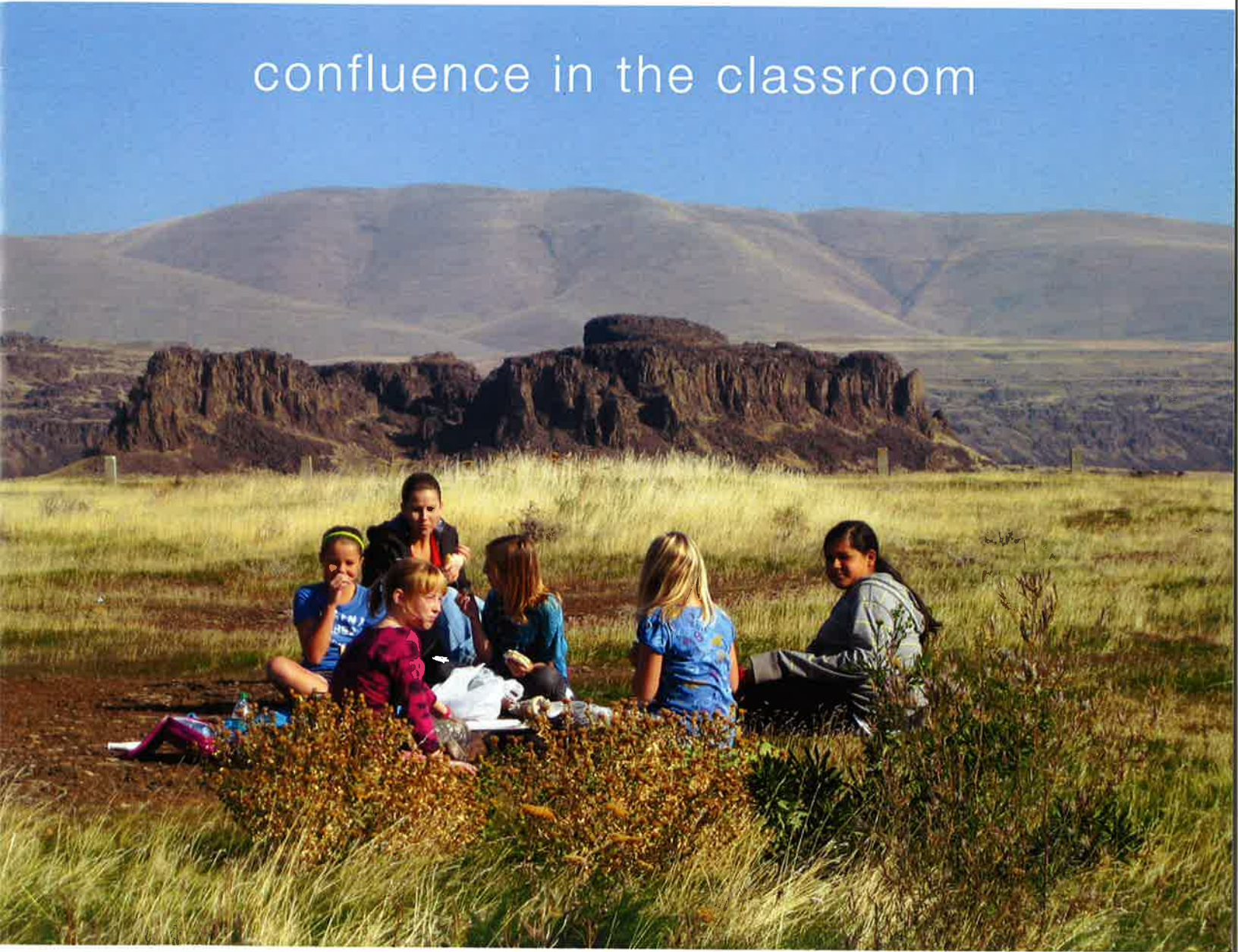




confluence

confluence in the classroom



Yakama artist and fisherman Toma Villa was telling his new students about chum salmon, how excited he was that they've been coming back to the Columbia River. With a short brimmed fedora and tattoos, he stood out in this school. Confluence in the Classroom connects students with indigenous artists like Toma to do meaningful projects about the Columbia River system. With Toma's guidance, these students turned a drab, cement walkway into a colorful mural of chum, swimming home. Those kids worked on that wall every day until it was done, even on the weekend.



Toma Villa

This is just one of so many moving experiences this program has created for students. Confluence is a community-supported nonprofit with a singular mission: to connect people to place through art and education. Many people experience our work through six art/landscape installations along the Columbia River system in collaboration with tribes, communities and celebrated artist Maya Lin.

Confluence in the Classroom is our way of helping kids find a deeper understanding of the history, cultures and environment that shape the Northwest. These life lessons inspire them to become better stewards of the place we love. We hope this guidebook is a helpful resource for educators, students and artists interested in the power of connecting to place. Onward!



