community in which the youth live" (2003, p. 1). MAP's mission statement articulates its goal for creating better communities by:

*Developing* sustainable partnerships with community organizations in order to create murals that reflect the community's culture, history and vision

*Catalyzing* community development, neighborhood activism, and civic pride

*Fostering* youth development through experiential art education and mentorship with professional artists

*Supporting* artists and artisans in sharing their talents and experiences with the youth and communities in Philadelphia

*Using the power of art and the mural design process as tools for community engagement, blight remediation, beautification, demonstration of civic pride, and prevention and rehabilitation of crime.*

(City of Philadelphia Mural Arts Program, 2009, p.1)

During the first few years of the operation, MAP served mainly African American communities, and gradually reached out to Latino, Asian, White and then eventually Native American communities. According to the Prevention Institute (2004), “MAP operates primarily in low-income neighborhoods across Philadelphia, reaching residents of all races and ethnicities. As the popularity of murals increases and word spreads, murals are now being created in wealthier neighborhoods, as well” (p.53).

MAP is a strong advocate for arts education for both in school and after-school programs. Free art education programs serve more than 2,000 underprivileged youth on a yearly basis (City of Philadelphia Mural Arts Program, 2009, p.1). Education programs offered for the youth include Big Picture (a yearlong mural program for ages 10-18), Mural Corps (a mural program for ages 14-21), ARTWORKS! (a delinquency prevention art program), and ARTscape (a yearlong community service program for young offenders of minor crimes). MAP offers free arts education programs that serve over 3,000 students’, these programs are administered and implemented in 38 different locations throughout the Philadelphia school district.

Through interaction with positive mentors, students’ learn youth development such as conflict resolution, life, job, teamwork, leadership and communication skills. Also for a selected few, students’ receive summer stipends to work with professional artists. According to the Best Practices Institute (2002) in Philadelphia Mural Arts Program enhances life skills by “increased number of positive peer relationships; decreased

number of classroom conflicts and confrontations; improved written and verbal communication skills; increased understanding and acceptance of cultural differences; and increased interest and success in filling leadership roles” (p. 8).

In addition, Americans for the Arts found that “successful programs provided youth with opportunities to succeed” (2003). The Philadelphia Mural Arts Program states, “murals are excellent catalyst for youth development. Murals change and affirm on a variety of levels, and provide an unique opportunity for young people to actively participate in a process that enhances their community” (2007). This process not only revitalizes the community but also builds trusting relationships among the participants. The Carnegie Council of Adolescent Development found that children:

Must have sustained, caring relationships with adults; receive guidance in facing serious challenges; become a valued member of a constructive peer group; feel a sense of worth as a person; become socially competent; know how to use the support systems available to them; achieve a reliable basis for making informed choices; find constructive expression of the curiosity and exploration that strongly characterizes their age; believe in a promising future with real opportunities; and find ways of being useful to others. (Carnegie Council of Adolescent Development, as cited by President’s Committee on the Arts and Humanities, 2002)

One of the most important areas in the implementation of an arts organization is to involve the stakeholders. In the case of MAP, collaborating with local schools, art organizations, and communities help enhance the chances of a successful program. Jane Golden explains that:

Murals work on a symbolic level, providing opportunities for communities to express concerns, values, and aspirations: their yearning to be free of violence and fear; their hope to create a better world for themselves and their children; their desire to remember those who were overcome or who overcame...They are our dreams manifest. (Prevention Institute, 2004, p. 53)

Shirley Brice-Heath(1999) finds that communities that “were fortunate enough to include adults who saw strong connections between what young people can find to do in their nonschool hours and what communities need to grow stronger economically, socially, and educationally” (p. 24).

MAP provides holistic programming, in that it “works to engage the community in creating murals, not just at specific sites, but through mentorship and education aimed at nurturing new artists” (Prevention Institute, 2004, p. 55). Community members who are involved in the creation of murals develop a sense of ownership. A higher level of respect is given to the murals because of this sense of ownership.

With the community’s support, murals not only alter the lives of the youth, but neighborhoods “ often become the heart of community revitalization, revealing to residents the potential their neighborhoods have to be safe and beautiful” (Prevention Institute, 2004, p. 56).

The Philadelphia Mural Arts Program (MAP) not only exemplifies best practices of an arts organization, but also surpasses them. Research in one community found that MAP has “improved sense of well-being and increased social connectedness” (JC Semenza, as cited by Prevention Institute, 2004, p. 56). The outcomes of this program

demonstrate the effectiveness of the implementation process that builds healthy relationships among participants and among the community.

*SPARC (The Social and Public Art Resource Center)*

SPARC (The Social and Public Art Resource Center) of Los Angeles, California, is another program establishing community relationships. SPARC also demonstrates best practices of a mural arts program by building relationships, trust, and creating dialog among participants. In this section, I discuss SPARC educational programs, the mural making process, the elements needed in creating a mural, and the benefits of the program.

In 1974, muralist Judith Baca was approached by the Army Corps of Engineers to create a mural in the floodways of Los Angeles, California. The mural referred to as the Great Wall of Los Angeles, is now more than 2,754 feet in length, has used more than 600 gallons of paint and attributed to more than 65,000 kid-hours (SPARC, 2009, p. 4). As a result of the Great Wall, SPARC was founded in 1976 by muralist Judith Baca, filmmaker Donna Deitch, and painter Christina Schlesinger (SPARC, 2009, p.1).

SPARC's goal is to produce, preserve and conduct community educational programs about public art, and use public art as a tool for addressing contemporary issues, creating cultural understanding, and encouraging civic dialog (SPARC, 2009, p.1). SPARC is committed to producing and promoting work of diverse populations such as women, the working poor, youth, the elderly and newly arrived immigrant communities. The overall goal is to use public art as a vehicle for the betterment of the community (SPARC, 2009, p.1).

Under the direction of Judith Baca, SPARC not only provides services in mural arts but, also in wide variety of arts. The program *Planet Siqueiros Pena* provides monthly venue space for spoken word artists and musicians to share their artistic skills. In addition, educational programs offered by SPARC are the Intern Program, Shoulder to Shoulder (art curriculum focused on teen issues), University Elementary School, Foster Kids Workshop (self expression art classes), UCLA at SPARC Classes (digital mural lab), Montgomery Boycott (youth workshops geared toward virtual mural rendition), OTIS: OTEAM@SPARC (high school digital imaging technology class), and 826LA@SPARC (a drop in tutoring writing lab) (SPARC, 2009, p.1).

One of SPARC's influential murals is the Great Wall of Los Angeles. With numerous volunteers and more than 400 participating youth, thousand of visitors enjoy this cultural landmark (p.1). Planning of such a large project took a year to research, organize and implement (SPARC, 2009, p. 4), the planning process but completion of the mural was completed nearly a decade later. Various funding sources supported the effort including: government agencies, community organizations, businesses, corporations, foundations, and individuals (p.1). SPARC (2009) explains: Youth of varied ethnic backgrounds between the ages of 14 and 21 must be recruited and interviewed. Those selected are employed as assistants and participate in both planning and execution of the mural. These Mural Makers, mostly from low income families are paid through the Summer Youth Employment Program. (p. 4)

Elaborating more on a few of SPARC's programs, the Shoulder to Shoulder summer program brings together "socio-economically and ethnically diverse 14 year olds from all over Los Angeles with the goal of increasing cross-cultural awareness" (SPARC, 2009, p.1). Summer programming includes, theatre, writing, digital, and

performing arts. Approximately 125 students participated in the program led by SPARC and the Los Angeles Human Relations Commission. The program had formed new friendships and stereotypes disappeared (SPARC, 2009, p.1). SPARC (2009) found:

The program was so successful that after it concluded the city commissioned SPARC to memorialize the dialogues between the youth in a city-wide banner campaign which included the youth's artwork and writings. Each banner depicted a partnership between two youths of ethnically and economically difference and included their artwork, and what they said or learned from each other (p.1).

SPARC's University Elementary School program is a collaboration with undergraduates from UCLA. In combination with UCLA students, forty 6-7 year olds create a mural project called "The Woven Web" (p.1). SPARC explains, "'The Woven Web', a 10x20ft work, exemplifies a process of mural creation, in which children were heavily involved in the mural making process from conceptualization to mural production" (p.1). SPARC further justifies, "The mural is a testimony to the effectiveness of collaborative pedagogy as well as to the power of murals as vibrant venues for inquiry and creative expression" (p.1). The Woven Web is a 10-week course that includes:

- 1) Group Exercise: Identify personal history and traditions
- 2) Field Trip Exercise: Draw impressions of the mural
- 3) Team Building Exercise: Present
- 4) New Friendships
- 5) Identify and Map Design
- 6) Ceramic Tile Transfer: Outline of students body with student decoration

7) Student Collaboration

(SPARC, 2009, p. 1-9).

SPARC (2009) further explains that employees “receive art instruction, attend lectures from historians specializing in ethnic history, do improvisational theater and team-building exercises and acquire the important skill of learning to work together in a context where the diversity of their cultures is the focus” (p.4).

SPARC is a community based art program that provides opportunities for its participants by providing educational programming to promote positive social change. SPARC’s educational programs not only provide knowledge of the mural art process, but focuses on diversity, dialog, team building, relationships, and collaboration. All these elements and the opportunities that SPARC provides are essential in establishing a sustainable and successful program.

Although both of the mural arts programs investigated have been implemented in large cities, I feel that the Wind River Indian Reservation has challenges similar to large cities. The tools provided by MAP and SPARC can be altered to fit a substantially smaller community, like the Wind River Indian Reservation. Art can provide positive opportunities such as teamwork, academic achievement, school attendance, social skills, positive relationships, confidence, improved behavior, and many others.

### **Native American Sports Heritage**

Sports, like art is very important in the lives of the youth. They both provide tremendous amounts of opportunities for its participants. Sports have great influence on the Wind River Indian Reservation and it is hard to implement a program on the reservation without addressing an athletic component. This next section will discuss the

importance of sports in the lives of Native Americans. According to Bloom, Loughead, and Newin (2008):

Unfortunately, youth sport participation begins declining after the age of 12. This finding is especially worrisome because the age is also a crucial time for the development of children's social skills and self-esteem. A number of reasons have been proposed to account for this dropout behavior. These include personal aspects such as lack of desire. (Hedstrom & Gould, 2004; Wankel & Mummery, 1996, as cited by Bloom, Loughead & Newin, 2008, p. 1)

The exposure to athletics is important for developing skills that are needed throughout life. Bloom, Loughead, and Newin (2008) explain that sports have, "effective team-building activities often involve intellectual, physical, and emotional problem-solving tasks, as well as a focus on teamwork, organization, communication, and cooperation (Gibbons & Black, 1997, as cited as cited by Bloom, Loughead & Newin, 2008, p. 2). Bloom, Loughead & Newin also state, "Team cohesion is a dynamic process involving issues of team unity, both on task and in social situations" (Carron, Brawley, & Widmeyer, 1998, as as cited by Bloom, Loughead & Newin, 2008, p. 2). So, not only will team building work on the court, but off the court as well. An additional benefit of team building creates team cohesion, group identity, understanding of roles, dialog, establishment of goals, and communication (Bloom, Loughead & Newin, 2008, p. 3-4).

On the Wind River Indian Reservation, sports are a positive outlet for the community members. For many individuals throughout the communities, sports are enjoyed throughout the year. Activities range from basketball, volleyball, long distance running, football, softball, and bowling. All ages are encouraged to partake in these

activities. On the Wind River Indian Reservation sports are more than just activities; they are a way of life.

Sports have always played a major role in Native American societies. Oxendine (1988) finds:

In traditional Indian sports, teams were characterized by strong kinship ties. In addition, the whole community rallied in support of the team. According to Blanchard (1981), both of these characteristics have persisted to the present among the Choctaw community of Mississippi. In recent years he found that baseball and basketball teams were typically composed of individuals with close family ties. Furthermore, the closer those ties, the more likely was one to interact with that person (e.g., pass the basketball to him or her during team play or assist in some other way) (Kendell Blanchard, as cited by Oxedine, 1988, p. 26).

In my experience, this seems to be true; all the members that I have played with during my athletic competitions have either been family or close friends.

