

ArCH Appendices II: Meeting Summaries

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Appendix H – Stakeholder Participants

Stakeholders Participating in ArCH Meetings

Meeting 1: Wednesday, September 27, 2017

- Mina Kiive: Board member, Olympia's Kato Sister City Association
- John Hough: Author with Les Eldridge: *Maritime Olympia and South Puget Sound*
- Stacey Waterman Hoey: Founder and Director of Arbutus Folk School
- Shirley Baztan: President of the Board of Olympia Historical Society and Bigelow House
- Jackie Wall: Nisqually Tribe Historic Preservation Officer, protection of tribal resources
- Dave King: Eco Woodwork, historic preservation carpenter; Native American (Cherokee) heritage
- Greg Griffith: Department of Archaeology and Historic Preservation, DAHP
- Ann Olson: Daughters of the Pioneers; Board of Governor's Mansion Foundation; Manager, Crosby House Museum
- Bing Xu: Olympia Area Chinese Association, leader of Chinese Language School
- Gang Ma: Olympia Area Chinese Association
- Lauren Danner: Author: *Crown Jewel Wilderness: Creating North Cascades National Park*; owner of Olympia's first nationally-designated mid-century house; former director of State Capital Museum

Meeting 2: Wednesday, November 1, 2017

- Jeff Barehand, Olympia Film Collective
- Audrey Henley, Olympia Film Society
- Jennifer Herman, Olympia Symphony
- Ken Johnson, Johansen Olympia Dance Center
- Mercy Kariuki-McGee, Mazigazi Band and Ben Moore Restaurant and Pub
- Amy Solomon-Minarchi, Olympia Poet Laureate
- Sara Pete, Olympia Library
- Scot Whitney, Harlequin Productions
- Bobby Williams, The Bridge

Meeting 3 Wednesday, November 28, 2017

- Tom Anderson– Artist, downtown studio since 1973. Member of Olympia Artspace Alliance (OAA).
- Lee Lytle– Evergreen State College faculty. Member of ArtsWA board, prior Arts Commission member. Currently on TESC Arts Committee. Prior work for King County Arts Commission.
- Llyn DeDanaan – Evergreen State College Emeritus, LGBTQ community member. Anthropologist, author and historian.
- Derek Valley – Adjunct Evergreen State College professor. Former Director of the Washington State Capitol Museum. Active member of the Heritage Caucus
- Joby Shimomura – Launched 'Joby Glass' downtown one year ago. Formerly Chief of Staff to Governor Inslee, with over 25 years' experience in Washington politics.
- Virginia Sorrels– Representing newcomers to Olympia, having moved here in March. Professional communications consultant and amateur artist (textiles and musician).
- Janae Huber – Collections Manager for public art program at ArtsWA. Founded OPOP and her family is co-owner of Olympia Coffee Roasting. Served on the Olympia Arts Commission.

- Miguel Guillen– Manages Grants to Organizations for ArtsWA. Grew up surrounded by the arts, his father an artist and mother a poet in the Skagit Valley. Started La Sala, a latino-latina artists’ network in Seattle.
- Kathy Baros Friedt – Hispanic Roundtable. Creation of Latinx Youth Summit, annual event of opportunities, culture and education.
- Nathan Barnes – Curator, Kenneth J Minnaert Center for the Arts Gallery|SPSCC. Upcoming Postcard Exhibit this year is “The Personal is Political.”

Additional Outreach:

1. Shauna Stewart, Executive Director, Olympia-Lacey-Tumwater Visitor & Convention Bureau (VCB); a.k.a. Experience Olympia and Beyond
2. Patty Belmonte, Executive Director, Hands On Children’s Museum
3. Jen Ryle , Artistic Director and Alexis Sarah , Operations & Marketing Manager, Olympia Family Theater



STAKEHOLDER MEETING SUMMARY NOTES

DEVELOPMENT OF AN EXPANDED ARTS, CULTURES AND HERITAGE PROFILE FOR OLYMPIA

Wednesday, September 27, 2017
City of Olympia City Council Chambers
11:00am – 1:00pm

ArCH STAKEHOLDERS:

1. Mina Kiive: Board member, Olympia's Kato Sister City Association
2. John Hough: Author with Les Eldridge: Maritime Olympia and South Puget Sound
3. Stacy Waterman Hoey: Founder and Director of Arbutus Folk School
4. Shirley Baztan: President of the Board of Olympia Historical Society and Bigelow House
5. Jackie Wall: Nisqually Tribe Historic Preservation Officer, protection of tribal resources
6. Dave King: Eco Woodwork, historic preservation carpenter; Native American (Cherokee) heritage
7. Greg Griffith: Department of Archaeology and Historic Preservation, DAHP
8. Ann Olson: Daughters of the Pioneers (60 local members); Board of Governor's Mansion Foundation; Manager of Crosby House Museum; Committee to host celebrations like recent Magna Carta anniversary in Capitol Rotunda
9. Bing Xu: Olympia Area Chinese Association, leader of Chinese Language School and myriad of Chinese cultural opportunities in the Olympia and Lacey
10. Gang Ma: Olympia Area Chinese Association whose mission is to introduce Chinese culture to local community; including Chinese New Year celebrations that are performed throughout the northwest
11. Lauren Danner: Author: Crown Jewel Wilderness: Creating North Cascades National Park; owner of Olympia's first nationally-designated mid-century house; former director of State Capital Museum

QUESTIONS AND DISCUSSION

OLYMPIA'S ASSETS

- What do you consider to be an asset in this community, as it relates to arts, cultures, and heritage?
 - Capitol Campus:
 - The Buildings, Landscape Plan and Grounds, Sense of 'Place', Centerpiece, Activities
 - People in the community are the asset; culture is collective asset; our community does not want to be labeled
 - Citizenry, people care about the community, they are engaged, and they value the quality of life
 - Olympians share collective thoughts and customs:
 - Olympians appreciate diverse cultures, we are melting pot of many cultures
 - Resistance to be categorized
 - We are experiential beings – storytellers
 - Arts Walk – Involving all kinds of art and all kinds people, the entire community participates
 - Procession of the Species – the creative intermingling of the community
 - Harbor Days – community participation
 - Olympia's Farmers Market – A social hub for the community:
 - Appreciation for the culture and way of life of farmers and artisans
 - Keeps farmers elevated in the community
 - Big tourist draw
 - Historic Downtown – the large number of historic buildings contribute value:
 - Provide the base for activities
 - Represents the history of the city
 - Preserves a sense of who we are
 - Defines our character and individuality with distinctive architecture
 - Downtown has been well maintained and preserved. It has not lost its original character and history like so many other cities. Unique environment retained
 - Appreciate that downtown Olympia has avoided "McDonaldization"
 - Cultural draw and could be tourist draw – historic buildings and homes
 - Appreciation for Collective Culture. Culture is a collection of thoughts and customs; these assets are intangible.
 - Youth are less interested consumption and more interested in the intangible assets of values, community and culture.
 - First nation peoples and the Pacific Northwest was last to be settled and influenced by westerners to our benefit:
 - The beautiful and unique natural environment surrounding us is preserved

- Diversity of local artists – the wide variety of disciplines
- Architecture, craftsmanship, history, culture – let's preserve it!
- Diversity - all types, socio-economic, cultural. The easy mellow interaction with one-another.
- Community value of and support of the arts:
 - Lots of good quality theater that is supported by the community:
 - Local, national and international productions

IF YOU HAD A MAGIC ARTS, CULTURAL AND HERITAGE WAND

- What would you wave it over to increase its capacity or sustainability?
- What would you create that doesn't currently exist?
- What else would you do – the wild card!