Colin Fogarty, executive director

In a world where so many opportunities are lost, and so many resources squandered on perpetuation of our mistakes, I see Confluence as a landmark program for honoring our treasures of place, heritage and community.

— Kim Stafford
Oregon poet and essayist

Confluence is deeply grateful for the guidance, wisdom and love of artist Lillian Pitt in establishing this program, and for her continued support and friendship.

Thank you, Lillian!



confluence in the classroom

Confluence in the Classroom (CIC) connects students to place through art and education by introducing them to native artists and culture bearers from the Chinook Nation, Confederated Tribes of Grand Ronde, Confederated Tribes of Warm Springs, Yakama Nation, Confederated Tribes of the Umatilla Indian Reservation and Nez Perce Tribe.

Together, native educators, students and teachers embark on a year-long learning journey. Classroom teachers coordinate closely with the CIC education coordinator to build programs that include 20 hours of contact time with one or more native educators. These extended residency opportunities provide time for students to respond creatively to what they have intellectually been soaking up, time for cultural and racial stereotypes to melt away and leave respect and admiration for cultural diversity in their place. Field trips to sites with significant environmental and cultural stories are highlights of these journeys. The extended opportunity to engage in multidisciplinary work results in meaningful, end of the year projects that are then shared publicly.

Confluence in the Classroom supports the vision of native populations on the Columbia River and tributaries—the life experiences, a universality about those experiences and visions for the future of our shared river.

— Patricia Whitefoot – Yakama,
Confluence in the Classroom advisor



A field trip to Sherars Falls, OR

We supported Confluence because this organization has been working side by side with Native Americans from the very beginning. Confluence in the Classroom exposes students to indigenous voices in an authentic and respectful way.

– Kimberly Howard, PGE Foundation, program officer

what we want students to know

Confluence in the Classroom is an interdisciplinary initiative that utilizes project-based learning to meet our **three key learning outcomes and indicators: multicultural diversity, place-based ecology and equity.**

1. **Multicultural Diversity** – From multiple cultural resources and exploration of Columbia River indigenous cultures, students build broad awareness of our shared experiences in relation to environment and the human perspective.

2. **Place-based Ecology** – River-wide sites of cultural and environmental significance provide classrooms for student understanding of cultural and ecological lifeways through traditional ecological knowledge, helping them know the earth as a valued life source.

3. **Equity** – Through first-person perspective, native educators convey culturally, historically and personally the perseverance of Native Americans' existence and role in the past and 21st-century society on the Columbia River.



Jefferson teaching drums in an after-school program.

program impact and findings

Through interactive activities and project-based learning with native educators in music, dance, art making, storytelling, language and cultural teachings, Confluence in the Classroom is able to demonstrate program impact in an inclusive river-wide understanding of place, history and culture.

Here's what teachers and tribal educators told us Confluence in the Classroom does:

- **Brings contemporary community meaning to past and present indigenous river history.**

CIC supports the vision of the indigenous population on the Columbia River and tributaries—the life experiences and the global/ world view about those experiences and the visions for the future of our shared river.

– Patricia Whitefoot – Yakama, Confluence in the Classroom advisor

- **Requires students to evolve understandings in personal identities, values and in generating acts of reciprocity beyond the classroom.**

This program gives students the knowledge to understand the world in which they live. In turn that knowledge opens their minds, heart and spirits to want to learn more.

– Jefferson Greene – Warm Springs, native educator

- **Provides hands-on programming that is not replicated elsewhere in classroom curricula and becomes a critical part of study and community contribution.**

Towards the end of Confluence, South Wasco School had its yearly powwow. The Confluence students were the very first kids dancing, and leading the others in the different types of dance. They absolutely celebrated and embraced the cultural differences within our community and were eager to share it with others.

– Amber Anderson, Maupin School teacher, Maupin, OR

- **Working with more than one native educator for an extended period of time breaks down stereotypes and provides students with a deeper understanding of native artists' experience and life story.**

One of the most valued parts of our experience was building a relationship with Greg Archuleta over seven sessions weaving cedar baskets and trips to the Sandy River Delta. In all our visits with Greg, he has reinforced respect for the environment and for humans' historical and present-day connection to the natural world.

– Kim Johnston, Sabin School teacher, Portland, OR

- **As a river-wide program stretching more than 400 miles from the Pacific Ocean to Clarkston, Washington, Confluence in the Classroom serves schools by connecting students wholistically to place.**

Standing on the ridge overlooking the Columbia River, watching it flow, and hearing tales of the fish, beaver and coyote makes it easier to understand the importance of the river for food, transportation, and the huge part it plays in the lives of Native Americans.

– Laurie Sherburne, Trout Lake School teacher, Trout Lake, WA

- **Immersive and interactive teaching styles by native educators compel students to participate actively and to see storytelling, art making, drumming, music and dance as a lifeway integral to students' own cultural identity.**

For Confluence in the Classroom, equity is the recognition that each individual carries their own beliefs of what culture, history and environment means to them and simply put, that it is not our story to tell, it's theirs.