History provides us with the evidence that all individuals of various Native American tribes partook in athletics. According to Oxedine (1988), "All members of the community saw themselves as members of the team effort. Major athletic events provided one of the most satisfying ways to develop community or tribal unity as well as some means of interaction with an outside group" (p. 27). Oxedine also adds, "sports were held in high esteem with the Indian community. They were widely supported and respected by all members of society, and a respectable level of behavior was expected among both players and spectators" (p. 160). This seems to hold true for the Wind River Indian Reservation. Athletics are supported by a majority of the reservation and

you can witness the support at the local basketball gymnasium. During Wyoming 2A<sup>5</sup> Regional and State basketball finals, the gymnasiums are filled with brown faces, the air is humid and fans wear their gear of their favorite reservation team. Wyoming Indian Schools are so confident in their teams that the school district schedules in the 2A Regional and State basketball tournaments. If the school actually decided to have school during these days, there would be no students to teach!

Play manners and practices for young Native Americans have changed over the years. As Oxedine (1988) explains, “Traditional Indian children had a great deal of time to play, and that time was filled with energetic and creative activity. However, as with Indian adult sports and general life-style, children’s play in recent years has been greatly influenced by the broad range of societal changes” (p. 121). With the invasion of media and technology, creative play outside the home has decreased and youth’s priorities have shifted. Nonetheless, sports continue to be a positive outlet for youth on the Wind River Indian Reservation.

The goal of this literature review was to establish a framework to understand the research project. The literature review focused on the history of the Wind River Indian Reservation, art education, the benefits of mural arts programs, and the importance of sports in Native American communities. The Wind River Indian Reservation, the only reservation in the state of Wyoming is home to the Eastern Shoshone and Northern Arapaho Tribes. Tensions between the tribes have formed throughout the years, beginning with tribal warfare and ending with the placement of both tribes on one reservation. Today, the Northern Arapaho and Eastern Shoshone

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<sup>5</sup> 2A: Classification of school size for competition purposes. Classification begins 1A-4A, with 4A being the largest schools in the state of Wyoming.

Tribes share the Wind River Indian Reservation. Both art and sports play a significantly large role on the Wind River Indian Reservation. They provide not only opportunities for participants but can help to extend positive youth development and promote positive social change interactions.

## **Chapter 3**

### **Findings**

## **Introduction**

A review of the literature provides a basic structure in understanding the history of reservation life, the significance of sports in Native American communities, the benefits of out of school learning, and art education. This chapter presents the findings of my data collection on the Wind River Indian Reservation and research addresses:

- Can a cultural arts program enhance positive social change in Native American communities?
- What factors have influenced the creation of the community boundaries?
- What arts programs currently exist on the Wind River Indian Reservation?
- What type of role do sports play on the Wind River Indian Reservation?
- Will a proposed cultural mural arts program be accepted and supported by the local community, schools and tribal leaders?

In order to gain a deeper understanding of the contexts of the Wind River Indian Reservation, I purposefully selected interviewees from each tribal council and school district members from elementary schools located in close proximity to the communities of Arapahoe, Ethete, and Fort Washakie, Wyoming. Each elementary system on the Wind River Indian Reservation differs in size, location, and to some extent, demographics. I have provided a brief overview of each elementary school and the names of each school district member interviewee. Also, provided are the basic elements of each tribal government and names of each tribal leader interviewee.

After a short synopsis of the schools and tribal governments, I will discuss the findings of the fieldwork, including interviews, questionnaires, and observations. This chapter will begin with the discussion of the process, including methodology. The chapter continues with themes that have emerged from interviews; they include: Beauty, Heritage, Culture, Education, Arts and Education, Value of the Arts, Value of Sports, Services Available, Mural Arts Program Elements and Support. Then, a discussion of the findings from the Questionnaire and Classroom Observations will be established. The information collected and presented below will inform the creation of a cultural mural arts program proposal for the Wind River Indian Reservation, which will be described in the next chapter.

### **Discussion of the Process**

Individual interviews were scheduled with each of the thirteen interviewees and conducted during the week of February 23-27, 2009. Participants were given the interview questions before of the interview and interviews were scheduled at the interviewee's convenience. Interviewees included 2 Northern Arapaho tribal leaders, 2 Eastern Shoshone tribal leaders, After-School Coordinator, K-8<sup>th</sup> Art Teacher, District Assessment Coordinator, ESL Teacher, Reading Coach/Literacy Coordinator, Physical Education Teacher/Reading Teacher-Math Intervention Specialist, Art/Computer Teacher and a 1<sup>st</sup> Grade Teacher. Interviewees were selected for their experience and expertise in working on the Wind River Indian Reservation. The selection process was limited to Fort Washakie School, Wyoming Indian Elementary School, Arapahoe School, Northern Arapaho Business Council and the Eastern Shoshone Business Council.

The information collected, which is presented below is central to understanding reservation life, and how a cultural mural arts program on the Wind River Indian Reservation can help build communities. Quotations in the following section were selected based on their significance to the research, and to demonstrate a wide range of experiences, knowledge, and ideas.

### *Methodology*

All interviews were videotaped with the consent of the interviewee. The videotapes were not watched because clearance was not obtained by the University of Oregon's Office for Protection of Human Subjects. Clearance was only permitted for the use audio. Hence, the audio was extracted from the DVDs and transcribed. I immediately informed the University of Oregon's Office for Protection of Human Subjects of my situation and filled out the proper paperwork to modify my existing protocol. In addition, an anonymous questionnaire was given to all participating interviewee's, with the objective to encourage the interviewee to express what he or she felt without the worry of the text being a potential citation.

### **School Districts**

This section will describe to exhibit the environment of each of the purposely-selected sites, including Arapaho School, Wyoming Indian Elementary, and Fort Washakie School. Each site is separated by headings and provides a general understanding of the elementary schools. Also, each section provides information on the interviewee including name and current job title.

*Fremont County School District #38: Arapahoe School*

Arapahoe School is located in the community of Arapahoe, Wyoming. This public elementary school provides education from Kindergarten to eighth grade. According to the Wyoming Education Statistics, 327 students are enrolled at Arapahoe School (Wyoming Department of Education, 2009). Arapahoe School (2005) finds that, “Ninety percent of our enrolled students represent the Arapaho culture” (p.1). Arapahoe School provides a general elementary education to its students and also provides cultural and language classes. Arapahoe School is in close proximity to St. Stephens School, which provides education from Kindergarten to High School. These two schools share the community of Arapahoe.

Arapahoe School’s mission statement reads:

Fremont County School District #38, Arapahoe School, and the Arapahoe community are committed to ensure educational excellence; value students in a safe and healthy environment; and to provide opportunities for positive academic, social, physical, spiritual, and cultural development. This commitment will prepare each student to perform at their highest potential to meet the challenges in a culturally diverse world. (Fremont County School District #38, 2005)

Interview participant’s included the following school district members: Joan Willow (1<sup>st</sup> Grade Teacher), and Vonda Wells (English as a Second Language (ESL) Teacher.

#### *Fremont County School District #14: Wyoming Indian Elementary School*

Wyoming Indian Elementary School is found five miles south of Ethete, Wyoming. This elementary school is also a public school serving Pre-Kindergarten through fifth grade. According to the Wyoming Education Statistics, an estimated 556

students are enrolled in Wyoming Indian Elementary (Wyoming Department of Education, 2009). Class size ranges from 10-20, with a mix of Shoshone and Arapaho children (Wyoming Indian Schools, 2009, p. 1). Wyoming Indian Elementary provides general elementary education and also incorporates cultural/language classes. The mission statement reads as follows:

Wyoming Indian Elementary School is committed to providing each student with the foundation to remain culturally connected while achieving academic success as a valued member of society.

- Provide the best possible education for students.
- Integrate cultural oral language and activities into the academic day.
- Keep parents/guardians informed in regards to their child's education and school behavior.
- Provide a positive learning environment.
- Ensure that students can come into a safe school environment

(Wyoming Indian Schools, 2009, p. 1)

Interview participant's included the following school district members: Richi Krassin (Physical Education Teacher/Reading Teacher-Math Intervention Specialist), Kathy Crain (Reading Coach/Literacy Coordinator), and Del Hessling (Art/Computer Teacher).

### *Fremont County School District #21: Fort Washakie School*

Fort Washakie School is located 5 miles southeast of the town of Fort Washakie. This public school provides education to approximately 400 students (Fremont County School District #21, 2009). This elementary school serves Pre-Kindergarten through sixth grade. The majority of the student's are members of the

Shoshone Tribe. Like the other elementary schools described above, Fort Washakie also provides general elementary education with an incorporation of cultural/language classes. The mission statement (English and Shoshone) for Fort Washakie School is as follows:

As a result of our efforts, our students will:

(Na ma eka dis em badu eka numa o youd gu bind дума dis um ba dundt buedend дума nana doe bue da bun ek u das za pund.)

- Make ethical choices and develop positive relationships.

(Maka zandt uma ma dis san diza, m, ake u zandt disumda du gu zandt mike ma no da doe peeg hena da za pue da.)

- Have community involved in their education.

(Ma na ru way hend eka ma za bue da hend a doe pu da su ka ma zabue da.)

- Be provided a positive & equitable learning environment by all staff.

(Bun a duz e bund hena dis a budunt uk uduway ma du tu wy ma doe bue dant ma na na, dis u ba dn gup nun uri su du ri zandt ma do day wai.)

- Have Shoshone Language, Culture & History integrated into every aspect of their education.

(Nu ma Sho so ri un da wop, new o yoid dus e kad dum Sho sori a dun a ye gep suka oyose дума so gop yah kee dup eka do bue dup suka doe bue dup suka he na ma dis um da ba-gut.)

(Fremont County School District #21, 2009, p. 1)

Interview participant's included the following school district members: Rory Tendore (After-School Coordinator), Tex LeClair (District Assessment Coordinator), and Paula McClelland (K-8 Art Teacher).

## **Tribal Councils**

This section presents a basic understanding of the tribal governments. Each tribal government is separated by headings and provides a short overview. Also, each section provides information about each tribal leader interviewee.

### *Eastern Shoshone Tribe*

The Eastern Shoshone Tribal Business Council is located in Fort Washakie, Wyoming. This tribally elected six-person government is designated to serve on two-year terms. The tribal council is governmentally responsible to administer tribal affairs for the 3,971 tribally enrolled members (I.Posey & W. Noseep, personal communication, February 23, 2009). The interviewees that I purposely selected hold the Eastern Shoshone Tribal Chairman position, which is dually shared by Ivan Posey and Willie Noseep. Each of these individuals has held several terms in office as tribal leaders.

### *Northern Arapaho Tribe*

The Northern Arapaho Tribal Business Council is located in the community of Ethete, Wyoming. Tribal government positions are elected by enrolled members and serve two-year terms. Tribal governmental affairs consist of governing over 8,900 tribally enrolled members (N. Willow, Sr. & H. Spoonhunter, personal communication, February 23, 2009). I selected Norman Willow, Sr. and Harvey Spoonhunter, and both agreed to an interview. Both of these individuals have held several terms in the Northern Arapaho tribal government.

Data collected from each of the tribal leader was key in developing a cultural mural arts program proposal. Without their commitment to meet the requirements of my research project, I would not have been able to produce such a detailed document.

Interview questions were clustered in themes. The themes was designed to elicit responses about the conditions of the Wind River Indian Reservation according to the interview participants. Interviewee's opinions in this section will be summarized and quotations will be used to help convey conditional circumstances.

To get an overall sense of attitudes toward the reservation, interviewees were asked to describe the Wind River Indian Reservation using three words. As shown in *Table 1* (see *Appendix L: Table 1*), interviewees focused on words such as Beautiful, Heritage and Culture. These words are a snap shot of the Wind River Indian Reservation. The word "Beautiful" refers to the mountain ranges that encompass the Wind River Indian Reservation. The words "Heritage" and "Culture" refer to the two tribes that live on the Wind River Indian Reservation, where heritage and culture remain prominent in everyday life.

### **Beauty, Heritage, Culture**

With the placement of the Arapaho Tribe onto the Shoshone Indian Reservation (now known as the Wind River Indian Reservation) in the 1870's, Harvey Spoonhunter (Northern Arapahoe Tribal Leader) stated, "We were traditional enemies. Through oral history it tells us, part of the reason we were put here on the reservation was to go to war with each other...eliminate each other." (H. Spoonhunter, personal communication, February 23, 2009) A statement well known to all Wind River Indian Reservation residents.