-
- Affordable, adequate space:
 - A campus for Arbutus where all the work of varied craftsman could be done in one place.
 - Artists in residence space
 - Dedicated place/space to grow, to add new programs, including educational programs.
 - Support partnerships for artists and craftsman
 - Crafts sparks tourism – bring attention to craftsman who are preserving our heritage
 - Better parking for events:
 - Improve sense of safety with availability and lighting
 - More parking in close proximity to events
 - Better parking for Arts Walk, as an example
 - Better communication about available parking
 - Partnerships with private parking lot owners
 - Appreciation of the city making their parking lot available for events
 - Better, more available and safe parking will bring more people into city
 - Streetcars from Tumwater to Farmers Market:
 - Improves access throughout community
 - Brings people and communities together – connectivity of people and places
 - Could be part of future transportation planning
 - City used to have street car system
 - Facilities dedicated for cultural uses:
 - Multi-cultural Community Center to attract other cultures, visitors and tourism
 - International school
 - Language classes

- History Museum:
 - Capitol City should have a museum!
 - Shocking that city does not have a history museum. Most cities in the county have their own history museums
 - Co-locate historical with cultural museum: organize and plan together - who, what, when and where
- City should take lead to facilitate dialogue among historic and cultural groups:
 - Think collectively about resources, needs, interests, who to include
 - Support partnerships to make museum feasible
 - Tribal, estuarian, historical, traditional craftsmanship
 - Arbutus could be included in museum to showcase the richness of our unique cultural and craft heritage
- More staffing for Heritage resources
- Dire need for gallery space for artists, there is a gap that artists feel:
 - More Space – there is nothing available
 - Space to grow and expand
 - Space for new and established artists
 - Talented students out of TESC lose access [to studios, equipment] after leaving campus
 - Space for artists in residence
 - The craftsman trajectory is to learn, to produce, and to share that knowledge, they need space to do this
- Improve/Enhance the Visitors Center:
 - Education about role of the Capitol and governance
 - Civics lessons
 - Assert our distinctiveness as Capitol City
 - “One Day Tour” on website
 - Better use of social media
- Improve and enlarge city’s Welcome Center:
 - Increase capacity
 - Relocate
 - Improve Tourism support with app’s, social media
- Improve sense of safety downtown:
 - Help people overcome fear of going downtown
 - Diminish the stereotyping of people downtown
- Multi-generational and multi-cultural interaction:
 - Find ways to encourage interaction of young and old
 - Mentorships to pass on cultural and crafts heritage and skills

- Storytelling – preserve our cultures
- Draw out and celebrate knowledge and experience from older generations
- Crafts sparks tourism – bring attention to the craftsman who are preserving heritage
- Inventory of building owners and some type of collaboration on space, needs etc.
- ArCH Incubator supported by the city, to help folks get started and sustain business:
 - Support and encourage young people to pursue their passions
 - Help with 501c3 status
 - Capital campaigns, fundraising, business management
 - Encourage retired professionals to help with advice, guidance and services
- Break down the silos – encourage broader perspective on how we think, work on projects and issues together:
 - Integrated decision-making processes between state, cities and county
 - Build relationships to coordinate resources
 - Museums need partnerships with cities and state to survive
 - Biggest silo is city and state

SCENARIOS FOR FUTURE ENHANCEMENTS TO ARTS, CULTURES AND HERITAGE

- Marketing!
 - City take lead role in marketing the ArCH community and resources
 - Promotional help and better awareness of what's here
 - Access to city talent to help design marketing materials, brochures
 - City hire interns from local colleges to help develop marketing campaign and/or promotional materials
 - An ArCH marketing program should be part of Economic Development
 - Improve Tourism support with app's, social media
- Historic Property Matchmaker – need for space!
 - Connect those who are looking for space and with those who have space
 - Need information on where historic buildings are located and available space
- Space is major issue; some venues and events must move every year to accommodate growth. Would prefer to stay in one place to contribute to community
- Need to know where space can be rented for events and meetings
 - Inventory of available space in city
- Access tribal charitable funds:
 - Nisqually Tribe has funds
- City needs a multi-purpose space to support a variety of arts/crafts/events
 - Capitol Center Building is a candidate
- Dance space – both performance and public use

- Save old City Hall – historic mid-century building that could be used for a museum:
 - County courthouse should move downtown but don't tear down this building to accommodate new courthouse
 - Sister City Garden needs to be re-energized, updated, nurtured and perhaps moved
 - Update Kato Sister City relationship
 - More staffing for Heritage resources
 - What is the status of the Armory building?
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STAKEHOLDER MEETING SUMMARY NOTES

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ArCH STAKEHOLDERS:

1. Jeff Barehand, Olympia Film Collective
2. Audrey Henley, Olympia Film Society
3. Jennifer Herman, Olympia Symphony
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5. Mercy Kariuki-McGee, Mazigazi Band and Ben Moore Restaurant and Pub
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7. Sara Pete, Olympia Library
8. Scot Whitney, Harlequin Productions
9. Bobby Williams, The Bridge

QUESTIONS AND DISCUSSION

Olympia's Assets –

What do you consider to be an asset in this community, as it relates to arts, cultures, and heritage?

- Something or someone that adds value to the quality of life here, and would be missed if not available for whatever reason
- This can be a venue, facility or place, a program, organization or community event

OLYMPIA'S ASSETS

- | | |
|---|--|
| ▪ Underground arts/DIY arts | ▪ City programs and engagement |
| ▪ Acoustic shows | ▪ History of the area |
| ▪ House shows with all ages | ▪ "It's the Water" – Olympia beer brand now more of an Olympia brand |
| ▪ Historic Buildings | ▪ Music history/music incubator |
| ▪ Music - locally produced | ▪ Low ticket prices (too low for some) |
| ▪ Relationship to Evergreen State College | ▪ Large volunteer core |
| ▪ Proximity to Portland and Seattle | ▪ Olympia as a gateway to Peninsula |
| ▪ Tribal Nations | ▪ Stopover city |
| ▪ Arts voluntarism | ▪ Accessible city |
| ▪ Capitol Theatre | ▪ Affordable housing for culture makers |
| ▪ Libraries | ▪ Venues – if lost a single venue it would be a big deal |
| ▪ All Theaters | ▪ Diversity of ages – strong retirement community creates a good mix |
| ▪ Water | ▪ Patrons |
| ▪ Streets | ▪ Non-competitive nature of community |
| ▪ Musicians | ▪ Collaborative partnerships w/arts and business |
| ▪ Vast number of arts of all kinds | ▪ Weirdness vibe in Olympia |
| ▪ Diversity | ▪ Supportive community |
| ▪ Schools and Educational programs | ▪ Scale and vicinity |
| ▪ Support of tribes | |
| ▪ Visibility of Capitol City | |
| ▪ Arts Walk | |
| ▪ Business support | |

OPPORTUNITIES NOTED:

- Business connections to the arts (ODA & PBIA) could be improved. Bring groups together
- Focus on arts groups activities that are dedicated to human services for marketing support
- Increased support for emerging arts center, i.e., small and simple grants
- Invite Councilmembers to more arts events
- Improve communication between City and arts community – the invitation to this meeting was noted and the question raised about how one got on the list (*How did you get my number?; Why was I selected?*). Continue to communicate and invite participation.
- Perhaps the City can host mixers for groups to get to know more about one another

If you had a Magic Arts, Cultural and Heritage Wand What would you wave it over to increase its capacity or sustainability?

- What would you create that doesn't currently exist?
- Consider scenarios for enhancements to arts, cultures and heritage.
- What would you do immediately, in the next few years and longer term?