– Erika Rench, Confluence in the Classroom coordinator



Toma at the Native American Youth and Family Center, Portland, OR.



Brigette with students at basket trees in Gifford Pinchot National Forest.



Columbia Hills State Park, WA – She Who Watches tour.

Confluence in the Classroom is a river-wide program. It invites participation from individual artists and tradition keepers whose heritage is connected to a 438-mile stretch of ancestral homelands along the Columbia River system that Lewis and Clark also traveled. Native educators share their contemporary and traditional stories of what it means to be from the river. Their stories are Confluence in the Classroom. Following are introductions from the CIC Educators we are fortunate to work with.



Ed Edmo – Shoshone-Bannock

poet, playwright, traditional storyteller, northwest tribal culturalist

I'm a Shoshone-Bannock poet, playwright, performer, traditional storyteller, Northwest tribal culture lecturer and consultant to the Smithsonian Museum of the American Indian. I have won awards for my play readings and tribal-themed play adaptations for the Tears of Joy Puppet Theater and traveled with the Eugene Ballet Company, performing in Sri Lanka, India, Bangladesh, Jordan and Tunisia. Much of what I tell comes from my father, Edward M. Edmo Sr. He told legends during the cold winter time.

I was raised at Celilo Falls, before the building of The Dalles Dam, with no electricity or running water. The river was a welcome playmate that never got called in for dinner. The Village (Celilo) was flooded March 10, 1957. Much of my work speaks of the upheaval the flooding brought, the fishing.

I'm small in stature and big on humor. I believe we need to learn to laugh at the stories of Coyote, to laugh at ourselves and with ourselves. Storytelling heals us through humor while still learning our histories of our tribes as well as our own history. For more, visit my website: ededmo.tripod.com.

Ed sharing culture and stories at the Confluence Land Bridge, Vancouver, WA.

The river was a welcome playmate that never got called in for dinner. – Ed Edmo



Ed sharing stories by She Who Watches, Columbia Hills State Park, WA.



Brigette McConville – Confederated Tribes of the Warm Springs

beadwork, weaver, basketmaker, fisherwoman, tribal culturalist

I am a cultural educator from the Confederated Tribes of Warm Springs. I share traditional stories, traditional cultural information and contemporary native issues of the plateau and the Warm Springs and Wasco Tribes. I also have rich family fishing history and my personal commercial fishing stories on the Columbia River and its tributaries to share. I find it best to share my smoked salmon with the children while we get to know each other.

Brigette McConville at a Day of Sharing.

Class projects and teachings can include traditional/native plant identification, gathering techniques, basketry/weaving, additional fiber arts and bead working. All of these nicely demonstrate my culture and are often done in a setting surrounded by traditional Warm Springs material culture and multi-media displays that I have made and developed over the years.

I have lived a very traditional lifestyle. Growing up I was able and fortunate to spend time with all four grandparents and some of their siblings. I come from a long line of chiefs and spent much of my summers with my grandparents learning our cultural ways. I've been fascinated by learning my culture as long as I can remember.

Growing up, my traditions were passed down to family only. As my grandmother got older she was more open to sharing through documentation. Her grandmother told her not to keep it inside but share with who is willing to listen, and she wishes she had shared more. Students have a willingness to learn and know more and as I grow older I have a willingness to share more to understand one another's cultures through education; we all have a history, a culture, language and tradition.

When I work with students, I want them to feel welcome and realize that they, the artists and cultural educators they work with have roles in part of a living culture, and are part of a continuum of living history. Native Americans are part of that living culture, and are still here. Young people need to know that they are a part of everything around them; to be proud of their identity, culture and family. I find beauty in everything and know the value of reciprocal relationships.



Brigette at Celilo Park, OR.



Brigette standing below She Who Watches, at Columbia Hills State Park, WA.

Young people need to know that they are a part of everything around them; to be proud of their identity, culture, and family. – Brigette McConville

Jefferson Greene – Confederated Tribes of the Warm Springs

linguist, storyteller, dancer, artist

I am a cultural artist born and raised on the Warm Springs Indian Reservation. My relatives and my culture have groomed me for sharing much of my life experiences, learnings, understandings and adventures with communities throughout the Northwest region. I'm deeply involved in my ancient Columbia Plateau culture, its ceremonies and practices, I also thrive in the modern world.

My culture is based on generosity. We've been put here on this earth to share and gift and prepare for the next giving. I teach language, legends, song, dance and dance group, weaving, acrylic painting, and necklace/bracelet/earring making. Most recently, my interests have brought me into Columbia Plateau Language Preservation. I am apprenticing under several First Language Ichishkĭin Speakers from Warm Springs, Yakama and Umatilla.