Although, the Federal Government may have had intentions to eliminate Native peoples, Joan Willow (Arapahoe School district member) further adds:

It [Wind River Indian Reservation] has held the tribes together. Also, traditions/cultural aspects are a positive. Our traditions are from an ancient culture...are a strong aspect; we can always go back to and be Northern Arapaho people. (J. Willow, personal communication, February 27, 2009)

Joan Willow points out that when times get rough you can always lean on the culture for help.

Although this beautiful large terrain is home to many tribal members, Ivan Posey (Eastern Shoshone Tribal Leader) believes that the Wind River Indian Reservation is sometimes taken for granted. In his interview he adds, "What I mean by that is that a lot of people, mostly young people don't know the resources we have here." (I. Posey, personal communication, February 23, 2009) Where culture is so prominent the youth are overlooking the importance of their culture. As Kathy Crain (Wyoming Indian Elementary School district member) explains:

I've learned about the culture and it's so rich and unfortunately some of our children don't know as much as about their culture...some of its becoming a lost art and I'm hoping that we can get that energized. I feel like a lot of our students aren't learning how to do some of the crafts and the dancing, not as many are involved. (K. Crain, personal communication, February 24, 2009)

Rory Tendore (Fort Washakie School district member), who is 30 years old, adds:

For my generation I would like to see a change in lifestyle. Ownership for behavior and cultural responsibility needs to be reinforced so language, ceremonial roles, and family roles can continue through firsthand

knowledge as opposed to rejuvenation of information we should be ingrained with. (R. Tendore, personal communication, February 26, 2009)

As a means to prevent the youth from losing their culture Joan Willow (Arapahoe School district member) stressed the importance of heritage. “Through my classroom activities and learning about traditions...I teach students of their positive Native heritage...what a great tribe we have come from and how we can be a great tribe, for them (age 6-7-8) and their families.” (J. Willow, personal communication, February 27, 2009)

When asked about the relationship between the Northern Arapaho and Eastern Shoshone tribes, tribal leaders expressed a stressed relationship between the tribes, but that they were confident it would get better. Willie Noseep (Eastern Shoshone Tribal Leader) stated:

I think the relationship between both tribes has been strained at times, sometimes we worked in collaboration together and did good things, which is what we should be doing and other times we've had our arguments but for the most part, we work together when it benefits the whole reservation. (W. Noseep, personal communication, February 23, 2009)

Norman Willow, Sr. (Northern Arapahoe Tribal Leader) adds, “What we are trying to do is to protect our lands, our hunting, our water, and all the natural resources that the creator put into Native American protected land.” (N. Willow, Sr., personal communication, February 23, 2009) Willie Noseep (Eastern Shoshone Tribal Leader) further explains, “Another goal would be self-sufficient and not be so dependent upon oil and gas. Start working on renewable energy, solar wind, geothermal and things like

that. That's the way the rest of the world is trying to go towards right now." (W. Noseep, personal communication, February 23, 2009). A large majority of the tribal revenue is created from natural resources located on the Wind River Indian Reservation, such as oil and gas.

Although traditional enemies, Tribal Councils are finding means of communication and decisions are based upon the betterment of the people. Ivan Posey (Eastern Shoshone Tribal Leader) states, "I think socially there's always been tremendous amount of respect between both tribes, because we are so intermarried." (I. Posey, personal communication, February 23, 2009) Tex LeClair (Fort Washakie School district member) also included:

From my limited understanding, both placed here...not on friendly terms.

I think to this day there is still some division; there's been a lot of intermarriage, which I think has closed the gap in regard to some of the factionalism that you've seen in the past. (T. LeClair, personal communication, February 25, 2009)

Marriages between the Shoshone and Arapaho tribes have increased over the years.

A large majority of the interviewees agreed that there is some type of division. Harvey Spoonhunter (Northern Arapahoe Tribal Leader) stated the division was, "To a certain extent, the labeling like this is Ethete, Arapahoe and Fort Washakie." (H. Spoonhunter, February 23, 2009) Norman Willow, Sr. (Northern Arapahoe Tribal Leader) added:

The tribal government is here [Ethete] and the Ethete community has better access. The people have to worry about transportation, gas, taking time out to come up here; sometimes they [Arapahoe community] feel

that they don't get the services they were after. That's the reason why they [Arapahoe community] kind of think that Ethete gets treated better than Arapahoe. We treat all Arapahos equal. It's just the distance from here [Ethete] to there [Arapahoe]. (N. Willow, Sr., personal communication, February 23, 2009)

The majority of the tribal services are located in Ethete, but over the years much concentration has been put into expanding those services to the community of Arapahoe. Transportation is an issue to many; the only public transit available is the Wind River Transportation Authority. They provide transportation on and off the Wind River Indian Reservation at fixed times throughout the day (Wind River Transportation Authority, 2009). Times that are fixed are spread out over several hours. For example, if you were trying to get from Fort Washakie to Ethete and then back to Fort Washakie, you would have to catch the 9:05 A.M. bus and then wait until 2:40 P.M. to get back to Fort Washakie (Wind River Transportation Authority, 2009).

In addition Ivan Posey (Eastern Shoshone Tribal Leader) declared, "On the Shoshone side, you see Crowheart for the most part as a working class community." (I. Posey, personal communication, February 23, 2009) Willie Noseep (Eastern Shoshone Tribal Leader) supplemented this statement, "They are more Ag oriented...cowboys and ranchers." (W. Noseep, personal communication, February 23, 2009) The community of Crowheart is approximately 40 miles Northwest from the community of Fort Washakie. Very limited resources are available and families tend to live off the land.

As Rory Tendore (Fort Washakie School district member) interestingly explains, "The division will always exist, if not for negative motivation then for cultural respect." (R. Tendore, personal communication, February 26, 2009) Although, the Eastern

Shoshone and the Northern Arapaho Tribes share the same landmass, their traditional practices will never merge. Each Native American culture is distinct, practicing spiritual and religious acts that have been handed down from generation to generation. Over the centuries these practices may have adapted for various reasons but the tribes of the Wind River Indian Reservation have kept their traditional practices separate.

In the educational school setting, Tex LeClair (Fort Washakie School district member) observed, “I don’t see a division between the three communities in regard to school’s cooperating. I know it exists but, I don’t see it in my field.” (T. LeClair, personal communication, February 25, 2009) Del Hessling (Wyoming Indian Elementary School district member) furthered by saying, “I don’t see the demonstration of that division as often. Most of the kids are very content with one another and there isn’t any division that is demonstrated in the class.” (D. Hessling, personal communication, February 24, 2009) Paula McClelland (Fort Washakie School district member) further agrees by stating, “At this school it seems to be okay and it’s because a lot of the kids are both, Arapaho and Shoshone” (P. McClelland, personal communication, February 26, 2009)

## **Education**

Encouraging a higher education was prominent in the interview discussions. Paula McClelland would like to educate individuals on, “How people see each other...to look within first, instead of what’s on the outside...to judge a person by the way they act”.

(P. McClelland, personal communication, February 26, 2009) Ivan Posey (Eastern Shoshone Tribal Leader) further explains:

My opinion is we’ve taught the non-Indian a lot about ourselves but in that process we haven’t educated ourselves about ourselves. So, I think in

terms of education rounded, we're at a crossroads here, where we need to start educating ourselves about ourselves. Whether that's traditional stuff, cultural stuff, family history...those types of basics. I think we need to start educating and identifying the needs of who we need to help us guide our vision for the reservation. We had the water fight twenty years ago and we don't have any tribal hydrologists, we don't have any geologists. So, I think our job right now is to prepare down the road for our tribal members to be able to take those roles. Also our vision is to, become more self-sufficient. So, the challenge in the next years is to really identify our tribe based on our own terms, not from a governmental process that we bought into. (I. Posey, personal communication, February 23, 2009)

Willie Noseep (Eastern Shoshone Tribal Leader) also agrees that education is the key to bettering the Wind River Indian Reservation, he states:

I would like to see the tribe pursue in the future is...modern education...educate our youth and provide more opportunities to them, whether that be more scholarship money or pointing them to study areas that we need for the tribes. Like Ivan mentioned...like engineers, hydrologists, accountants, doctors, or nurses. (W. Noseep, personal communication, February 23, 2009)

Tex LeClair (Fort Washakie School district member) would like to see more students make it through high school and continue onto college. He explains that kids have the tendency "to stay here and not take a chance to leave. I think I would change that attitude that sometimes our kids have that they can't make it because they are

Native. They limit themselves so much by that type of thought.” (T. LeClair, personal communication, February 25, 2009)

Both tribes encourage a higher education among its community members. Each tribe offers scholarships for tribal members to attend educational institutions such as colleges, universities and vocational training. Scholarships are not hard to obtain and are almost guaranteed. It is simply up to the student to retain a good grade point average and enroll in the specified amount of credits.

Richi Krassin (Wyoming Indian Elementary School district member) feels that education should be extended, she states:

I think that if we want our kids to further their education, we need to invite their parents in to further their education. We should expand on and allow a GED program in our school [Wyoming Indian Elementary], something where those parents can come in and better themselves, in order to see what the betterment of education is going to do for their own children. (R. Krassin, personal communication, February 24, 2009)

At the elementary level, after-school programming at Wyoming Indian, Arapahoe and Fort Washakie School have previously ranged from basic archery, Girls On The Run<sup>6</sup>, Destination Imagination<sup>7</sup>, tutoring, cultural games<sup>8</sup>, traditional beading, Dance Dance Revolution<sup>9</sup>.

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<sup>6</sup> Girls On The Run: Non-profit running program, building self esteem for girls

<sup>7</sup> Destination Imagination: Program teaching problem solving, team work and creativity

<sup>8</sup> Cultural Games: Native American games such as running, shinny (ball is knocked into a goal using a curved stick), hand games (a guessing game may incorporate gambling or not), etc.

<sup>9</sup> Dance Dance Revolution: Video game that encourages dancing

The reservation also seems to be divided economically. Richi Krassin, who lives off the reservation finds:

The Shoshone Tribe tends to have more, I don't know if it's more funding...more money...I see Ethete as kind of being in the middle of the road of the reservation and then as you get closer down toward Arapahoe, I see it being a little bit more poverty stricken, more problems with behavior and it kind of tends to be a stair step...is what I perceive.

(R. Krassin, personal communication, February 24, 2009)

The Wind River Indian Reservation surrounded by beauty, heritage and culture is struggling to preserve the traditions among the youth. Although the Eastern Shoshone and Northern Arapaho tribes were once traditional enemies; efforts have been made on both parties to unite and provide a better tomorrow for the people.

### **Value of the Arts**

Questions were clustered together to form theme in order to elicit responses from the interviewees, about the values of artistic elements in each tribe. In the Eastern Shoshone Tribe the rose has long been a prized symbol of the tribe. The iconic representation for the Northern Arapaho Tribe is geometric designs. Joan Willow (Arapahoe School district member) explains further by stating, "Art is important to each culture because tribes have their own style...that identifies them. The Arapaho's use geometric designs and certain colors. Shoshone's use the rose and they have certain styles of dance. The Plains tribes are distinct." (J. Willow, personal communication, February 27, 2009)

Art is a large part in the Shoshone and Arapaho tribal heritage. Ivan Posey (Eastern Shoshone Tribal Leader) finds, “Traditionally many of our expressions as tribal people is through art...painting, beadwork, tribal songs, tribal flute...those types of things are a part of who we are and you see that not happening too much these days.”

(I. Posey, personal communication, February 23, 2009) Kathy Crain also feels:

[The Arts] are exactly who you are...your culture, your ethnic background; it's all tied together. I've learned about the culture and it's so rich and unfortunately some of our children don't know as much about their culture...some of it becoming a lost art and I'm hoping that we can get that energized. (K. Crain, personal communication, February 24, 2009)

Vonda Wells (Arapahoe School district member) further explains:

It's [Art] in us as Indian people, I don't know if it's because of the relationship we have with the earth or the relationship we have with our families...traditionally art has played a big role in our native communities. Each of us lies that ability to create and to make things beautiful because that's who we are, that's how we were taught to create beautiful things.