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- A State of the Art Library with performance and rehearsal space
 - Shared rehearsal space, for performing groups:
 - Performing groups have different schedules, seasons don't overlap, shared space works
 - Large warehouse space - maker space especially important when wet weather hits. Large space that can be shared with Procession Studio and makers
 - Schools provide rehearsal space for rent; however it takes energy to move equipment in and out. Many of the other arts organizations also rent the schools on other days. Would be more economic and efficient to share space
 - Marketing support for the entire ArCH community. They lack money for marketing because they are putting it into the arts. Could the City support something like "The Stranger?"
 - Direct funding
 - Grant Support
 - Marketing outside of tourism
 - Cross promotions when possible
 - Robust arts guide, magazine, publication, newsletter
 - Most city marketing is for city sponsored events.
 - OlyArts: Restrictions in distribution, one-sided, too much content. Doesn't meet need.
 - City help with elevating arts and events on major websites. People (ages 17 – 35) go to Yelp or Google:
 - How to get at the top of the search engine? Key words for search engine optimization.
 - Business Beacon Promotion App.:
 - Interactive alerts, announcements of activities going on in businesses during events
 - Track data, provides metrics for measuring participation
 - Effective resource for grant applications
 - More Support from the city – does not feel valued by the city:
 - Communication and notices of activities that may impact families and patrons
 - Notices of road repairs and/or closures, construction updates
 - Anything that might impede participation in classes and events
 - Moms and kids are already reluctant to come downtown, help us help them
 - Available Parking that is in proximity to events and safe to access:
 - 800-900 attending one event at Washington Performing Arts Center. There is an older demographic – with mobility issues and safety concerns.
 - Culture of philanthropy does not exist in Olympia – compared to Seattle and Tacoma
Olympia does not have a large corporate presence, like Boeing or Microsoft:
 - We are a white collar government town

- Provincial quality to our town. Good in some ways – makes Oly special, but also frustrating regarding funding.
- Spaceworks in Olympia would be great if it's affordable, accessible and safe:
 - Need for space for youth – all ages
 - Near the bus line so that youth have access
 - An all-ages space is not sustainable without support
- Improve and strengthen the collaboration between PBIA and ODA:
 - There are ways to utilize PBIA and ODA better.
 - They are integral to offset and assist with marketing and communications.
 - Can be great resources for the arts, just need to know how to work with them.
- Remove perceived barriers to downtown / Improve perceptions of downtown:
 - Olympia Film Society hosted a Thurston County Chamber event several weeks ago.
 - Some business owners were repulsed by downtown
 - One described downtown as “icky” (parking, homelessness, dark spaces).
 - Homelessness and perceptions around safety are barriers
 - Hearing more and more from subscribers about walking a gauntlet between crazy faith and the needle exchange.
 - Not unusual to meet Lacey folks who have never been downtown
 -

SCENARIOS FOR FUTURE ENHANCEMENTS TO ARTS, CULTURES AND HERITAGE

What can we do to support the ArCH environment right away?

- Arts mixers to bring people together
- Advocate to City Council, attend Council meetings and invite councilmembers
- Bring PBIA and ODA together to focus on united efforts:
 - City facilitate bringing ODA and PBIA together
 - Blend the energy and alignment of ODA and PBIA
 - Most active PBIA members are in the arts
 - We (PBIA & ODA) have similar interests
 - We are all talking about safety and homelessness
 - Arts can be a path to providing human service needs
- New ODA Director needs support:
 - Really impressed with new ODA director, great ideas for making downtown safer and a friendlier environment
 - Would like to see ODA funding increased, terribly understaffed
- City help with Marketing:
 - Where can we find funding?
 - 5th Avenue bridge project was an excellent model for effective marketing, downtown participation and business actually increased during construction
- Increase focus on promoting and supporting diversity in downtown:
 - More effort to support minorities and cultural diversity downtown
 - Lack of welcome for diverse cultures, both at Ethnic Festival and businesses (specifically in booking African music)

- Ethnic Fair was moved from Olympia to Lacey:
 - It is not representative or inclusive
 - What does 'ethnic' mean in terms of this fair?
 - Not Authentic, does not serve ethnic people
 - It is not a welcoming event to participate in



STAKEHOLDER MEETING SUMMARY NOTES

DEVELOPMENT OF AN EXPANDED ARTS, CULTURES AND HERITAGE PROFILE FOR OLYMPIA

Wednesday, November 28, 2017
City of Olympia City Council Chambers

ArCH STAKEHOLDERS

Kathy Baros Friedt, Miguel Guillen, Janae Huber, Virginia Sorrels, Derek Valley, Llyn deDanann, Lee Lytle, Tom Anderson, Joby Shimomura, Ira Coyne, Nathan Barnes.

INTRODUCTIONS:

Tom Anderson— Artist, downtown property owner with studio downtown since 1973. Member of Olympia Artspace Alliance (OAA) board last 7 years. Saw Beatles vs. Stones at WCPA. Has participated in Arts Walk since its beginning, went as a viewer last October.

Lee Lytle— TESC faculty. Member of ArtsWA board, previously a member of City Arts Commission. Currently on TESC Arts Committee. Prior work for King County Arts Commission (before 4culture). Enjoys ongoing projects with local artists. Recently coordinated project with Cappy Thompson for the TESC Library, it is a large, magnificent stained glass panorama.

Llyn DeDanaan – Evergreen Emeritus, and first year TESC faculty. LGBTQ community member. Anthropologist, author and historian. Walks throughout the community a lot. Goes to music jams, knows visual artists – these voices are important to hear. Most recently attended the YWCA Women's Awards, TESC Longhouse event, choro music jam. Very Impressed with how many outstanding women are doing good work fighting racism and sexism in our community.

Derek Valley – Adjunct TESC professor. As director of the Washington State Capitol Museum, tried to blend exhibits with culture and art. An active member of the Heritage Caucus bringing together Legislators and history representatives during session. Involved in early Arts Walks, the October event was his most recent arts activity.

Virginia Sorrels— Representing newcomers to Olympia, having moved here in March. Professional communications consultant and amateur artist (textiles and musician). Background in planning, which brought her to OPOP, OAA and to this meeting. Involved with SWONA to help with a history project for neighbors to learn about each other and their neighborhood history. Volunteers at CIELO with tutoring and organizing volunteers. Also involved with Arbutus and participates in Monday night open mic.

Janae Huber – Collections Manager for public art program at ArtsWA. Founded OPOP and her family is co-owner of Olympia Coffee Roasting. Served on the Olympia Arts Commission. Recently enjoyed the Lincoln Art Market, the strength in Olympia is not the quality of art, rather the depth of participation.

Miguel Guillen— Manages Grants to Organizations at ArtsWA. Grew up surrounded by the arts, his father an artist and mother a poet in the Skagit Valley. Moved to Seattle and then spent 10 years at Artist Trust managing grants to support the continuum of artists’ evolution. Moved to Olympia two years ago. Work focus is to support artists and organizations in rural areas, outside of King County (which is already well funded through 4Culture). Started La Sala, a latino-latina artists’ network in Seattle, which just won a major grant.

Kathy Baros Friedt – representing the Hispanic Roundtable. Creation of Latinx Youth Summit, annual event of opportunities, culture and education. Most involved with social justice, especially around foster youth support, men’s shelter, poverty, ICE issues. Moderated “My Name is Rachel Corrie” discussion at Harlequin. Has a good sense of Olympia’s under-current.