I feel as though my grandmother laid clues and hints to pick up and continue some of the work she did so that I could continue it for other generations. In college I involved myself in the performing arts, singing, and dancing and soon picked up painting. When I returned to Warm Springs there was a strong interest from our tribal leaders and community members alike to teach culture. Remembering where I came from, and all the songs, legends, and dances taught to me by my grandmother I stepped up and started helping teaching our youth. Art is the spirit of an object and connotes a way of life. I continue to learn new arts and incorporate them into my traditional ways of knowing.

My desire to share also comes from other's requests to share. I see a request as someone expressing confidence in me which makes me want to fulfill their request. Without the request I don't know if I would be doing this work.

I want those I work with outside of my culture to understand that our people are still alive, well, strong and connected. Our spirituality has never been hindered and our way of life has adapted to sustain that spirituality. I hope they develop a deeper sense of place through all I share in story, song, and dance.



Our spirituality has never been hindered and our way of life has adapted to sustain that spirituality. – Jefferson Greene



Jefferson in Tokyo, Japan.

Foster Kalama – Confederated Tribes of the Warm Springs

Native American flutist, artist, carver, lifeways instructor



Foster Kalama performing flute.

I am a N'chiwana pum (Big River People). My home is the Columbia River. My birth name was Red Blood – handed down to me by my grandmother's brother. The name goes way back to when the Klickitats were fighting in just about every fight in the Northwest, all the way to Idaho. When I was 33 my great uncle gave me the name Ko-na because I act like all the Konas before me. My aunts always want me to talk in the longhouse, "You can hear a pin drop in the longhouse," and I guess that's the way Kona was before me. When I was a kid the elders were very stoic when they sat around the longhouse but when they sat outside the longhouse under the trees in the shade you would hear them laugh. I don't know if they had a sense of humor, but I do!

I come from a very smart family. My mom spoke eight Indian languages. My family traded for what they wanted. My grandmother would load the pickup with buckskin and old suitcases of beadwork. She would go off and trade and come back with more than she left with.

I was always the youngest everywhere we went. When we went out hunting everyone was older than me. In the longhouse I would be the only kid sitting with the elders. I sat and listened. Nobody would run me off. I learned so much this way.

My past elders and parents would be thrilled to know I am helping non-native people learn about our native ways of life. They weren't able to go into schools and teach our culture the way we do today. They couldn't travel like I do and my grandmother and mom weren't welcome, it was hard times. That was the last of hard times.

I want the time I spend with students to naturally lead them to being more open to diversity, to be more aware of judgment and racism. In learning about being Native American I want students to think and feel and grow. Our work together encourages students to learn about their family tree and talk to their elders as a way for them to know more about themselves. Knowing their culture makes students aware and respectful of other cultures.

The once densely populated shores of the Columbia, teeming with life-sustaining fish, have seen more than one million Indians lost. Students need to know the truth about the impact of anglo settlement and industry on natural resources, and thus the indigenous people.

Students share the impact we make on their lives with the sparkle in their eye when they come up to me after a performance, with the words they express to me and the good feeling in their heart. The big difference between our cultures is that everything in native culture, all teachings, are oral. We didn't write it down or memorize it to keep it in our hearts and minds. In keeping with oral tradition, students I get to work with share their learning with me though their actions and words, just like when I get up in the longhouse and speak what I have learned.



Foster playing flute at Sherars Falls near Maupin, OR.



Foster with Lyle students, WA.

Our work together encourages students to learn about their family tree and talk to their elders as a way for them to know more about themselves. – Foster Kalama

Greg Archuleta – Confederated Tribes of Grand Ronde

“Cultural Arts and Lifeways” instructor, weaver

I am a member of the Confederated Tribes of the Grand Ronde, and am Clackamas Chinook, Santiam Kalapuya and Shasta. My primary focus areas as an artist are carving in the Columbia River native art Chinookan and Western Oregon forms and traditional/contemporary basketry. I like to share the traditions, culture and history of the tribes that make up the Confederated Tribes of Grand Ronde.

I have been fortunate in learning much of what I know from working with some of our tribal elders, basketry artisans and in sharing through teaching and learning with other natives.

So little information is shared on our specific tribes, they get overshadowed by the more well-known tribes. This is one reason I do what I do. I like to teach by sharing ikanum (ancient stories) when the time is right. These stories relate to the land, place, practices and landscapes that relate to the local areas of our tribes.

I want students to have a better understanding of the tribal people that lived here on the land originally, for them to learn how tribes have connected to the land and landscape. I hope that students will have an appreciation for the tribes’ history, culture and way of living.

I have been very fortunate during the past year. I, along with two other native artists, Greg A. Robinson, Chinook Nation, and Sara Siestreem, Confederated Tribes of Coos, Lower Umpqua and Siuslaw, were the inaugural artists for the new Portland Art Museum's Contemporary Native Art Gallery.