(V. Wells, personal communication, February 25, 2009)

Art is a big part of Native American life, Rory Tendore (Fort Washakie School district member) feels that one is, “able to preserve our language and cultural differences. The variations in materials and uses for survival have become an art as opposed to everyday use.” (R. Tendore, personal communication, February 26, 2009) Artistic elements that

were once used in everyday life such as the buffalo spoon<sup>10</sup> or the arrowhead<sup>11</sup> have become more of an art rather than utensils.

Vonda Wells (Arapahoe School district member) feels that, “the arts have the potential of influencing, whether our schools offer them or not. Our children are influenced by the arts that are in this world that we as Indian people aren’t really giving them.” (V. Wells, personal communication, February 25, 2009) In her interview, she describes that music and fashion are types of art and Native kids are greatly influenced by those aspects. (V. Wells, personal communication, February 25, 2009) “Kids who have a wide variety of exposure in the arts have a much broader base in their education. They see life differently...they tend to look at things with a more broader outlook.” (R. Krassin, personal communication, February 24, 2009) Furthermore, “Art can help the student become a more balanced person. It can bring peace, harmony and health to a person that might be stressed out.” (J. Willow, personal communication, February 27, 2009)

## **Arts and Education**

With required academic testing for elementary educational school systems, art is often overlooked. Tex LeClair (Fort Washakie School district member) feels:

There’s so much pressure on meeting annual targets, performance targets of kids in Math and Language Arts, that the Arts have taken a backseat. In order to raise kids reading scores...I know we do it here...we have an 1 ½ hour block for Reading, then we have another 1 ½ hour block for Language Arts, so 3 hours for Reading and Language

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<sup>10</sup> Buffalo Spoon: A spoon carved from the horn of a Buffalo

<sup>11</sup> Arrowhead: A pointed projectile secured to an arrow; used for hunting, war, etc.

Arts and then we have an 1 ½ hour block for math...well there's 4 ½ hours...that doesn't leave a lot of time for the Arts. I think the Arts play an important part in school but they're not playing right now. It's just not possible for the school's to include that and still do what we feel we need to do to educate the kids. (T. LeClair, personal communication, February 25, 2009)

Del Hessling (Wyoming Indian Elementary School district member) is compelled to, "make that a part of the educational system here [Wyoming Indian Elementary School] with everything that I am. I try to make sure the student's have the recipe for success!" (D. Hessling, personal communication, February 24, 2009) In Paula McClelland's (Fort Washakie School district member) art class, she teaches her kids to find the beauty in art, by stating, "You can admire a work of art by anyone and there's something to talk about. It has value and I try to teach that...just look and see what there, whether you like it or not." (P. McClelland, personal communication, February 26, 2009) Joan Willow (Arapahoe School district member) also finds beauty in art, she explains, "Arts would bring more people together, old and young. It seems there is not much art in today's tribal entities. With art there would be more harmony." (J. Willow, personal communication, February 27, 2009) Furthermore, Rory Tendore (Fort Washakie School district member) tells that art would:

[Breakdown barriers] to a certain degree. The breakdown would seem to last as long as the project exists. There always seems to be controversy with the depiction of people, places, or objects that people feel the need to dispute. In many ways, it brings the project together but

can also hinder a projects if not addressed properly. (R. Tendore, personal communication, February 26, 2009)

Artistic elements can represent and identifying Native cultures of the Wind River Indian Reservation. Interviewees felt art lead to a more balance life and a broader base in education. Although, with the academic testing standards the arts are often disregarded. Art teachers like Del Hessling and Paula McClelland are adamant stressing the importance of art education.

### **Value of Sports**

Questions were clustered together to elicit responses from the interviewees about the importance of sports on the Wind River Indian Reservation. Athletic teams of reservation schools are widely known for their athletic accomplishments. Harvey Spoonhunter (Northern Arapaho Tribal Leader) finds:

They [sports] play a huge role...it's part of our culture too. Native American's have always been competitive...it's part of our history, our heritage, our culture. They get a lot of support from families and players. It brings a lot of our communities together...like when we go to state [Wyoming 2A State Basketball Championships held in Casper, Wyoming], there's nobody on the reservation. (H. Spoonhunter, personal communication, February 23, 2009)

Norman Willow, Sr. (Northern Arapaho Tribal Leader) agrees along the same lines as Harvey Spoonhunter by stating, "It's [Sports] really needed...it's important...the team work, discipline; it builds character, builds the health, the mind and it shows when you see them [athletes]. They [athletes] are a little more balanced." (N. Willow Sr., personal

communication, February 23, 2009) Also, Kathy Crain (Wyoming Indian Elementary School district member) finds:

[Sports] play a huge role. It's really awesome that we have such an interest ...because it keeps a lot of kids in school and it's a positive outlet for them. It's just great because everybody knows about the Wyoming Indian Chiefs and Lady Chiefs. (K. Crain, personal communication, February 24, 2009)

Athletics offer a positive outlet for student's willing to partake in such activities. Richi Krassin (Wyoming Indian Elementary School district member) believes sports, "bring communities together and they offer opportunities to travel to different areas. They offer discipline for kids." (R. Krassin, personal communication, February 24, 2009) Vonda Wells finds, "sports is one of the ways that we vent. That we excel." (V. Wells, personal communication, February 25, 2009)

Basketball on the reservation never stops and Paula McClelland (Fort Washakie School district member) explains her experience, she describes, "I'll be driving home at 6 o'clock at night and you can hardly see and they [young Native students] are out there playing basketball!" (P. McClelland, personal communication, February 26, 2009) This is a common spectacle; nearly every house located on the Wind River Indian Reservation has a basketball goal. You can see youth playing basketball in the smoldering heat or the freezing cold; basketball remains the sport of choice for young Native Americans on the Wind River Indian Reservation.

Richi Krassin (Wyoming Indian Elementary School district member) explains her experience with sports in her first years of teaching at Wyoming Indian, she articulates:

When I first came here [Wyoming Indian Elementary School], I felt like it was much easier to coach high school volleyball because I didn't have the pressure and the stress from parents and all the people that had played basketball. I didn't feel pressured at all by it but coaching midget basketball was like a hair-raising experience. It's because there's so much competition, for so long that's what we've done to be competitive. I think that we established those divisions by setting our sports so competitive for just the four schools [Fort Washakie, Wyoming Indian Elementary, Arapahoe School, and St. Stephen's]. (R. Krassin, personal communication, February 24, 2009)

Competition for elementary students begins at the 5<sup>th</sup> grade level. Each of the selected educational sites partakes in athletics for their students. Students from these sites have the opportunity to compete against reservation and non-reservation schools. Athletic sporting events that are available to elementary students are basketball, volleyball, cross-country, track and football.

Several of interviewees felt that academics should be focused on as much as sports. As Tex LeClair (Fort Washakie School district member) finds:

I think that there is too much of an emphasis at times, especially in minority communities. I think you can introduce the concept of competition at too early an age. So, that all the kids are worried about is that they want to be the best and it's a winning-losing type thing. I wish they could generate the excitement in kids about academic programs that we see generated for them in regard to athletics. (T. LeClair, personal communication, February 25, 2009)

Del Hessling (Wyoming Indian Elementary School district member) agrees with Tex LeClair by pointing out that sports play:

A multifaceted role in the regard that it provides the students with an opportunity to discipline themselves and a skill that they could then perform publicly and undoubtedly requires a great deal of dedication on their part...I would like to think that's a balanced role in education, academia is also equal. (D. Hessling, personal communication, February 24, 2009)

Willie Noseep (Eastern Shoshone Tribal Leader) further explains, "Yes, more specifically basketball on the reservation plays a big role in the community but we may get caught up too much in sports or basketball and push their academics to the side." (W. Noseep, personal communication, February 23, 2009).

Some interviewees felt that sports were not a contributing factor to the division of communities. Del Hessling (Wyoming Indian Elementary School district member) stated, "I wouldn't necessarily say that it's any different than any other small town living near another small town and having that competitive desire...it's about wanting to win and be superior." (D. Hessling, personal communication, February 24, 2009) Tex LeClair (Fort Washakie School district member) agrees with Del Hessling by adding, "Rivalries that exist are just healthy rivalries." (T. LeClair, personal communication, February 25, 2009).

Other interviewees felt that sports were a part in creating the community division. Kathy Crain (Wyoming Indian Elementary School district member) expressed:

I'm sure that sports do, that's always the thing in the other communities too. There are teams that are rivals and that kind of thing happens. I

know that St. Stephens they compete against...like Wyoming Indian and different schools. That might be somewhat of a contributing factor. (K.

Crain, personal communication, February 24, 2009)

Kathy Crain explained about the rivalry amongst Wyoming Indian and St. Stephen's High Schools. This rivalry has been known at times to get out of hand. In some instances, fights have broken out on the court and in the stands. Over the years, the relationship between Wyoming Indian and St. Stephen's teams has slowly improved.

Ivan Posey (Eastern Shoshone Tribal Leader) feels that the players on the court are content with each other but the fans are intense. (I. Posey, personal communication, February 23, 2009) Willie Noseep (Eastern Shoshone Tribal Leader) furthers this discussion by stating; "Traditionally, Wyoming Indian has been a lot of Arapaho students and then Wind River...lately...the past 4 to 5 years a lot of Shoshone Students. The crowd mentality really...the players get along fine on the court. Then you have St. Stephen's vs. Wyoming Indian, that could almost divide a community." (W. Noseep, personal communication, February 23, 2009).

Sports play a large role in each of the communities. The most prominent form of sport is basketball. Basketball is encouraged as a positive outlet for young students by building teamwork, character and opportunity. Athletic teams that come from the Wind River Indian Reservation are widely known and supported. Sports remain a considerable factor on the Wind River Indian Reservation.

### **Mural Arts Program Elements**

Questions were clustered together in order to elicit responses from the about possible elements of a cultural mural arts program proposal. A large majority of the

interviewee's agreed that the program should be a "neutral" and "centrally" located. Although, a specific site location could not be geographically determined. Interviewees also felt that these elements should be addressed or incorporated: Transportation, History, Parent/Community/Elder/Student Involvement, Graffiti artists, Image of the Reservation and something to do over the summer. Del Hessling (Wyoming Indian Elementary School district member) felt the location should be:

Located...in an area that would be a crossroads...for the commuters. So, that it would be seen more often. Certainly there are various intersections, industrial areas, places of business where perhaps could be located and then that way the public would be more involved. (D. Hessling, personal communication, February 24, 2009)

Harvey Spoonhunter (Northern Arapaho Tribal Leader) suggested a survey would help with decision of the building placement. (H. Spoonhunter, personal communication, February 23, 2009) Norman Willow, Sr. (Northern Arapaho Tribal Leader) felt such a decision was difficult, he explained, "we would teach at each community but that would be another form of division. Seems like something mobile that would go around." (N. Willow, Sr., personal communication, February 23, 2009)

History plays a vital role in the survival of the Shoshone and Arapaho.

Vonda Wells (Arapahoe School district member) observes, "We need to know our history. We would need to know our language and our culture." (V. Wells, personal communication, February 25, 2009) Programs on the reservation need to be cultural programs that involve language and history (H. Spoonhunter, personal communication, February 23, 2009). Rory Tendore (Fort Washakie School district member) stated that a

cultural program should, “Help them value the historical meaning and to take ownership for our land.” (R. Tendore, personal communication, February 26, 2009)

In addition, Ivan Posey (Eastern Shoshone Tribal Leader) observed:

I think in order to create something that’s going to expand across all communities you need input from those communities in order to make it work. Maybe some kind of Shoshone-Arapaho tribal institute that teaches the history of both tribes. (I. Posey, personal communication, February 23, 2009)

Elements that would aid in the break down of community barriers are articulated by Kathy Crain (Wyoming Indian Elementary School district member), “I think sports would be good...because all of us on the reservation and everyone here loves basketball...have some sort of sport type programs for people to join in, adults and younger children.” (K. Crain, personal communication, February 24, 2009) Richi Krassin (Wyoming Indian Elementary School district member) furthered this discussion by stating:

We need to educate parent’s even before the children because until we can educate parent’s and teach a more understanding of diversity...diversity...I’m talking about even diversity in tribe’s, diversity in culture, even outside of the reservation area but, recognizing that each of us has a different background. (R. Krassin, personal communication, February 24, 2009)

Tex LeClair (Fort Washakie School district member) adds that graffiti will come and go on the Wind River Indian Reservation, he states, “There will be times when you don’t see any of that and other times they are tagging everything, I mean stop signs, highways,

roadways, walkways, so you might want be able to pull those kids in.” (T. Leclair, personal communication, February 25, 2009).