Joby Shimomura – Launched ‘Joby Glass’ downtown one year ago. Formerly Chief of Staff to Governor Inslee, with over 25 years’ experience in Washington politics. From a family of artists – father, Roger Shimomura a painter, her mother, Bea Kiyohara, artistic director of the Northwest Asian American Theater. Moved from Seattle to Olympia a few years ago, appreciating that Olympia is affordable, accessible and supportive. Most recent experience: 2 inspiring weeks in London, Rome and Venice.

Nathan Barnes – Curator, Kenneth J Minnaert Center for the Arts Gallery|SPSCC. Upcoming Postcard Exhibit this year is “The Personal is Political.” Most recent SPSCC exhibition paired art, science and chemistry – linking science students to paintings of chemical weapons and disasters. Loves facilitating relationships, being a connector, making those relationships happen. Recently took position as studio arts instructor at Grays Harbor Community College. Recently visited Royal BC Museum in Victoria, which was notable for its exhibits honoring the authentic relationships between government and tribes, evidenced by returned exhibited artifacts to owners, photos of those artifacts are the exhibits. As a non-PNW raised person, he is struck by the prevalence of tribes in the area and how well Victoria honors their indigenous culture. Grew up in Salt Lake City with creative parents, a piano teacher and contractor.

QUESTIONS AND DISCUSSION

CULTURE|CULTURES|HERITAGE

What do these terms mean to you and how do you define them?

CULTURE

- Combination of values, beliefs, and world view.
- Definition of community, not necessarily ethnic, but street culture, art, music, etc.
- Snapshot of what the community is now, embedded is the richness that everyone brings with them.
- Work in progress – who we are, where we have been, where we want to go, always changing.

CULTURES

- People raised in particular region and culture. Many of those represented in one community
- Not raised together, but shared life experiences.
- Different, but together
- People raised with shared language and traditions
- Individual groups who come together with shared beliefs and life experiences.
- Not one dominant culture. Different manifestations of cultural being. Duality of cultures
- When riding the bus notice the different cultures collected in the bus

- The plural is important to recognize the various states of being. Especially relevant as a relatively new person to Olympia and re-establishing into this culture [from many years in Japan].

HERITAGE

- History
- Tradition
- Awareness of diverse history...Tricky, what and who is represented? Who controls the narrative? It can be a trap where one heritage steps on another (i.e. native). Heritage is entwined with politics (confederate flags), especially with white property owners who [would likely] favor steamships murals on their buildings over a Medicine Creek treaty mural.
- Arts is reference point, an established link between culture and heritage. Anthropology is often defined by art.
- We owe a debt to our culture and history. Olympia has it's own unique library of history. For example, the city was built by the Chinese. There were 160 opium dens supported by the Chinese. These are the stories we need to elevate
- The richness of our history and heritage is overlooked
- There is a huge turnover in population that affects our history and heritage. Many people know nothing about our local history. We need to know who were before, as well as re-imaging the history and heritage we are currently creating.
- I not see myself in Olympia heritage. Arts, culture and crafts are an important entry point to gaining a sense of heritage.
- "The only thing new in the world is the history you do not know" Harry Truman
- Heritage is embedded in design (parks) and in the essence and vibe of Olympia
- If heritage is inherited, is it the heritage of place or people what have been here?
- Applying the word "influence" to heritage. One tact is chronologically, another is more abstract – what is in community . . . what people bring or take to and from the community
- Heritage influences past, as we unpack it chronologically, and it influences the future:
- It's dynamic, what might happen in the future?
- People come and go, creating rings and spheres of influence on our past and future heritage
- All these conversations are focused on *people*.
- People are at the center of Heritage
- Places affect people, as well as art.
- Water streams, rivers, have been affected by people. Earth is affected by people, for example our own topography, the fact that Olympia is built on fill.

Olympia's Assets and Gaps

What do you consider to be an asset in this community, as it relates to arts, cultures, and heritage, and what are the gaps?

Assets

Gaps

<ul style="list-style-type: none"> • Olympia's scale is good – not too big or small. • Personal resources/relationships. • Proximity to large cities, Seattle and Portland • People in the area have a good sense of culture, education, knowledge. • Diversity of individuals. • Activism in doing. • Procession, Arts Walk reservoirs where people get together and do something. • TESC, Longhouse, KAOS • Music scene • Community has openness, not judgmental about art. • Culture of activism • Reservoir of talent on Olympia • Volunteers are supportive, participate actively • Accepting of eclectic diversity • Family Participation, children actively involved in arts and culture in the community, for example the HOCM, Farmers Market, Boardwalk, Procession of the Species, etc. • Downtown is the province for artists because of affordable space • Three Colleges in close proximity – however, no presence downtown (<i>both asset & gap</i>) <ul style="list-style-type: none"> • Boise and Tacoma both have colleges downtown – part of their reinvention. • Appreciate the desire to make Olympia a Regional Cultural Destination. There is however, a cost in driving up prices and driving out artists. Make sure grassroots are involved in process. 	<ul style="list-style-type: none"> • No all-ages show/performance space. • Take advantage of shifting retail landscape to fill the gaps in community culture spaces. • Kiosks for art and busking stations downtown • Gap in affordable studio spaces that can accommodate community gatherings. • Maker spaces. • Affordable housing for working artists <p><u>Downtown</u></p> <ul style="list-style-type: none"> • Downtown nightlife is not vibrant • Does not feel safe at night • Being a single person working at night can feel unsafe at times [and yet] the people sleeping in doorways have no place to go. • Not a kid friendly downtown • Dies at night, dark, so much space available • Empty spaces not activated? • Not a lot of people of color downtown, not much diversity in people or places. • Absence of Heritage and Cultures downtown • Opportunity for new approach, to activate with new potential for vitality and diversity, use vacant space for arts • Racism comes into play at night. People saying and doing things. More of an issue than in Seattle. It is a hostile environment. • People come downtown, party and leave. • Struggling to understand landscape of downtown. • The landscape downtown is a mix of pockets that feel safe and areas that feel unsafe • Map of where people feel safe/unsafe would be interesting. • Ghosts take over downtown at night • Feels tribal – not large enough for anonymity • There is an absence of places for gay culture. <ul style="list-style-type: none"> ○ That's not always been the case. Llyn and Carol McKinley did a broadside history of gay culture in the area (for Pride). Would
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	<p>like to see that built in and brought forward.</p> <ul style="list-style-type: none"> ○ Feels like there needs to be policy intention to market downtown to diverse populations. A value ○ Other cities have done this. ArCH automatically builds and brings the things that are missing. Vibrancy <ul style="list-style-type: none"> • The landscape of arts and culture underneath makes a stronger community • More market rate housing downtown needed • ½ of downtown residents make less than \$14,000 a year. We have segregated our poor to downtown. Downtown has been affordable for artists. Concern how more housing will affect affordability for artists • We are at an opportunistic crux of keeping art alive and functioning. The amount of homeless in pain and suffering affects everything. Tacoma hired an artist in residence to creatively address homelessness https://racc.org/resources/listings/tacoma-artist-residence-creatively-addressing-homelessness/ • Lack of imagination lately. Last 25 years so many things invented – Yo-yo a Go-Go, International Underground Pop Summit, Farmers Market, Ladyfest. People aren’t willing to take a risk. Lack of movement. Wish list: an ArCH Center would be the town well of imagination., Where people could go and celebrate. • Missed Opportunities, losing sites and buildings that could be focal points to bring new activities forward, for example the Olympian Building would have been an asset. • One of the gaps is taking too narrow a view of the arts in the city. We’re not thinking there is an artistic need in the neighborhoods, mall, etc. Art should be woven into development plans. Sometimes we concentrate too much on
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	<p>downtown. The neighborhoods are where families are.</p> <ul style="list-style-type: none"> ○ Interdepartmental teams to incorporate ArCH into all aspects of planning from street design to festivals
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If you had a Magic Arts, Cultural and Heritage Wand What would you wave it over to increase its capacity or sustainability?