I have taught community cultural arts classes, sponsored through the Confederated Tribes of Grand Ronde, in the Portland area for the past 12 years. These classes include basketry, native art design, carving and other cultural activities of interest to the participants. I also teach as part of the Artist in Residence activities sponsored through the Ridgefield National Wildlife Refuge at the Cathlapotle Plankhouse on an annual basis.

I like to share the traditions, culture and history of the tribes that make up the Confederated Tribes of Grand Ronde. – Greg Archuleta



Fred Hill Sr. – Confederated Tribes of the Umatilla Indian Reservation

tribal ceremonial carrier

My Indian name is Taw'ta'liksh. I am a member of the Confederated Tribes of the Umatilla Indian Reservation and reside on the reservation. I was born out on the Mickay Creek and raised by my maternal grandmother and also by an uncle.

I was reared in our traditions and customs and was immersed as a young adult in our tribal language by my grandmother. My grandmother and uncle encouraged cultural participation and I have never given it up. I have always been active in the cultural ways. The reason I say that is because some men my age or older participated by force as youngsters and, to this day, they don't take part at all. I am a natural fit for my job as the cultural teacher and language instructor for Nixayaawii.



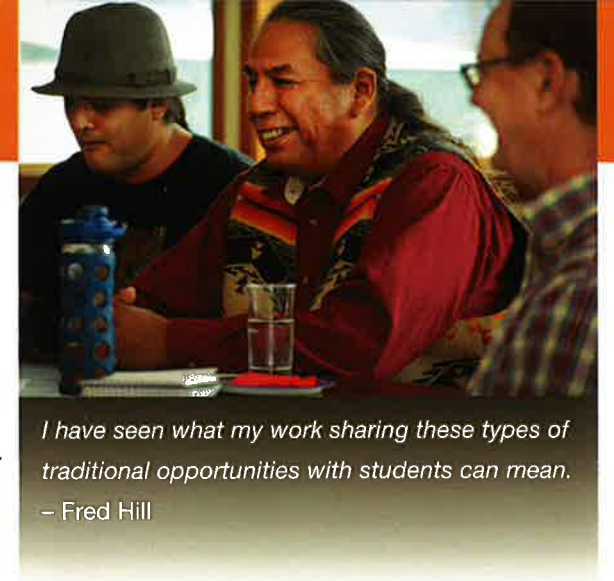
Fred gathering tule.



Fred teaching drum making at Nixyaawii School, Pendleton, OR.



Fred and Mildred Quaempts with students at Nixyaawii School, Pendleton, OR.



I have seen what my work sharing these types of traditional opportunities with students can mean.
– Fred Hill

Seeing how much students can absorb what is shared with them and taught motivates me to share even more with students. I see I can be very influential. Students don't have daily participation or opportunity to learn language or tribal drum and dance ways because it is not offered in their schools. I have seen what my work sharing these types of traditional opportunities with students can mean.

If students don't get what I am saying now – if I give them questions for them to ponder – they will keep those questions in mind and someday they will refer back and say, "I know what he was saying now." It is a lifetime of learning and some things just don't click until later on in life. Learning always requires patience to learn something even in today's highly technological world. Sometimes the answers really do lie within people and that's important for young learners. They still need to talk and listen to people.

Lloyd Commander – Confederated Tribes of the Umatilla Indian Reservation

flutist, cultural teacher

My name is Lloyd Wannassay Commander. I am an enrolled citizen of the Confederated Tribes of the Umatilla Indian Reservation (CTUIR). My mom was CTUIR and my dad was Yakama. I have all kinds of relatives that play music and are in bands. I grew up in The Dalles, Oregon playing clarinet and saxophone in school and then majored in music education in the School of Music at the University of Oregon. I graduated with a Bachelor of Music in Music Education in 1986.

In 1991, I picked up flute playing in Albuquerque, New Mexico. After a couple of years playing I purchased three more flutes and have been continuing to play and learn styles from several areas of the US. I bring flute music, both traditional and contemporary, to performances at different venues. I bring stories and cultural history as well.

It is so important to always remind students of our history, our personal stories, and that tribal people come from a long line of storytellers. There is a strong sense of history, purpose and pride in storytelling for us. Storytelling and stories are a gift in today's world where communication is so technology driven.

I'm motivated to teach by the fact that our ancestors had to give up their rights to freedom to reserve some of the rights that we still have today. It is very important to know that our ancestors reserved today's remaining rights; the government has never given us rights through the treaties, we reserved the rights we already had. They didn't give us anything new. People think we get money and are taken care of by the government. These are the worst kinds of comments. Our ancestors fought for the rights to reserve our fishing and hunting; our livelihood.

In working with students, I hope to share these teachings and introduce experiences that increase their understanding of another piece of the human puzzle; history. History is exciting and heartbreaking at the same time. Historically, there has been a lot of heartbreak for tribes but the exciting part is to see our resilience. Many tribal people are overcoming so many of the challenges that have, and continue, to face us. A lot of our folks are taking leadership roles, we are running our economy, schools, and getting more educated in the western sense and more deeply connected to our traditional ways of knowing.