To further comprehend the suggestive program elements, as shown in *Table 2* (see *Appendix M: Table 2*), interviewees suggested specific components that would be essential in creating a program on the Wind River Indian Reservation. The most suggested component was Community/Student/Elder Involvement. This component suggested that the communities should feel some ownership in the program.

Interviewees expressed their concerns about program challenges on the reservation. As Kathy Crain (Wyoming Indian Elementary School district member) finds:

I think that our students need some things to do over the summer, we have the summer school but not just summer school but other activities going on throughout the summer would really help a lot of things that are going on...the crime and some of the drug type things. (K. Crain, personal communication, February 24, 2009)

According to Tex LeClair (Fort Washakie School district member), “When you’re off the reservation you always hear negative things about the reservation schools, until you work out here, I feel. I think there’s good parent support for schools...attendance is still somewhat a program with some of the kids.” (T. LeClair, personal communication, February 25, 2009).

The key elements in determining components for a reservation art program are to have the involvement of community, student and elder involvement, all of which will be the directly effected by the proposed youth program. Successful programming will not be achieved if everyone does not have some type of ownership of the program.

Interviewees also suggested the involvement of local graffiti artists and aspects of culture, language, history and sports.

## **Support**

Several interviewee participants expressed their interest in contributing time into helping create a cultural mural art program. As Paula McClelland (Fort Washakie School district member) expressed, “If you [Morning Rae Ferris] do, do this [Mural Arts Program]...if I’m able to, I would love to help you.” (P. McClelland, personal communication, February 26, 2009) Not only did several participants give their support for a cultural mural arts program but also tribal leaders expressed interest in post graduation from the University of Oregon. Ivan Posey (Eastern Shoshone Tribal Leader) stated:

I was telling the council that people like your [Morning Rae Ferris] age, Willie’s [Noseep] age, and the younger folks really have an important role to play, in terms of where we go as a tribe or where we go as a government. It’s time to get you guys to contribute what you want to see. We need you [Morning Rae Ferris] back home. (I. Posey, personal communication, February 23, 2009)

As Native people, our traditions, culture and language are the very essence of life; sports provide a healthy outlet for members of the reservation. As the Eastern Shoshone and Northern Arapaho tribes hold on to their history, they push education as a means for the tribal sovereignty and self- sufficiency. I cannot ignore these issues as I begin to draft a mural arts program on the Wind River Indian Reservation. They must be addressed and modified to fit into any reservation program.

## Questionnaire Findings

In addition to the interviews, questionnaires were also collected. This section will demonstrate the most vital findings of the questionnaires and will use interview quotations to support the data.

The questionnaires were designed as a tool to allow the participants to feel more comfortable with sharing information. The questionnaires showed that all participants were either unaware of specific semantic terms used to negatively describe tribal members in general or they were reluctant to give examples. From the data collected on specific names, terms mentioned were: Sho-Rap (A tribal member of both Shoshone and Arapaho), Snake Eater (In reference to Shoshone's), Dog Eater (In reference to Arapaho's), Blue Sky People (In reference to Arapaho's), Prairie Dogs (In reference to Arapaho's), Darkside (Not quite sure of reference), LA (In reference to Lower-Arapaho), and Coneheads (Not quite sure of reference). Most felt that these terms were brought down through history possibly in the form of translation misunderstanding or tribal differences. These names reveal that semantic terms are still being used to describe tribal members.

The majority of the interviewees felt that the division of the tribes is mainly "political". Interviewees also felt that "socially" and "culturally" were also significant community dividers, as shown in *Table 3* (see *Appendix N: Table 3*). This data revealed the divisions on the Wind River Indian Reservation.

Participants were asked to define the arts. Responses included:

Definition #1:

“The conscience use of skills that enable individuals to explain themselves through, various mediums such as dance, painting, etc.”

Definition #2:

“An opportunity for expression. Using alternate methods of Communication.”

Definition #3:

“A way of expressing ourselves. Of demonstrating our expertise in a specific area. It is also a way of expressing our identity as Indian people.”

(V. Wells, personal communication, February 25, 2009)

Definition #4:

“Arts include everything, such as performing arts, drawing, painting, sculpturing, pottery, speaking, music, and basically anything that is a way to express yourself.”

(K. Crain, personal communication, February 24, 2009)

Definition #5:

“The Fine Arts: All Visual Arts, Music, Dance, and Drama or Theater. Any form of communication not spoken.”

(D. Hessling, personal communication, February 24, 2009)

Definition #6:

“By putting into words, drawings & pictures we bring out our expressive thoughts.”

(N. Willow Sr., personal communication, February 23, 2009)

As shown in *Table 4* (see *Appendix 0: Table 4*), participants were asked to choose where they thought a mural art program should be taught (In-School, After-School, Summer School or Other). The majority of the interviewees agreed that a mural arts program should be taught In-School, rather than after school or during the summer. They stressed however, that after-school and summer school were also significant. Interviewees felt that other organizations such as the Boys & Girls Club and College were also important institutions for a mural arts program.

The questionnaires demonstrated that community members use negative terms to describe tribal members. The questionnaire also revealed the divisions was mainly political and participants had a great sense of the arts, the benefits of the arts and the connectedness to Native American culture.

### **Classroom Observation**

I observed elementary art classes. The intention was to observe a typical day in a reservation school art class. I was curious to see what they were learning, what type of vocabulary was being used, what skills the student's have obtained and most importantly, if the student's enjoyed their art class. These observations are solely based upon my experiences and personal examination of the classroom surroundings and situations.

The first observation was Del Hessling's 40-minute art class of 18 students at Wyoming Indian Elementary School. As I walked into the room, I remember having some of my fondest memories spent in Del Hessling's art room. I too, was a product of Del Hessling's teachings and until that moment I have never thought about how big of an impact that art room and the influence had on me. After all, this is where I learned a

majority of my artistic terms. There were still remnants of examples that were used when I was a student at Wyoming Indian Elementary School. This gave me a sense of belonging.

As I waited for the class to enter, I examined and noted the class discipline and the attention that Del Hessling gave his student's. It almost seemed that he had eyes at the back of his head because even before a student entered the room, he knew that they were there and he wasn't even looking at the door. As soon as the students found their seat, they were attentive, on task, asked a lot of questions and comprehended the assignment. The assignment was a continuation of composition, contrasting colors and the differentiation of shading values by numbers. I was very surprised to find that he talked to them in artistic terms and they understood exactly what he was saying and carried out the task. After they had completed shading the values of the still life, they were assigned to begin adding color with watercolor. The students were aware of how to take care of the paints, brushes and the techniques of watercolor. As I sat in the back of the classroom and jotted down notes, I realized how lucky Wyoming Indian Elementary was to have an art class.

The second class that I observed was Paula McClelland's art class of 12 students at Fort Washakie School. My examination of the room was that it was small, colorful, friendly and encouraged diversity of all cultures. I felt the room portrayed my perception of Paula McClelland's own personality. Her personality was peaceful, caring and passionate. I really enjoyed our discussion and I loved learning about what the kids were involved in. As the student's arrived they were excited, laughing and the atmosphere was relaxed. They knew exactly what they had to do. Once in the room, they put on aprons grabbed their pottery, a paintbrush and glaze needed to color their

containers. They were knowledgeable about pottery, how to apply the glaze, and took ownership and pride in their work. It felt like the student's had just arrived when the bell rang thirty minutes later. The student's were asking to stay longer and possibly to stay later during after-school. One of the kids named Dereck said, "Aw man! I wish we could stay here for six hours!" I smiled and quietly agreed that thirty minutes was way too short.

From these observations, I witnessed the excitement the kids had about art. I also saw how engaged the students were and the confidence they seem to embody while they were carrying out the assignment.

## **Conclusion**

The data illustrates that the Wind River Indian Reservation is surrounded by beauty, where heritage and culture remain. The Northern Arapaho and Eastern Shoshone were once traditional enemies. Today, the tribes strive to overcome political struggles as they work towards the betterment of the reservation. Educational school systems support both cultures, the preservation of language, and encourage a higher education. Divisions of the communities are political, social, and cultural. Each community illustrates an ownership to tribal services, educational institutions, and athletics teams. Art programs have the ability to break down the reservation boundaries but only as long as the program exists and is addressed properly.

Art is referred to as a part of Native American culture providing distinct identity. Revitalization of cultural arts, such as beading, is encouraged. The arts provide a more balanced life and a broader base of education, but standardized testing diminishes quality class time. Art has the ability to bring harmony to the participant, bring people together,

and can be intergenerational. Sports play a significant role in the lives of the youth. This positive outlet allows teamwork, character, and opportunities. Interviewees demonstrated excitement and support for a cultural mural arts program on the Wind River Indian Reservation. The main components determined by interviewees include: community involvement, student involvement, elder involvement, local graffiti artists, culture, language, history, and sports.

All of the findings in the data are extremely important, but here is the data that stood out the most. The key findings are: A cultural institution is clearly needed and wanted on the Wind River Indian Reservation. According to the research participants, this program should include culture, history, art, and sports. Research participants also felt that, these elements of art and sport provide positive development opportunities to participants and may further their desire to pursue a higher education. To validate these key findings, as demonstrated in Chapter 2: Literature Review, art and sports have the ability to enhance positive social change among its participants. Both of these elements have the power to build teamwork, communication skills, self-esteem, and many other positive development traits.

The data collected in this chapter will aid in the establishment of a cultural mural arts program proposal for the Wind River Indian Reservation. The following chapter will depict an overview of the program proposal. This cultural mural arts program is referred to as the Wind River Mural Arts Program Proposal.

In conclusion, the data collected is extremely vital in determining a deeper understanding of the Wind River Indian Reservation. This understanding was essential in establishing a proposal for a cultural mural arts program for the Wind River Indian Reservation. I was very fortunate to administer 12 of 13 interviews with school district

members and tribal leaders. My overall goal was to understand the conditions reservation life, the value of the arts, value of sports, suggestive program elements, and an overall perception to the cultural mural arts program.

## **Chapter 4**

### **Wind River Mural Arts Program Proposal**

Models of mural arts programs and components suggested from research participants were used to create the Wind River Mural Arts Program Proposal. The Wind River Mural Arts Program Proposal would benefit the youth of the Wind River Indian Reservation. This proposal would be proposed to the Eastern Shoshone and Northern Arapaho Business Councils. The Wind River Mural Arts Program Proposal is organized as such: Project Summary, Project Description, Project Evaluation, and Budget.

### **Program Summary**

It is apparent from the research participants that a cultural institution is clearly needed and wanted on the Wind River Indian Reservation. According to the research participants, this program should include culture, history, art, and sports. Research participants also felt that, the elements of art and sport both provide positive development opportunities to participants and may further their desire to pursue a higher education. The goal of the Wind River Mural Arts Program would be to address these objectives in order to sustain the existence of the program.

The Wind River Mural Arts Program would be an educational program for elementary students in 3<sup>rd</sup>-5<sup>th</sup> grade. The program goal would be to serve 125 students over the course of a year, with the year beginning in August. The student recruitment goal would be to obtain participation of 25 students per session; this would meet the overall goal of serving 125 students. This program would incorporate and encourage creative thinking, communication, self-expression, leadership, teamwork, stabilizing and sustaining revitalization, strong civic life, Native American culture/language, safety, skills, and mural painting. Lawson (2007) explains, “art has been one of the determining factors

when showing how successful a society has been” (p.1). Art is a transformation tool and it has been successful in helping transforms social ills of today (p.1). According to Americans for the Arts (2003), “Successful program recognize that art is a vehicle that can be used to engage in activities that will increase their self-esteem” (p.1). The Wind River Murals Arts Program would seek to address some of the social and cultural challenges of the Wind River Indian Reservation through providing opportunities for participants to learn about their own culture and history. The Wind River Mural Arts Programs would use art as a tool to enhance positive social change.

### *Organizational Overview*

The Wind River Mural Arts Program’s mission would be to bridge gaps between the communities of Fort Washakie, Ethete and Arapahoe by using mural arts as a method to foster positive youth development and social change for elementary students. According to the Dana Foundation, it is important programs fit the population they are serving (2002, p. 77). The Dana Foundation also finds, “Different arts-centered schools have developed programs that respond to distinctive philosophies” (p. 75). Of these philosophies, two intertwined with the Wind River Mural Arts Program, including: Art as a vehicle to understanding the physical and cultural world and art as an opportunity to explore the cultural legacy of one’s own community (p. 77).