- Kiosks and busking spaces throughout downtown, including poetry
- Permanent or temporary activation of vacant space, using best practices/knowledge from other places on how to do it most effectively for everyone's benefit
- Explode the opportunity for people of color and LGBTQ communities to rise to the top for space use. Activate the opportunity to build something from scratch, particularly in downtown vacant space
- Explore landscape/streetscape opportunities that incorporate more a more welcoming feeling.
- Find a way to better accommodate people without homes and places to sleep downtown
- Explore the artist in residence program in Tacoma where the above is being addressed – referred to as Creative Site Reclamation and Creative Prevention and Community Engagement - <http://www.cityoftacoma.org/cms/One.aspx?portalId=169&pageId=134460>
- Increase integration of the 3 colleges into downtown – like Tacoma's integration of UW
- Establish a Museum of Arts, Cultures and Heritage that could incorporate and celebrate community and various cultures
- Caution around seeking to be a regional destination – respect what already exists and elevate that first
- Better planning to make use of potential space – capture opportunities while they exist. The Olympian location was cited as a missed opportunity
- Increase and standardize interdepartmental coordination as a procedure to include ArCH in planning
- Incentivize ArCH in new development, just as other incentives are provided to developers
- An Arts, Cultures and Heritage Center would be the town 'Well of Imagination', where people go and celebrate in a dynamic environment of rotating exhibits and activities. For example, an exhibit of Olympia's grunge music scene could be featured with a Squaxin Island Tribe Cultural Exhibit.

The Olympia Phenomenon

Llyn De Danaan riffs on the local music scene

A vibrant nurturing music community has developed over the past four or five decades in Olympia, Washington. Nonprofessionals, that is, people who simply love to play and listen to music with others, have a feast spread before them in this town of fewer than 50,000. That's counting the people, i.e. the humans. But countless other species come out to party on the streets during the annual Procession of the Species.

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If you like music, either as consumer or producer, Olympia, Washington has something for you nearly every night. There are: Sessions including Bay Shanty Sing and the Columbia Street Seisium (which moved from its Columbia Street venue to Tugboat Annie's and now is a largely private gathering according to the sesium web notes). There is the Quebecois Session, hosted by various members around town. There are jams such as Black Hills Pickin' Party (which has a slow jam time to accommodate less seasoned musicians) and there are more or less private get togethers such as First Fridays.

Traditions Fair Trade, a café and fair trade outlet, has been open for around 17 years in its current location, according to Dick Meyers, the proprietor and gallant and charming host to many musicians over the years. The regular, busy calendar of musical events in Olympia, Dick says, "were a continuation of the concerts I did at the Antique Sandwich shop" in Tacoma. So counting both places, Dick has been sponsoring music events for about 37 years. Many groups have done well in these venues, including "Dirk Powell, Rani Arbo and Daisy Mahem, and Blackberry Bushes with the Water Tower Bucket Boys for instance." There are, Dick says, about 65 concerts in a season. The attendance averages about "65-75 per show" with many sell-outs to appreciative standing room only audiences. Traditions is by far Olympia's favorite hang out for progressives. Traditions also provides space for shape note singing sessions as well as blue grass and acoustic music jams.

That's just a sampling of Olympia's weekly and monthly music offerings. In addition there are regular "festivals" and street events such as twice yearly Art Walk and springtime Procession of the Species during which live Music can be enjoyed on every corner.

There is an annual Old Time Music festival (coming up in February 15-17) as well as the once a year Blue Grass from the Forest and Fiddle Fest in nearby Shelton. The tally of available live and or participatory roots style music goes up if one counts the many appearances of musicians at the Farmer's Market or in private pubs or house concerts. Alice Stuart (more about her later) does fabulous acoustic house concerts, Olympia Acoustic Music sponsors occasional shows, and the Burren Boys play frequently at Cascadia Grill. This doesn't begin to cover the musicians who play for the contra dance crowd that gathers at South Bay Grange on the first, second and fourth Saturdays of each month.

Indeed, most any dark and rainy winter nights you can throw on a slicker, a pair of Wellies, grab your guitar or fiddle and find somebody, somewhere with whom to play. Or leave the guitar at home and just go listen.

You can be the kid in the candy shop, as I most often am, simply enjoying not only the music but the communities, sometimes if not often overlapping, that come together to appreciate and play sing or listen to each other in homes and pubs, on street corners, or during festivals and community wide parties.

The Olympia Phenomenon

The story of music in Olympia most assuredly goes back before I moved to the area and began paying attention in 1971.

Olympia has a history not just of supporting roots music but also of being a Mecca for jazz artists, a petri dish for punk and garage, and a rich soil for the growth of Latin influenced bands. Before 1970s, there were notables like the Fleetwoods whose "Come Softly To Me" hit the top of the charts in the late 1950s. The Fleetwoods were the first group ever to have multiple hits in the Billboard top 100. The unsinkable, unstoppable Gretchen Christopher, a member of the trio and writer or co-writer of many of its songs, does solo work still and released an album in 2007. Coming to the fore, a bit after the Fleetwoods, a current Olympia, Port Commissioner, George Barner (one year behind Gretchen Christopher in Olympia High School), known as "Big George", was a well-known rocker with Trendsetters. (His sister was the well-known Gracie Hansen who ran a Las Vegas Burlesque at Seattle Century 21 Exposition in 1962 called the Paradise Club. Later she fronted a show in Portland then ran for mayor and Governor of Oregon. I saw her review in the late 1960s

when she hosted at the celebrated "Gay Nineties" themed Barbary Coast Lounge in Portland's Hoyt Hotel. By the time I met George in 1972, his voice was already as raspy as a bear's growl from years of hollering the lyrics to Louie Louie. (It was Washington State's favorite and became, because of a 1985 campaign drive in 1985, almost became the STATE song.) Thousands of people came to Olympia for April 12, 1985 Louie Louie Day (declared by the Washington State Senate) to hear the Wailers, the Kingsmen, and Paul Revere and the Raiders rock the state capitol grounds. Around about 1959, Don Rich (1941-1974), born Donald Eugene Ulrich in Olympia, was playing his fiddle and guitar in local venues. (Known as Don Ulrich then, he was in Barner's class at Olympia High School.) Still a youngster, he was part of a band called the Blue Comets. That band, working in a South Tacoma restaurant, was observed by Buck Owens. Don was recruited. Don stayed with Buck Owens until his own, tragic death in a motorcycle accident in 1974. Together they made country music history and recorded hit after hit. A recording that shows off his fiddle playing is Tumwater Breakdown, named for the town, still considered a suburb of Olympia then, in which he grew up. You can listen to a clip at:

HYPERLINK "http://www.rhapsody.com/artist/don-rich/album/country-pickin-the-don-rich-anthology/track/tumwater-breakdown" <http://www.rhapsody.com/artist/don-rich/album/country-pickin-the-don-rich-anthology/track/tumwater-breakdown>

Tumwater Breakdown is on Don's posthumous anthology album called *Country Pickin'*.

For memories of Don by his Olympia High School friend, see <http://www.youtube.com/watch?v=0aXIEjdCLV4>

By the 1970s, a spectacular local jazz scene was treating Olympia audiences to top of the heap music. Bassist Red Kelley, who had toured with Woody Herman and played with Harry James, Claude Thornhill, and Stan Kenton, among others, opened the Tumwater Conservatory of Music. Before that he was playing around town at venues like the old Governor House on Capitol Way. He was joined by, among others, Jack Perciful, a master pianist who had played with Harry James for 18 years, and, occasionally, by the redoubtable, iconic Ernestine Anderson. Jan Stentz (vocals) and her husband Chuck (tenor sax) performed regularly with Barney McClure at the piano. Barney wrote arrangements for them. The Stentz' owned Yenny's, an Olympia

music store, during this period.