Storytelling and stories are a gift in today's world where communication is so technology driven. – Lloyd Commander



Lloyd with summer recreation students at Nixyaawii Community School, Pendleton, OR.

Toma Villa – Yakama Nation

painter, sculptor, muralist, artist

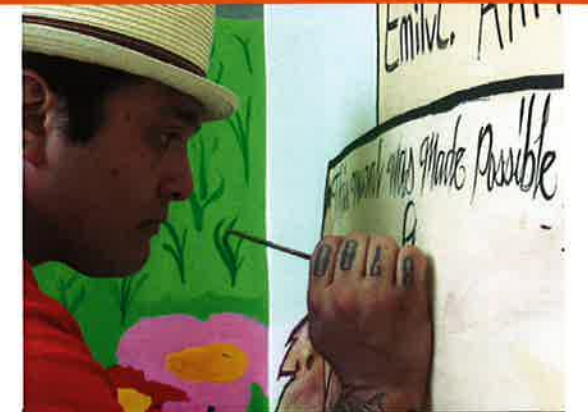
I am a fisherman and native artist currently specializing in murals. I came to what I do now from being a graffiti artist, a self-taught carver and art schooling in college. The whole idea of graffiti art is to be original. You have to push your limits with what you are going to create. To steal other styles or someone's color work, you are quickly labeled as a 'biter' or a thief.

I am from the Yakama Nation. I get ideas from native art but I really push myself to get original style.

Bridge building, creating bonds through project work and others learning about art move me to share my culture, history and self with students. Creating art together creates a sense of responsibility, shared ownership and community. that is often lacking in kids' lives. During our shared time, students gain a sense of belonging and ownership. Within a community, when they are part of it, kids take on the ownership. I go to a school and I may never return there again but it's the community at school that takes the ownership.

A lot of people romanticize about natives. I come in as a graffiti artist, not as a traditional native person. The whole idea of art is that it is an expression of who that person is and how they express themselves through tools, murals, carving or traditional beading or basketry.

By working together, I want kids to change the way they may see me and the judgments they may have about me. I want kids to know who I am as an artist and be inspired by that to do their own thing. Kids shouldn't be scared to try something new. I hope they develop more open minds so they can reflect back on what they develop and out of what they create from that point on.



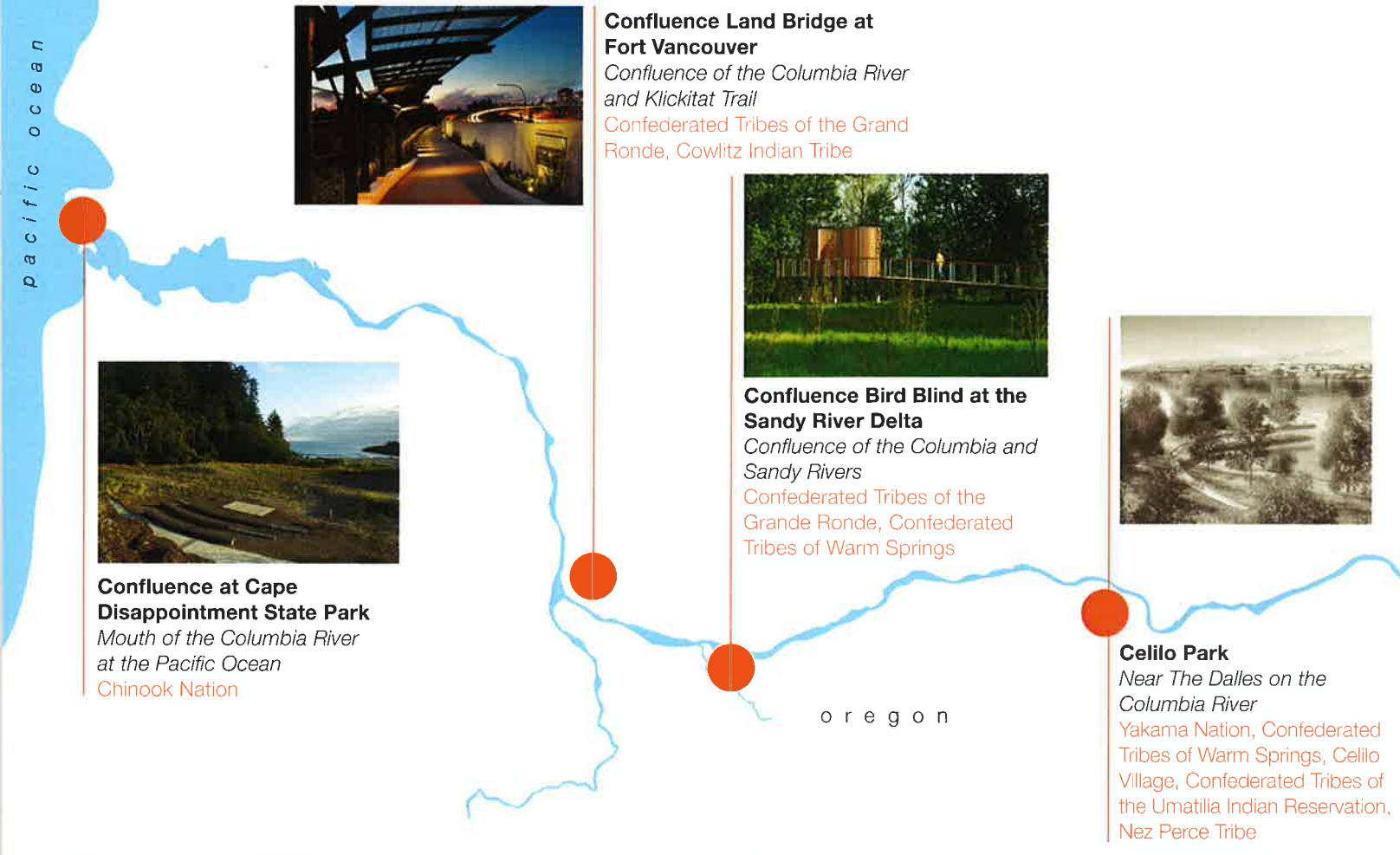
The whole idea of art is that it is an expression of who that person is and how they express themselves through tools, murals, carving or traditional beading or basketry. – Toma Villa