Partnerships would be established with local programs and institutions such as: Eastern Shoshone/Northern Arapaho Summer Feeding Program, Boys & Girls Club, Wyoming Indian Elementary School, Fort Washakie School, Arapahoe School, Wind River Tribal College, Eastern Shoshone/Northern Arapaho Tribal Health, and the Eastern Shoshone Culture Center. Jane Golden (Co-founder of SPARC, in Los Angeles,

CA) feels that partnerships are extremely important. Golden explains, “There is so much we can do together that we can’t do alone. When you partner with people and agencies with community development expertise you are really starting to address the problems that plague cities” (Jane Golden as cited by Cleveland, 2005, p. 4). Defining successful programs can be determined by long-term quality individual and community relationships (Cleveland, 2005, p. 3).

### *Description of Programs*

The Wind River Mural Arts Program would be dedicated to bringing mural arts to elementary students, parents, and community members of the Wind River Indian Reservation. This program would be designed as a two-phase program, teaching students the basic knowledge and skills of mural painting with an incorporation of essential elements such as teamwork, self-expression and history. The Dana Foundation finds:

After all, art is a means of expression, and art teachers should focus on helping students formulate ideas they want to express. Students need to be introduced to the fundamentals and techniques of art. They need to be shown what can be done with certain materials and by manipulating unfamiliar and familiar tools. But the purpose of the instruction is to help students say something meaningful, not just to show technical expertise. (2002, p. 77).

It is very important to the Wind River Mural Arts Program that the students are given the freedom to express their creativity.

As mentioned above the program would be implemented in two-phases. The first phase of the program would be an after school program concentrating on building relationships between the participants, basic skills of mural painting, and the link between art, and Native American culture. The first phase would be broken up into 4 sessions; each session would run for 4 weeks, Monday through Thursday. The second phase would be a 5-week session, meeting in the summer from Monday through Friday. This phase would concentrate on the design and creation of the community mural. Only students who have attended 3 or more after-school sessions would be eligible to attend. All elementary students would be eligible to attend the Wind River Mural Arts Program but attendance is essential. There would be no admission for the participation in the program. Implementation would occur at a designated facility, where students would be transported directly from the elementary schools.

### *Populations Groups Served*

The Wind River Mural Arts Program would concentrate on elementary students from Arapahoe, Ethete, and Fort Washakie schools. Also, community members and parents from each of the purposively selected communities would be involved. As Americans for the Arts (2003) observes, “Successful programs recognize and involve the community in which the youth live” (p.1). Americans for the Arts (2003) also finds, “Programs that involve the youths’ families provide the opportunity for the greatest impact” (p. 1). Inhabitants of Arapahoe and Ethete largely remain members of the Arapaho tribe. Members of the Shoshone tribe mainly live in the community of Fort Washakie. Although, other small communities such as Millcreek, Boulder Flats, Crowheart, Johnstown, and many other communal populations exist throughout the

reservation. According to the U.S. Census 2000, 23,237 individuals inhabit the Wind River Indian Reservation, and of that 4,285 are Arapaho and 2,396 are Shoshone.

## **Project Description**

The Wind River Mural Arts Program would be dedicated to targeting the youth on the Wind River Indian Reservation. Furthermore, a major focus would be on the involvement of the community and an emphasis on Native American culture. The main goals would be to engage in:

- Time for building relationships and trust (Cleveland, 2005, p. 3)
- Learning from mistakes and successes (Cleveland, 2005, p. 3)
- Native American culture/language (I.Posey, personal communication, February 23, 2009; V.Wells, personal communication, February 25, 2009; N. Willow, Sr., personal communication, February 23, 2009; H. Spoonhunter, personal communication, February 23, 2009; R. Tendore, personal communication, February 26, 2009)
- Mural/Mural design tool for community engagement (Prevention Institute, 2004, p. 54).
- Project Based Approach (short term and long term goals) (Newstrom & Scannell, 1997, p. v-vii).

The curriculum would be designed to build trust, teamwork, leadership, address current topics on the reservation, emphasis on culture, basic skills of painting, and an understanding of mural arts. Students who participated in the after-school sessions (3 or more) would be eligible to attend the summer program. The following phases describe the programs in more detail. All the sessions are based on the academic schedules of

Arapahoe, Wyoming Indian and Fort Washakie Schools. The attendance goal for each session would be 25 students per session and 30 students for the summer session.

**Phase I: After-School Program** (4 session; 4 weeks each)

• *Session 1:* Monday, October 5<sup>th</sup> – Thursday, October 29<sup>th</sup>, 2009

This session would be designed to build trust among the participants. This would be the first time students have joined together from each of the selected research sites (Fort Washakie School, Wyoming Indian Elementary School and Arapahoe School) in an after-school program. In this session, it is very important to create cohesion among group participants. The following components are essential for building unity:

- Time for building relationships and trust (Cleveland, 2005, p. 3)
  - Learning from mistakes and successes (Cleveland, 2005, p. 3)
  - Patience, tenacity and persistence (Cleveland, 2005, p. 3)
  - Setting Short/Long Term Goals (Newstrom & Scannell, 1997, p. v-vii).
  - Problem Solving and Creativity Games (Newstrom & Scannell, 1997, p. v-vii).
  - Communication (Newstrom & Scannell, 1997, p. v-vii).
  - Coping with Change (Newstrom & Scannell, 1997, p. v-vii).
  - Self-Esteem (Newstrom & Scannell, 1997, p. v-vii)
- *Session 2:* Monday, November 9<sup>th</sup> – December 3<sup>rd</sup>, 2009

This session would be designed to address the connections between art and the Native American culture. It is very important that the students understand that art plays a major role in Native American culture. The following components are necessary for this session:

- What Art Means In Our Culture

- Examples of Art on the Wind River Indian Reservation
- Stories from Elders about Art
- History of the Wind River Indian Reservation

According to Cleveland, “Murals often serve as an indicator of a neighborhood that has the ingredients to create revitalization, including a diverse population and a strong civic life. To the extent that murals serve as an expression of that transformation, we can say that they have an impact in stabilizing and sustaining processes of community-revitalization” (The University of Pennsylvania’s Social Impact of the Art Project, as cited by Cleveland, 2005, p. 3).

- *Session 3: Monday, January 25<sup>th</sup> – Thursday, February 18<sup>th</sup>, 2009*

This session would be designed to educate students on the basics skills of painting. It is critical for the students to participate in this session; their involvement would determine the outcome of the final mural painting in the summer. The following elements would be covered during this session:

- Mural Painting and Techniques
- Mural Design

- *Session 4: Monday, March 22<sup>nd</sup> – Thursday, April 15<sup>th</sup>, 2009*

This session would be designed to continue practicing the painting process. As the weather changes into spring, it is essential for students to realize the effects of the environment on murals. It would be very important for the students to practice painting in an outdoor setting. The following factors would be included:

- Refresher Activities (from after school activities)
- Mural Painting and Techniques

- Mural Design

## **Phase 2: Summer Program**

The summer program would be a 5-week session. Only students who have participated in the after-school sessions would be eligible for the summer program. The Wind River Mural Arts Program would collaborate with the Boys & Girls Clubs of the Eastern Shoshone & Northern Arapaho to provide transportation. Students are informed and each student has signed an agreement/consent form. The summer session would include the following:

- *Summer Session: Monday, May 31<sup>st</sup> – Friday, July 2<sup>nd</sup>, 2009*

Time: 9:00 a.m. – 2:00 p.m.

- Review of After-School Sessions
- Review of Painting/Mural Art Techniques/Safety
- Finalize Design of Mural
- Begin the Mural/Finish the Mural

During this summer session, the local summer food program would provide lunch for all students. Lunch would be available for all participants free of charge. The scheduled time for working on the mural would be during the morning; afternoons in the summer are extremely hot. Students would be welcome to come before 9:00 a.m., they can assist staff/volunteers with the daily set up.

Cleveland finds, the critical steps for the completion of a mural include:

- Time for building relationships & trust
- Learning from mistakes and successes
- Listening: to learn from and be challenged by community partners

- Patience, tenacity and persistence
- Honesty, especially when the chips are down
- Adequate resources
- Clear, timely, consistent, and regular communication
- Planning: Even if it changes
- Community support and ownership
- Excellent artists, materials and staff
- Skilled diplomacy
- Experienced hands
- Clear roles and responsibilities
- Clear and rigorous standards

(Cleveland, 2005, p. 3)

## **Project Evaluation**

Evaluation for the after-school/summer programs would consist of daily attendance, “journals, portfolios, surveys, and artist observations. Such measures can be incorporated into program activities; for example, students’ art portfolios or journals can be used as evaluation tools, embedding the evaluation within the program”

(Americans for Arts, 2003, p. 3). Other ways of evaluation would be:

- Ongoing and increasing involvement by participants
- Community involvement, support and ownership of both the mural process and product
- Organizations and community partnership that are sustainable beyond individual projects

-Diverse representation of community throughout the mural-making process

-Youth participants with new skills, a sense of accomplishment and the esteem of their peers and the broader community

(Cleveland, 2005, p. 3)

## **Budget**

The budget (see Appendix P: Wind River Mural Arts Program Budget) depicts the detailed expenses for the Wind River Mural Arts Program. The grand total for a mural arts program would be \$113,000, including full time staff and mural production. The Wind River Mural Arts Program would seek funding from the Eastern Shoshone Tribe (\$25,000) and Northern Arapaho (\$25,000) Tribe to help cover the expenses.

# **Chapter 5**

## **Conclusion**

## **Introduction**

Every year mural arts programs are connecting the lives of participants, revitalizing neighborhoods, and building communities. And every year, the Wind River Indian Reservation is left untouched by the benefits of such mural art programs. The arts are pervasive in Native American communities and culture. Findings suggest that a mural arts program would be well supported on the Wind River Indian Reservation.

This project sought to explore the contexts of the Wind River Indian Reservation in order to propose a cultural mural arts program. The institutional educational systems that were focused on were Fort Washakie School, Wyoming Indian Elementary School, and Arapahoe School. Each of these educational institutions was in close proximity to the three purposely-selected reservation community. Each of these communities asserts an ownership over their respective educational institutions. In addition, 12 interviews were conducted to gather data that would aid in the understanding of reservation issues and support of a cultural mural arts program. Also 12 questionnaires were administered and 2 classroom observations were recorded.

## **Revisiting the Research Questions**

Recruitment of the interviewees was based on their experience and expertise in their respected fields and included Tribal Leaders from the Northern Arapaho and Eastern Shoshone Tribes. Also, school district members from Fort Washakie School, Wyoming Indian Elementary School and Arapahoe School were involved. In regard to the data, I sought and analyzed the information to answer the research questions positioned in Chapter I. They include:

- Can a Cultural Arts Program enhance positive social change in Native American Communities?
- What factors have influenced the creation of the community boundaries?
- What arts programs currently exist on the Wind River Indian Reservation?
- What type of role do sports play on the Wind River Indian Reservation?
- Will a proposed cultural mural arts program be accepted and supported by the local community, schools and tribal leaders?

Response to these questions was addressed in Chapter 3 in more detail. Findings suggest that the Wind River Indian Reservation is perceived as majestic and beautiful place filled with culture. Historical events have attributed to the relationships between the Shoshone and Arapaho Tribes. The Northern Arapaho and Eastern Shoshone Tribes were once enemies, and this resentment seems to carry over to the present day, but intermarriages have somewhat relieved this pressure.

Tribal governments are politically divided, but they are obligated to work together for the betterment of the reservation. Over the years relationships between the governments have mended, but there is still hope that they will only improve. Each tribal government is self-sufficient and determines sovereignty for the people.

Athletics are a positive outlet for tribal members to some extent, but may also drive the communities farther apart. Some interviewees agree that the competition between communities is simply healthy rivalries, for some interviewees basketball plays

too large of a role in the community and may hinder educational goals. Basketball may play a bigger role than it should, but anything that provides a positive outlet for the youth of the reservation is tremendously beneficial in my opinion. Mechanisms are already in place for sustained community involvement through sports, which could be extended to the arts. I've spent my athletic career chasing the basketball down the court, and have to agree with Willie Noseep that athletes do receive special treatment.