From the late 1970s through the 1980s Olympia continued to be a hot venue for jazz and often featured musicians like Bert Wilson and Barbara Donald, called, "one of the most original trumpet voices of her generation..." She followed Bert to Olympia. Her group Unity recorded one or two albums in the early 1980s.

Bert Wilson followed friends from Berkeley to Olympia in 1980.

Bert played with Smiley Winters and Sonny Simmons, and saxophonist Jim Pepper. Bert still performs and records regularly. Joe Bague, a seasoned studio pianist who played with Lena Horne, Stan Getz, and Louis Armstrong, moved to Olympia and became a beloved fixture. According to his published bio, it was love not musician pals that brought him to Olympia in 1983. Not only is Bague simply terrific as a soloist, he is generous to other musicians with his time, advice, and production savvy. He is a sought after accompanist and his name alone will draw a crowd and introduce a fledgling vocalist with all the bells and whistles Joe can muster...and those are aplenty. In these past few years, Jessica Williams, the brilliant jazz pianist and composer, moved to the area and appeared periodically at venues like The Art House. Jessica, who played with Stan Getz, Tony Williams, and Eddie Harris among other greats, received a Guggenheim in the field of composition and has been praised by people like Dave Brubeck. She has a healthy following and a resume that reads like a who's who in jazz.

Must not forget the considerable Latin thread that has wound its way into the fabric that is Oly music. We locals celebrated Obrador appearances from 1976 through 2006. The group included Steve Bentley (drums), Steve Luceno (bass and guitar), and Tom Russell (primarily known for his hot woodwinds). In addition to club and festival appearances, Obrador, in its early days, played benefits for Greenpeace and the Crabshell Alliance among other progressive organizations. As an original member explains, "Obrador in Spanish means worker or workshop and obra can mean a work, construction, or musical composition. It was exactly what we were all about. A labor of love so to speak."

Ocho Pies, known for Afro-Cuban rhythms, came together in 1994 and features Connie Bunyer on percussion (also of Obrador), Paul Hjelm on guitar and where needed, Luceno, and Michael Olson. Typical of Olympia based groups, Ocho Pies members engage in social action projects, specifically the Obrador Guanabacoa

Project, founded by Obrador with La Escuela de Guiermo Tomas in Cuba.

There are so many other groups and individuals it is impossible to name them in this brief review. But the participatory ensembles must be mentioned because they may be, in the end, the heart of it all. The Citizen's Band first played at Evergreen State College on Earth Day. Harry Levine is credited for being the first mover of the group. He moved to Olympia in 1983 with the hope of starting a radical arts collective. There are currently four long timers on board (according to their web site). The band is unapologetically leftist, critical and anti-capitalist. The indefatigable Grace Cox, an original and long-term member of the Olympia Food Coop Collective, plays bass for the group. She wrote the lyrics to "Doin It," one refrain of which includes this quintessential Olympian analysis of the world's problems:

"So I said to myself, Self what is the matter? What's keeping all these people from doing what they'd rather, It's the chase for the dollar, the drive for success That's keeping folks content with such unhappiness."

Artesian Rumble Arkestra, whose members play for progressive fundraisers, welcome all comers and stand out on the corner of Percival Landing and 4th Avenue every Friday afternoon, rain and snow be damned. This is a group in the tradition of Honk! and street band culture. The philosophy of Honk! has been promulgated by ethnomusicologist Charlie Keil (Born to Groove) and spread by his students far and wide. Members blow their horns and beat their drums and generally play music that is of and for "the people." Honk! enthusiasts aspire to overcome the "arbitrary social boundary" between performer and audience, a kind of "Dancing in the Streets" while blasting through the "fourth wall."

Activist, pianist, and trombonist (her Artesian persona) Becky Liebman seems to have been critical in bringing this perspective on music and action to Olympia. She was involved in the first days of Samba OlyWa, a dynamic organized that evolved and is evolving still from its appearance at the first Procession of the Species in 1984. Essentially democratic at its core, it is open to anyone who comes out to practices either to play percussion or dance. Becky, aside from her membership in Arkestra, has been a key member of the band Bevy. Indeed Becky's

spirit and philanthropic commitment to social justice has been critical to the development of a trademark music that helps define Olympia. Nonprofessional, participatory expression of pure joy through music and movement, characterizes this brand. Bevy's members were either mentored by or regularly play with people already mentioned. Nancy Curtis for example, is Bert Wilson's partner and though primarily a jazz musician, she can play just about anything and thrills audiences with her polish and virtuosity. Lisa Seifert not only plays clarinet with Bevy but hosts choro parties that draw folks from across the Oly music scene.

Not to say that The Evergreen State College didn't in some way put its own musical stamp on the community. Arguably, its contribution to the Olympia scene came by way of providing a critical, progressive ambiance for composers and musicians, access to studios and technology (for enrolled students), and a general support for a local paradigm shift that supported and supports creativity and progressive values. Still, there were specific people and events associated with the college that surely had an influence on local music. One early faculty member was the charismatic Dumisani Maraire from Zimbabwe. His experience at the college perhaps exemplifies the clash between classical academic standards and perceptions of "professionalism" vs. the world music/participatory sensibility he brought to students. Specifically, a colleague of his, though ostensibly an expert on Indian tabla drumming (but not himself a drummer) continually complained about the "noise" Dumi made in his classes. Since those days, the colleague's work has been roundly criticized in print by other professionals for its lack of accuracy and misreadings of the Indian tabla tradition. The inaccuracies are at least partly, the critic claims, because the man did not himself play. I'd like to say that such tight-assed approaches to music and performance didn't exist at all in the early days of Evergreen. What I can assert is that it was, arguably, the college's progressive ideology as a whole and its ability to draw innovative, broadminded students to the area and not individual faculty (with some exceptions) or programs, that contributed to the making of the Olympia Phenomenon. Dumi performed with and taught mbira and marimba and often said, "if you can talk you can sing, if you can walk you can dance." His students fanned out across North America and formed marimba

groups wherever they landed. And his son (Tendai Maraire of Shabazz Palaces Hip Hop collective in Seattle) and other Maraire (spell check) kin carry on and honor his legacy with various projects.

Evergreen also brought the fabulous Odetta to Olympia as an artist in residence in 1982. Odetta, like so many contemporary, eminent roots musicians, did not grow up with folk music. She learned, listened, and even visited the Library of Congress's Archive of American Folk Song to grow her repertoire. The Archive was founded in 1928 and was consolidated with the Archive of Folklife Center and renamed the Archive of Folk Culture in 1978. The Traditional Music and Spoken Word Catalog contains "approximately 34,000 ethnographic sound recordings," made between 1933-1950, including all of Alan Lomax' work. It is a abiding source of information and inspiration for serious roots musicians and students of Americana.

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Alternative music was given a mighty boost in Olympia with the Yo Yo A Go Go festival in July of 1994. Pat Maley who fronted a local small independent label called Yo Yo Recordings organized the event. The multi-day happening featured several dozen bands and drew people from all over the U.S.