Students from Legacy High School painting the Chum Salmon mural, Vancouver, WA.

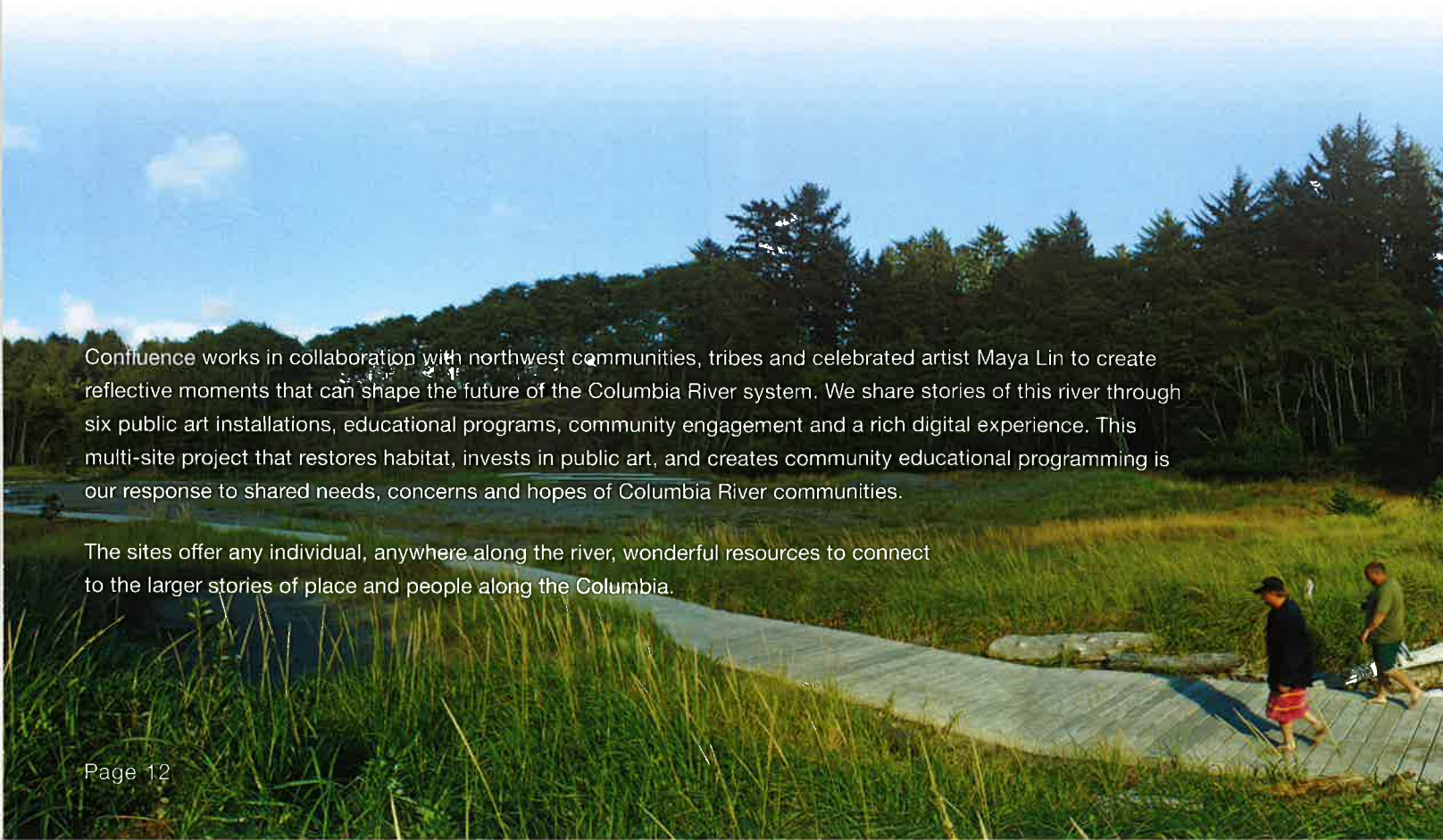


Toma designing a Trout Lake mural, WA.