Art is evident in the culture of the reservation and revitalization of tribal arts is encouraged. Interviewees would like to see more art taught in the educational systems but with the state reporting and assessment requirements, these hopes are limited. Academic school testing has increased over the years and areas such as the arts seem to have faded and disappeared.

Interviewees suggested a reservation art program should embody these components: Culture, Language, History, Community/Student/Elder/Parental Involvement, Approval of the Business Councils, and Community/Student Interest. Support and excitement from the interviewees exists for a mural arts program on the reservation. Tips and suggestions were offered to begin the process of creating a proposal for a mural arts program on the Wind River Indian Reservation.

Unexpected findings encountered were the realization of the unfavorable tribal terms. Participants knew the terms existed but they were reluctant to mention the names. They agreed that terms were used, but they did not state them until they filled out the questionnaire. I found the questionnaires helpful, in that they offered a way for the interviewees to feel more comfortable in revealing the terms and gave the participants assurance they would not be cited by the statement of the terms. Although the unfavorable terms exist, children in the school setting were not referring and using

the terms. This may be due to the fact of more tribal intermarriages. Acceptance between the tribes may have improved due to this fact.

Issues of implementation of a cultural mural arts program include, funding and support. I am confident that the tribes will support and fund this program, but I cannot be definite of the amount in which they are willing to contribute. In addition to the implementation issues, staff training will need to continue throughout the process in order to keep staff up to date on the mural making process.

The significance of this research project not only aided in the creation of a cultural mural arts program proposal, it also found that the implementation of the proposal will promote positive social development in Native American communities. Very little research has been done in Native American communities that entailed art as a tool for positive social development and even less research has been done on the Wind River Indian Reservation.

My recommendations for creating a cultural mural arts program on the Wind River Indian Reservation is to deliver a program that incorporates diversity, social skills, collaboration, culture, language, history, community, art, and sports. These essential elements if addressed properly could enhance positive social change in Native American communities.

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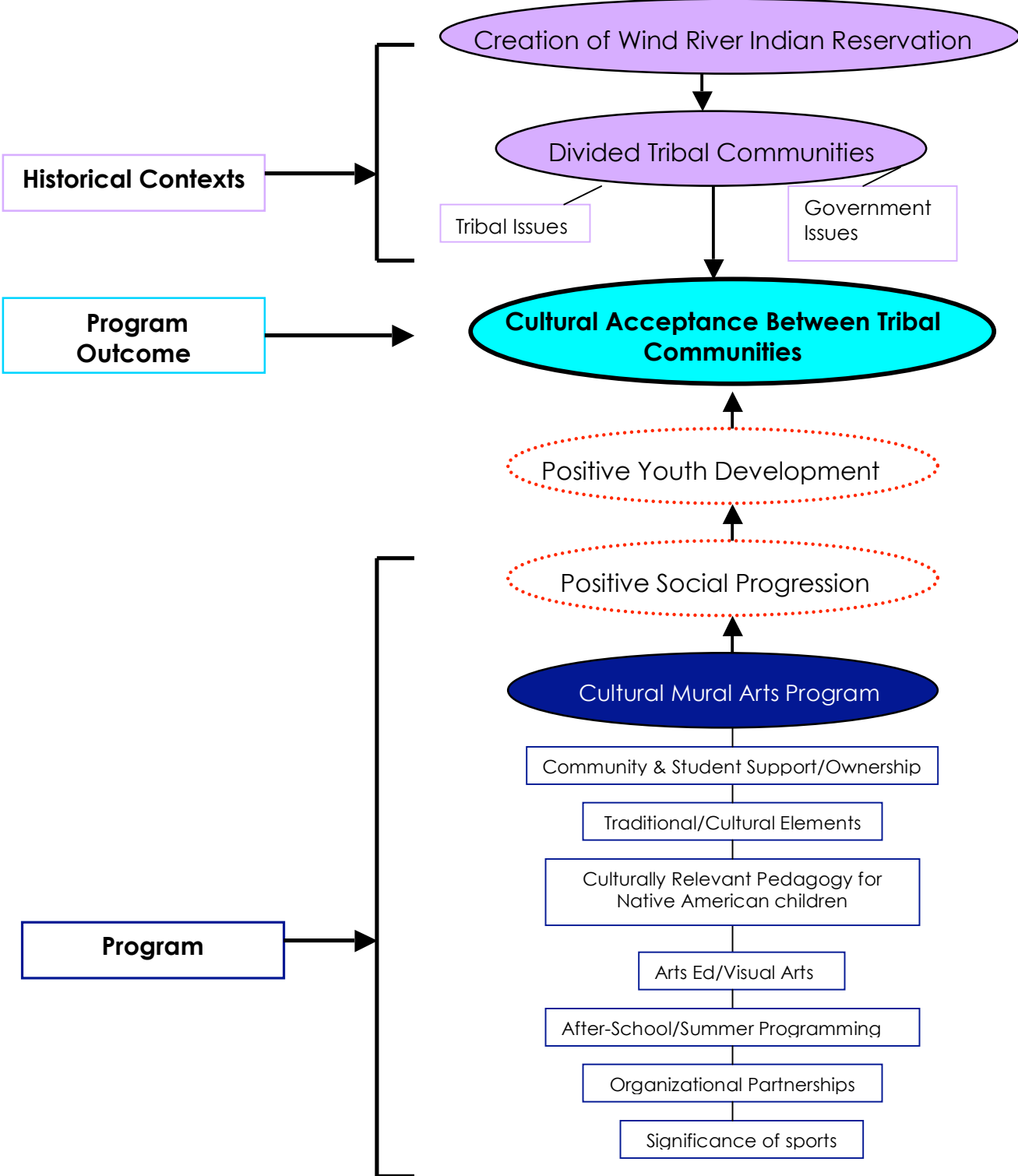
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<http://libweb.uoregon.edu/general/resources/articles.html>

### List of Appendices

#### Appendix A: Conceptual Framework Schematic



**Appendix B:  
Data Collection Schematic**

Sequence	Data Collection Methods	Data Collection Sources	Concept Clusters Explored
1	Initial Literature Review	Peer reviewed journals, library articles, internet articles, books	Benefits of the arts, after-school/summer arts programs, historical contexts
2	Additional Literature Review	Peer reviewed journals, library articles, internet articles, Toolkit, and other	Significance of sports in Native American culture,
3	Tribal Leader Survey	Eastern Shoshone & Northern Arapaho Tribal Leaders	Perception and relationship to the arts/reservation, benefits of the arts, input of the creation of a mural arts program
4	School District Member Survey	Members from Fremont School Districts #14, #21, #38 (Ethete, Fort Washakie, Arapahoe, Wyoming)	Perception and relationship to the arts/reservation, benefits of the arts, input of the creation of a mural arts program
5	Tribal Leader Interview	Eastern Shoshone & Northern Arapaho Tribal Leaders	Perception and relationship to the arts, benefits of the arts, interest in the arts, suggestions of cultural mural arts program implementation guidelines
6	School District Member Interview	Members from Fremont School Districts #14, #21, #38 (Ethete, Fort Washakie, Arapahoe, Wyoming)	Perception and relationship to the arts, benefits of the arts, interest in the arts, suggestions of cultural mural arts program implementation guidelines





**Appendix D.1:  
Interview Protocol**

---

Key Descriptor:

Data ID:

Date:

Time:

Interview Location:

Interviewee Details: (Bio, Context of interview)

---

Consent:    \_\_\_ Oral    \_\_\_ Written (form)    \_\_\_ Audio Recording  
              \_\_\_ OK to Quote    \_\_\_ Video Recording

Member Check

Thank You. Sent: \_\_\_\_\_

---

Notes on Interview Context:

Key Points:  
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**Appendix D.2:  
Tribal Leader Interview**

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What is your ethnic background?

Which community are you a member of?

A. Arapahoe      B. Ethete      C. Fort Washakie D. Other: \_\_\_\_\_

What negative names have been given to each of the Wind River Indian Reservation tribes? (They may or may not be favorable towards the tribes)

How do you think this negative labeling of tribal affiliation came about?

Do you see any division between the communities of Arapahoe, Ethete, and Fort Washakie? If so, how do you think they were formed?

How would you change or break down these barriers between the communities of Arapahoe, Ethete, and Fort Washakie?

Do you think the effects of cultural differences; sports or any other factor has influenced this division of communities?

Do you feel this division has influenced the progress of the Wind River Indian Reservation?  
(Socially, Educationally, Economically, Environmentally, Culturally, Politically)

Do you see a need for change on the Wind River Indian Reservation? If so, what kind of change?

Do you feel visual arts would aid in the breakdown of community barriers? If so, how?

In your own words, please define community building:

In your own words, please define the arts:

Do you personally feel that the arts are important in education? If so, why?

What are the benefits of children who participate in visual arts?

What are the benefits of community participation in visual arts?

What is your first exposure or experience with art or the arts?

If a visual arts program were created on the reservation, where should the program be taught? And whom should the visual arts program be taught to?

Do you think after school or summer programs are more effective?

What is your role in preservation of the arts?

Do you feel that the arts are important in identifying your culture or other cultures? If so, how?

Historically, what is the relationship between art and Native American Tribes?

**Appendix D.3:**  
**School District Member Interview**

---

What is your ethnic background?

Which community are you a member of?

A. Arapahoe    B. Ethete    C. Fort Washakie    D. Other: \_\_\_\_\_

What negative names have been given to each of the Wind River Indian Reservation tribes?  
(They may or may not be favorable towards the tribes)

How do you think this negative labeling of tribal affiliation came about?

Do you see any division between the communities of Arapahoe, Ethete, and Fort Washakie? If so, how do you think they were formed?

How would you change or break down these barriers between the communities of Arapahoe, Ethete, and Fort Washakie?

Do you think the effects of cultural differences; sports or any other factor has influenced this division of communities?

Do you feel this division has influenced the progress of the Wind River Indian Reservation?  
(Socially, Educationally, Economically, Environmentally, Culturally, Politically)

Do you see a need for change on the Wind River Indian Reservation? If so, what kind of change?

Do you feel visual arts would aid in the breakdown of community barriers? If so, how?

In your own words, please define community building:

In your own words, please define the arts:

Do you personally feel that the arts are important in education? If so, why?

What are the benefits of children who participate in visual arts?

What are the benefits of community participation in visual arts?

What is your first exposure or experience with art or the arts?

If a visual arts program were created on the reservation, where should the program be taught?  
And whom should the visual arts program be taught to?

Do you think after school or summer programs are more effective?

Historically, what is the relationship between art and Native American Tribes?

**Appendix E:**  
**Data Collection Protocol for Participant Observation**

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School District:

Data ID:

Key Descriptor:

Pseudonym name:

Date:

Time:

Location of Interview:

Details: (Relationship with Environment)

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**Appendix F:  
Data Collection Sheet for Document Analysis**

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Key Descriptor:

Data ID:

Date:

Time:

Document Location:

---

Document Type:

Report, Article, Book, etc.     Government Document, Public Policy  
 Arts Organizations' Written Materials     Tribal Document     Notes  
 State of Wyoming Doc     School Document     Other: \_\_\_\_\_

Reference Citation:

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**Appendix G:  
Questionnaire Recruitment Letter**

[Date]

[Name & Address]

Dear [Potential Participant]:

You are invited to participate in a research project titled “A Cultural Mural Arts Program Proposal: To enhance positive social development of Native American communities,” conducted by Morning Rae Ferris, master’s candidate in the University of Oregon’s Arts and Administration Program. The purpose of this study is to explore and understand the social, cultural, historical, educational contexts of the Wind River Indian Reservation. My intention is to create more positive outlets for the youth, especially in the field of art. I believe that by providing youth with an artistic outlet they will grow socially, culturally and educationally.

Although, research shows that the arts have a considerable impact on youth education, relatively little documentation has been compiled on Native American Communities. Using the arts to build communities maybe a great method to foster connected and caring neighborhoods. It is hoped that an understanding of the contexts of the Wind River Indian Reservation will be reached. This understanding will then lead to the proposal of guidelines for a reservation-wide cultural mural arts program.