The bicoastal Riot grrrl movement, often referred to as a feminist punk movement, was strong in Olympia beginning in the 1990s. Precursors locally were women's bands such as Noh Special Effects (known for "skank, slam, and wiggle according to one of their gig posters) including performance artists such as Chelsea Bonacello, appeared occasionally in the late 1970s and early 1980s at the Rainbow and Carolyn LaFond's coffee shop, the Intermezzo. The Intermezzo opened in 1978 and has been touted to have housed the "first espresso machine installed between Portland and Seattle." The Intermezzo also provided a gathering place for the women's community, including activists, writers, and musicians.

A Wikipedia article notes that in the early 1990s, "Olympia...area had a sophisticated do it yourself infrastructure." Hence, young women created, "punk-rock and fanzines and form (ed) garage bands." Allison Wolfe, who grew up in Olympia, is quoted as saying of Olympia in the early 1990s, "It was a really hippie town, and we were getting really

politicized...so we kinda started creating." Bratmobile was born. And so many others. This music and these musicians were probably among the most political, in your face folks to rise from the yeasty mix I call the Olympia Phenomenon. The members of this group were smart, loud, dedicated and influential in many ways. One woman told me not long ago, "Hearing the Riot grrls on stage was the first time I knew I could say things out loud, things that I'd always wanted to say."

The first Ladyfest was organized and hosted in Olympia in 2000. People credited with making it all happen are Sarah Dougher, Sleater-Kinney (the band), and Teresa Carmondy.

For more on alternative bands and the general scene in Olympia in 2000, you can't do better than to read Ben Nugent's Time Magazine article, "Olympia Ladystyle." It was because of his piece that Olympian began to agree that they lived in "the hippest town in the west." That aside, Nugent tapped a truth about Olympia and the Phenomenon when he elicited the punkers' acknowledgement of the fundamental mutual influence and support musicians could get in this small town. "Someone comes up with the seed of an idea," Mirah Yom Tov Zeitlyn is quoted as saying, "...and the rest of us are poised for action." This describes, in brief, is the synergistic nature of this place.

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A little more on Alice Stuart. Alice was born in Chelan, Washington, then got her start in the early 1960s in Seattle. She was on the bill at the Berkeley Folk Festival in 1964 and now, after years and years of success and touring with the greats (including Mississippi John Hurt and Van Morrison and was a member of The Mothers of Invention with Frank Zappa) lives in Olympia. She has gigs all over but can, fortunately for us, still be heard locally and is frequently at the Royal Lounge on Capital these days.

To Have or To Be: Emergence and The Mystery of a Musical Community

Maybe it really is the water as Olympia's eponymous beer claimed was what gave it a unique, indefinable quality. It could be. After all, the discovery of Lithia springs arguably made Ashland what it is today. All those progressive Southern Oregon folk sipping from the depths and realizing that they could speak Shakespearian English and, collectively, had the makings of a

great little resort town!

In Olympia, people still happily trek to the artesian spring at 4th and Jefferson to fill vast jugs for their weekly supply. According to one blogger, a 1940s survey identified 96 active artesian wells and springs in the general area of the town. Olympia beer arguably put Olympia on the map but being known as "the hippest town in the west" has kept it there and helped its resident hip-types develop a kind of self-consciousness about its unique status.

But beyond hip, it is has more happening music per capita than most other U.S. burgs. Maybe its just something about the magnetic position of Olympia on the earth that causes everyone here to pick up an instrument and want to play it with somebody else. I really don't know. It just seems true. One of the first things you learn about someone at a party is that they have a guitar or a fiddle or sing. Next thing you know, you are making plans to play together or listen to each other.

As I posited above, Zeitlyn and Nugent were on to something when they talked about the merits of a small town for musicians. The zeitgeist that has characterized Olympia of the past forty years required a mixture of ingredients and cultural inventions to come evolve. We know that "synergy" is defined as the coming together of two or more things that then produce something bigger, greater, and different than the mere sum of parts. Anthropologist Ruth Benedict took this idea further when applying it to culture. "From all comparative material the conclusion emerges that societies where non-aggression is conspicuous have social orders in which the individual by the same act and at the same time serves his own advantage and that of the group ... not because people are unselfish and put social obligations above personal desires, but when social arrangements make these identical". Abraham Maslow the psychologist who coined the term self-actualization went further after reading (and editing for publication) Benedict's lecture notes on the topic of synergy. He said, in discussing the subjects of his own studies of self actualized people that, "the ...opposition between heart and head...was seen to disappear where they became synergic rather than antagonistic...the dichotomy between selfishness and unselfishness disappears...Our subjects are simultaneously very spiritual and very pagan and sensual. Duty cannot be contrasted with pleasure nor work with play when duty

is pleasure...." What better way to describe the multifarious, overlapping, celebratory, cooperative pools of musical fools in Olympia over the last forty years or so.

.Non-aggression: these folks tend to be anti violence anti war pro peace in how they behave personally and in what activities they tend to support by their actions which include fundraiser for a range of the disaster stricken and less fortunate both in Olympia and abroad.

.Social arrangements make self-interest and duty identical!: Indeed. Individuals want to play and perform. Groups make this possible and that the group has other goals beyond pure performance make duty part of the package. Duty is, indeed, pleasurable and rewarding in so many ways.

.And you can't beat Samba OlyWa, for example, for combining the pagan and the sensual. Procession of the Species and Luminary Procession and Ball is the ritualized, climacteric point in each year when everybody can pull out the stops and let'er rip in full costume and with the fervor of animals in rut. Samba OlyWa is a core participant in Procession. It became clear a few years ago that Olympia people saw the Procession as theirs, not the property of one of its founders and director who tried to reel in and punish some participants whose costumes, he believed, did not properly manifest the spirit of the Procession. Outcry. The 2013 web page for the Procession states simply that it was created by the community for the community. And nobody better mess with that ideology.

So Olympia provides a context for synergetic things to happen and for people to find each other and play together. But what are the ingredients that helped this happen?

Because I don't know what Olympia was like in the 1960s and 1950s, I'll talk about the early 1970s. That's when the paradigms were shifting. It was a period of anti-war protests, it was a period of growing feminism and gay activism, and it was a period of experimentation with alternative cultures. It was all of this and much more. Coincidentally, The Evergreen State College opened its doors in Olympia and drew people to it who were engaged in all of the above. They started businesses, coops, and musical groups. They started producing, not just consuming. The definition of family and community was massaged into something that included networks of friends with like values and goals and teamwork. People out of the early 70s

started organizing workshops like the popular Puget Sound Guitar Workshop (1974) where musicians and wannabes met, bonded, and came home with a will to keep playing together. People found each other, invited each other, built on each others' expertise and ideas, and voila.

Put this together with the simple fact that Olympia's downtown core, with its principle venues, is small. You can walk the stretch of Capitol Way between the capitol grounds and the public market within about 15 minutes. Along the walk, you pass a small but accommodating Sylvester Park with a beautiful gazebo...the park and gazebo just perfect for rallies and small outdoor concerts and all kinds of festivities. In the market itself is a covered stage for performance. Theatre spaces in the core that were on their last legs were long ago usurped for community based productions, particularly the Olympia Film Society's Capitol Theatre which hosts music groups galore as well as music festivals. Combine this with the availability of relatively inexpensive housing on both the east and west sides of Olympia, commodious thirties style houses. These were quickly occupied by students looking for shared housing possibilities after Evergreen Sate College came to town. The houses were and are amenable, some of the larger ones, for the use of politically based communal houses as well as for musical rehearsals and the development of pickup, experimental bands. Think emergence theory. No one thing or person or event explains the Olympia music scene and its propensity to attract and support great musicians. As in philosophy, the very complex set of interacting groups and people in Olympia is what it is because of many individual events and actions over the years. It is what political philosophers might call "made order" as opposed to a conscious creation. It is real, it is palpable, and we all benefit by what we have collectively created here.