Confluence works in collaboration with northwest communities, tribes and celebrated artist Maya Lin to create reflective moments that can shape the future of the Columbia River system. We share stories of this river through six public art installations, educational programs, community engagement and a rich digital experience. This multi-site project that restores habitat, invests in public art, and creates community educational programming is our response to shared needs, concerns and hopes of Columbia River communities.

The sites offer any individual, anywhere along the river, wonderful resources to connect to the larger stories of place and people along the Columbia.



cape disappointment state park

throughout the year with confluence in the classroom

Confluence in the Classroom connects a native educator with a K-12 classroom to do a meaningful project about the Columbia River system.

timeline

june – september

A school receives the invitation to participate in programming. The school receives and submits the Grant Agreement and Prior Approval (if required). The school submits a Letter of Interest.

september – october

The lead teacher and CIC coordinator meet to discuss the program goals and to draft the initial budget.

october – december

The lead teacher attends the Day of Sharing with participating teachers and native educators to meet and begin project planning. The lead teacher submits a project budget and final proposal outlining the project details.

january – april

The budget is approved and the school receives a stipend for supplies, field trip(s), and other project-related expenses. Programming begins. The lead teacher is responsible for tracking all expenses related to the school stipend. All fees related to native educators participation (mileage and contact hours) will be paid by Confluence out of grant monies.

may – june

The class project is celebrated through a public response at the school or in the community. The lead teacher compiles a final report.

programming budget

\$4,000 is available for programming.

- \$200 is set aside for professional development during the Day of Sharing.
- \$3,800 is available for:
 - All expenses related to working with CIC native educators, which includes their planning, prep, and contact time, valued at \$50/hr, project supplies and mileage reimbursement, paid at current federal rate.
 - A field trip with a native educator to a site of significance to the cultural, ecological and homeland understanding of the tribes affiliated with the Columbia River system. Site to be decided by the native educator and lead teacher.
 - Project expenses for a meaningful project about the Columbia River system and for other projects related to program, such as support for a special culminating public response event.



Jefferson dancing with students at the Columbia Gorge Discovery Center, The Dalles, OR.



A mural project with Toma at Discovery Middle School, Vancouver, WA.



A Native American Youth and Family Center field trip to the Confluence Bird Blind, Sandy River Delta, Troutdale, OR.

grant requirements and agreement

The teacher agrees to:

- 1 **Complete a Letter of Interest** for project (see below).
- 2 **Receive prior approval** from school if necessary.
- 3 **Submit proposal** that demonstrates how school will address CIC's Learning Outcomes for Place-based Ecology, Multiculturalism, and Equity and provide a timeline for project.
- 4 **Attend Day of Sharing** in November to meet native educators.
- 5 **Coordinate with native educators** and conduct all aspects of project with educator that includes scheduling visits, planning time, acquiring supplies for the project, tracking budgeted hours, copying invoices for educator to sign, and documenting visits.
- 6 **Select field trip site** that is either a Confluence site or another site of cultural, ecological or historical significance. We recommend working with native educator to select a site that is based on project scope. Please visit www.confluenceproject.org to view sites.
- 7 **Choose a meaningful project** that complements goals of program. Possible projects can include:
 - outdoor/functional art/sculpture
 - digital storytelling/oral history
 - photography
 - cultural mapping
 - habitat restoration
 - traditional basketry
 - clay, tile, mosaic
 - functional pottery
 - printmaking
 - theatre, music, dance
 - legends — writing, theatre
 - visual art
 - traditional ecological knowledge
- 8 **Present meaningful project** to public as a final performance, presentation, art show, unveiling, etc. that includes students, and/or community in the event.
- 9 **Manage and budget** for all expenses related to artists and project using the Budget Expense sheet provided.
- 10 **File a Final Documentation and Project Expense** at end of the 2016/2017 grant cycle.

Please sign below if you agree to the terms above in accepting your grant from Confluence.

lead teacher (signature) _____ date _____

participating school _____



*Your presence is a blessing
Your sharing is true caring
We thank you for believing
Now our future is stronger with
your teachings*

— Jefferson Greene's Blessing
Song



Confluence is deeply grateful to
these supporters of Confluence in
the Classroom:

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confluence in the classroom