You were selected to participate in this study because of your roll at <Organization>, and your experiences and expertise pertinent to arts education on the Wind River Indian Reservation. This is study is completely voluntary. You can choose to be in the study or not. If you decide to participate, you will be asked to complete the enclosed questionnaire, which will take approximately twenty to thirty minutes of your time. Any responses you provide to the survey will remain confidential.

I anticipate that the results of this research project will be of value, not only to the Wind River Indian Reservation but other Native American reservations. Furthermore, this study is important and relevant to the field of arts administration on a national level, because it will fill gaps of knowledge about Native American communities. Thus, propelling research forward in the arts in association with local arts agencies, state arts agencies, and National arts agencies. However, I cannot guarantee that you personally will receive any benefits from this research.

If you would like to participate in this research study, please complete the attached questionnaire. Once you are finished, please make a copy to retain for your records. Return the original document in the enclosed envelope, postmarked no later than March 23, 2009.

If you have any questions, please feel free to contact me at (970) 769-0841 or mferris1@uoregon.edu, or Dr. Lori Hager at (541) 346-2469. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration.

Sincerely,  
Morning Rae Ferris  
1647 River Road  
Eugene, Oregon 97404

**Appendix H:  
Interview Recruitment Letter**

[Date]

[Name & Address]

Dear [Potential Participant]:

You are invited to participate in a research project titled "A Cultural Mural Arts Program Proposal: To enhance positive social development of Native American communities," conducted by Morning Rae Ferris, master's candidate in the University of Oregon's Arts and Administration Program. The purpose of this study is to explore and understand the social, cultural, historical, educational contexts of the Wind River Indian Reservation. My intention is to create more positive outlets for the youth, especially in the field of art. I believe that by providing youth with an artistic outlet they will grow socially, culturally and educationally.

Although, research shows that the arts have a considerable impact on youth education, relatively little documentation has been compiled on Native American Communities. Using the arts to build communities maybe a great method to foster connected and caring neighborhoods. It is hoped that an understanding of the contexts of the Wind River Indian Reservation will be reached. This understanding will then lead to the proposal of guidelines for a reservation-wide cultural mural arts program.

You were selected to participate in this study because of your roll at <Organization>, and your experiences and expertise pertinent to arts education on the Wind River Indian Reservation. If you decide to take part in this research project, you will be asked to participate in a telephone, electronic interview, or face-to-face interview lasting approximately 45 minutes, during January-June 2009. Interview questions are enclosed in this packet for your consideration. The format of the interview will be whatever you are most comfortable with and will be scheduled at your convenience. In the event that a phone interview is selected, with your permission, I will use an audio tape recorder for transcription and validation purposes. You may also be asked to provide follow-up information through phone calls or email. Opinions expressed in the interview will be used in the final research document, available in the Arts and Administration Resource Room at the University of Oregon School of Architecture and Allied Arts, and presented to Arts and Administration students and faculty in May of 2009. Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission. You will be asked to sign a consent form that gives express consent to the researcher to identify the participant by name in any written documents resulting from this study.

I anticipate that the results of this research project will be of value, not only to the Wind River Indian Reservation but other Native American reservations. Furthermore, this study is important and relevant to the field of arts administration on a national level, because it will fill gaps of knowledge about Native American communities. Thus, propelling research forward in the arts in association with local arts agencies, state arts agencies, and National arts agencies. However, I cannot guarantee that you personally will receive any benefits from this research.

If you have any questions, please feel free to contact me at (970) 769-0841 or mferris1@uoregon.edu, or Dr. Lori Hager at (541) 346-2469. Any questions regarding your rights as a research participant should be directed to the Office of Human Subjects Compliance, University of Oregon, Eugene, OR 97403, (541) 346-2510.

Thank you in advance for your interest and consideration. I will contact you shortly to speak about your potential involvement in this study.

Sincerely,

Morning Rae Ferris

1647 River Road

Eugene, Oregon 97404

**Appendix I:  
Email/Telephone Script**

You are invited to participate in a research study. My name is Morning Rae Ferris and I am currently a graduate student from the University of Oregon Arts & Administration Program. This research will provide data on specific Native American tribes and their participation in the arts. Interviews and questionnaires will be conducted in order for the formulation of a set of guidelines for a cultural mural arts program. The hypothesis of a cultural mural arts program will aid in the bridging of communities by encouraging cultural diversity and dialogue amongst the participants. Through these interactions it is hoped that participants will establish positive youth development, which in turn will lead to positive social change. In addition, this study will be completed in partial fulfillment for the University of Oregon Master's degree. You were selected as a possible participant in this study because of your direct involvement with the Wind River Indian Reservation.

I would like to discuss the possibility of setting up time to conduct an interview and a questionnaire. It is the researcher's anticipation that the results of this research project will be of extreme value, not only to the Wind River Indian Reservation but other Native American reservations. Furthermore, this study is important and relevant to the field of arts administration on a national level, because it will fill gaps of knowledge about Native American communities. Thus, propelling research forward in the arts in association with tribal arts organizations, local arts agencies, state arts agencies, and National arts agencies. However, I cannot guarantee that you personally will receive any benefits from this research. Your participation is voluntary and anonymous. Your decision whether or not to participate will not affect your relationship with the University of Oregon or its affiliated Arts and Administration Program.

I will contact you soon to discuss the possibility of your participation in this study.

Sincerely,

Morning Rae Ferris  
Graduate Student  
Arts & Administration, University of Oregon

**Appendix J:  
Consent Form  
Research Protocol Number: #E326-09**

**A Cultural Mural Arts Program Proposal:  
To enhance positive social development of Native American  
communities**

Morning Rae Ferris, Principal Investigator  
University of Oregon Arts and Administration Program

Dear Participant:

You were selected to participate in this study because of your administrative role, and your experiences and expertise are pertinent to arts education on the Wind River Indian Reservation in Wyoming. Data collected from your interview will be utilized in Morning Rae Ferris' final research project for partial fulfillment of a Master's Degree in Arts and Administration from the University of Oregon, Eugene. Copies of the final document will be available in the University's Knight Library, as well as in the Arts and Administration Resource Room, at the School of Architecture and Allied Arts. Additionally, the information will be presented to Arts and Administration students and faculty in May of 2009.

Your decision whether or not to participate will not affect your relationship with the University of Oregon or its affiliated Arts and Administration Program. If you decide to participate, you are free to withdraw your consent and discontinue participation at any time without penalty. Your participation will entail a video-recorded interview session and note-taking by the researcher. The interview will be approximately 45 minutes and scheduled at your convenience. As indicated, the interview will be video-recorded; however, should you feel uncomfortable during the course of the interview **you are free not to answer questions or asked not to be recorded. Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission.** You will be asked to sign a consent form that gives express consent to the researcher to identify the participant by name in any written documents resulting from this study.

I anticipate that the results of this research project will be of extreme value, not only to the Wind River Indian Reservation but other Native American reservations. Furthermore, this study is important and relevant to the field of arts administration on a national level, because it will fill gaps of knowledge about Native American communities. Thus, propelling research forward in the arts in association with tribal arts organizations, local arts agencies, state arts agencies, and National arts agencies. However, I cannot guarantee that you personally will receive any benefits from this research.

**Please read and INITIAL EACH of the following statements to indicate your consent:**

\_\_\_\_\_ I consent to the use of video-tape and note taking during my interview.

**[CONTINUED...]**

\_\_\_\_\_ I consent to my identification as a participant in this study.

\_\_\_\_\_ I consent to the potential use of quotations from the interview.

\_\_\_\_\_ I consent to the use of information I provide regarding the organization with which I am associated.

-----\*-----\*-----\*-----\*-----\*-----

\_\_\_\_\_ I wish to have the opportunity to review and possibly revise my comments and the information that I provide prior to these data appearing in the final version of any publications that may result from this study.

*Your signature indicates that you have read and understand the information provided above, that you willingly agree to participate, that you may withdraw your consent at any time and discontinue participation without penalty, that you have received a copy of this form, and that you are not waiving any legal claims, rights or remedies.*

Print Name: \_\_\_\_\_

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

Thank you for your interest and participation in this study.

Sincerely,

Morning Rae Ferris  
1647 River Road  
Eugene, Oregon 97404  
(970) 769-0841  
mferrisl@uoregon.edu

**Appendix K:  
List of Pseudonyms**

**Female**

Ann  
Lauren  
Sandy  
Simone  
Kate  
Kathleen  
Maria  
Janet  
Mary  
Sherry  
Alyssa  
Tara  
Jessie  
Heather  
Lily  
Marilyn

**Male**

Dereck  
Aaron  
Luke  
Kasey  
Mike  
Joe  
Tom  
Bill  
Chris  
David  
Brady  
Kenneth  
Austin  
Tony  
Frank  
George

**Appendix L:**  
**Table 1**

Breakdown of key words describing the Wind River Indian Reservation

<b>Interviewee</b>	<b>3 Words</b>
Norman Willow, Sr.	Home, Safe, Beauty
Harvey Spoonhunter	Beauty, Two-Tribes, Clean
Ivan Posey	Large, Beautiful, Taken for Granted
Willie Noseep	Unique, Resourceful, Beautiful
Del Hessling	Majestic, Resourceful, Enduring
Richi Krassin	Intriguing, Beautiful, Inspirational
Kathy Crain	Majestic Mountains, Culturally Rich, Poverty
Tex LeClair	Beautiful, Friendly, Progressive
Vonda Wells	Family, Language/Culture, Elders
Rory Tendore	Heritage, Homeland, Spiritual
Joan Willow	Destiny, Hopes, Goals
Paula McClelland	Beautiful, Belonging, Enjoyment

Note: From follow-up question, in addition to structured interview by Morning Rae Ferris. The

(---) symbol represents the follow-up question has not been answered by the interviewee.

**Appendix M:**  
**Table 2**

Essential Components of a Program-According to the Interviewee

Interviewee	Suggestive Program Components
Tex LeClair	Graffiti Artists
Harvery Spoonhunter	Culture, Language, History
Norman Willow	Language
Paula McClelland	Sports, Business Council Approval, Elder/Student Involvement
Ivan Posey	Think-Tank, Community/Student/Elder Involvement
Willie Noseep	Community/Student/Elder Involvement
Kathy Crain	Staff/Community Interest, Sports, Communication, Volunteers, Monetary Support, Facility
Richi Krassin	Community Involvement, A Need, Community/Student/Elder Involvement
Del Hessling	Community/Student/Elder Involvement
Vonda Wells	---
Joan Willow	Community/Student/Elder Involvement
Rory Tendore	Cultural/Traditional Involvement

Note: From interview question by Morning Rae Ferris. The (---) symbol represents the interview question has not been answered by the interviewee.

**Appendix N:  
Table 3**

Community Division According to the Questionnaire Participants

Factor	Votes	Total
Socially	√ √ √ √ √ √ √	7
Economically	√ √ √ √ √ √ √ √ √	9
Culturally	√ √ √ √ √ √ √ √ √	9
Economically	√ √ √ √ √ √	6
Environmentally	√ √	2
Politically	√ √ √ √ √ √ √ √ √ √ √ √	12

Note: Taken from Tribal Leader & School District Member Questionnaires.

**Appendix O:**  
**Table 4**

Demonstration of Program Implementation

Type	Votes	Total
In-School	√ √ √ √ √ √ √ √ √ √ √	11
After-School	√ √ √ √ √ √ √	7
Summer School	√ √ √ √ √ √	6
Other (Boys & Girls Club/College)	√ √	2

Note: Taken from Tribal Leader & School District Member Questionnaires.

**Appendix P:  
Wind River Mural Arts Program Budget**

<b>Wind River Mural Arts Program</b>	<b>Expense</b>
<i>Staff (Salary/Benefits)</i>	
Executive Director (F/T)	30000
Director of Art Education (F/T)	24000
Director of Community Murals (F/T)	24000
Project Manager (F/T)	20000
<b>Total Staff (Salary/Benefits)</b>	<b>98,000</b>
Food	2000
Material Fees	5000
Facility Rent	0
Facility Utilities/Maintenance	2000
Transportation	3000
Evaluation/Reporting	1000
Misc.	1000
Marketing	1000
<b>Total production costs</b>	<b>15,000</b>
<b>Grand Total</b>	<b>113,000</b>

Note: (Production figures are based on the Social Impact on the Arts Project, 2003, p. 59)

**List of Figures:  
Figure 1**

**Wind River Indian Reservation-Wyoming**