One last theoretical notion and then I promise to stop. Eric Fromm, a social psychologist, wrote a great book called *To Have or To Be*. Because so much of Olympia's music scene is imbued with or generates from the early 1970s paradigm shift in values (fed by the people who gravitated here during this period, in some cases drawn by innovative curricula and structure of The Evergreen State College), Fromm's distinction between having and being makes sense in understanding the community. *Having* characterizes a society or culture which is driven by

materialism, by possessions, and by acquisition. Selfishness and greed. *Being* characterizes active culture in which experience, relationship, sharing, giving, and sacrifice. Fromm suggests that the culture in which we live, including the socioeconomic structure of our society, fosters one of these two potentials. Though we may live in nation that makes the desire to have a strong pull, it is true that many Olympians have found ways to opt for being.

It is true that Citizen's band members and most of the musicians and others who are true Believers/Be-livers probably don't have health insurance or much of anything else. They barter, tend to live simply, work day jobs so they can make music at night, give lessons to newbie's and wannabes to supplement the little that comes in from gigs, and generally walk lightly on the planet. The professionals haven't got much either. And they really do have to keep working many more years than those who have regular jobs with "benefits." Jessica Williams recently put out a plea for help to cover a year of not playing because of spinal surgery. That's the position people who give us years and years of pleasure end up in given our current system of health care and support for the arts. But it is also, for some, that state of relatively happy deprivation and simple, musical living that makes Olympia what it is. And you thought it was just another state capital.

<http://www.time.com/time/magazine/article/0,9171,1101000807-51245,00.html>

Also see the 2012 *Love Rock Revolution: K Records and the Rise of Independent Music* by [HYPERLINK "http://www.amazon.com/Mark-Baumgarten/e/B0072J5OCQ"](http://www.amazon.com/Mark-Baumgarten/e/B0072J5OCQ)Mark Baumgart

[HYPERLINK "http://www.worldtrans.org/essay/synergy.html"](http://www.worldtrans.org/essay/synergy.html)
<http://www.worldtrans.org/essay/synergy.html> Benedict and Maslow are quoted in Flemming Funch's essay from 1994 and Maps of the Mind by Charles Hampden-Turner. Benedict's lecture notes on synergy were published posthumously in the American Anthropologist New Series, Vol. 72, No. 2 (April, 1970). Pp. 320-333. The article is called Synergy: Some notes of Ruth Benedict, by Abraham H. Maslow and John J. Honigman

MAXSAX post on
<http://forum.saxontheweb.net/showthread.php?113311-The-Forgotten-American-Manufacturer/page3>

see <http://www.harmonicdissidents.org/archive/in-issue-2/what->

is-a-honk-band/

Dancing in the Streets: A History of Collective Joy by Barbara Ehrenreich

HYPERLINK

"<http://memory.loc.gov/diglib/ihp/html/afccards/afccards-home.html>" <http://memory.loc.gov/diglib/ihp/html/afccards/afccards-home.html>

Historic Highlights of Olympia Lesbian Gay History

1973 Gay Resource Center opens at **Evergreen State College**, one of the first student organizations in the state. Don Martin was the founder. The name changed several times over the years to be more inclusive. It’s now the **Evergreen Queer Alliance**. **E**

1974 Children of the 70s: A Laboratory/Festival on Gay People and Culture at Evergreen in spring of 1974. Kate Millet, Jill Johnston, and Arthur Evans, national leaders in gay rights movement, speak. Visibility and action was in the air. Also, **FIST**, Feminists in Self-Defense Training, holds local classes

1975 Vietnam War Ends! Evergreen State College hosts Rita Mae Brown, well-known Lesbian author. **E**

Mid to Late 1970s Tides of Change originally sponsored by **Evergreen Women’s Center** with Becca Todd, Lisa Howell, Kathryn Ford, Mary Fitzgerald, and Sue Bell among others involved through the years. Produced Alix Dobkin, Olga Broumas, Holly Near and many others **E**

1976 Women’s Music Festival produced by **Tides of Change**.

1976 Olympia Food Co-op opens . It was the first local business dedicated to non-discrimination (its second employee openly GLBT) **5**

1977-79 and on Janes of all Trades, Artemis Construction & Nozama (79–96). These are some of the woman-owned, many self-described “dyke,” construction enterprises.

Mid-1970s Women’s soft ball team a gay and straight team, spearheaded by Kate Steele, had a rule: “no hugging in the dugout.”

1970’s Collective households form in Olympia, including **Raging Women West, Revolting Women, Peach Flower, Nannie Noodles, Emma Goldman, Alexander Berkman and Gold Flower Brigade**. From these and others came initiatives including **Hard Rain Printing Collective** and **Theatre of the Unemployed**. **Hard Rain** (1975-85) is a collectively owned small print shop serving the progressive community. **4**

1975-1985 Rainbow Restaurant, local GLBT-friendly bar & restaurant with gay night on Wednesday. **13**

1977 “Take Back the Night” rallies, vigils, and marches.

1978 Capital Lake Bathroom Bust following a period of harassment and police targeting of Gay men. Leopold Schmidt, president of Olympia Beer, a state legislator, and the head of a social service agency were arrested for lewd conduct. **6**

1978 Intermezzo cafe founded by Carolyn LaFond. It was known as, “a ‘wild and wooly’ hangout for lesbian and gay coffee aficionados. Intermezzo became the **Smithfield**, owned successively by Shannon Osborne and Stewart J. Boyle. It remained a focus for community events, music, and conversation. **8** Also in 1978, **The Book Store**, specializing in books by and about women, is co-founded by Carol McKinley. The Book Store brought lesbian authors such as Jane Rule, Rosemary Curb and Nancy Manahan (authors of *Lesbian Nuns*), Judith Barrington, and Emily Warn for readings to Olympia. **10**

Late 1970s Karen Silkwood Memorial Choir is formed and active. Notably kicked out of **Lamonts** in the **Capital Mall** while singing anti-Christmas carols.

1979 Conestoga: Local activists challenged the Conestoga’s blatant discrimination against same sex dancing by patrons. A series of creative protests ultimately shut down the bar. **7**

1979 First “Lesbian Community Meeting” to build unity in the community. Originally scheduled for the Senior Center, thrown out by the Senior Center Director, then welcomed by Carolyn LaFond to the Intermezzo around the corner. This loose organization gave rise to **Matrix (a Lesbian-Feminist local magazine)**, the **Olympia Women’s Center for Health** (OWCH) and other women’s community organizations. **11**

1979 Olympia Women’s Center for Health (OWCH) founded by Helen Thornton in the **Security Building**. **12**

1980 Film *Cruising* with Al Pacino showing at **State Theater** boycotted by local community for its negative portrayal of gay communities.

1981 Women’s Health Clinic co-founded by Pat Shively, first on the Westside then on the Eastside, constantly targeted by anti-abortion demonstrations. **14**

1980s to present **Gay Men’s Social Network** hosted potlucks, game nights and **Men’s Volleyball** at Woodruff Park. **15**

1983 Dice T-Shirts founded by Nancy Sigafoos in a little storefront next to the Intermezzo. Dice prints movement T-Shirts, including shirts for Lily Tomlin concert, and the 1987 Olympia Queer shirt. **9**

1984 Olympics Women’s Marathon Trials, a national first. **16** In conjunction with the Marathon, Lily Tomlin appears in Olympia produced by **Pacific Productions at Capitol Theatre**. **17** Producers Carolyn McIntyre and Mary Fitzgerald also brought Holly Near, Meg Christian and other women’s music events

1985 United Communities AIDS Network founded, originally as “**Olympia Aids Task Force**.”

1986 Northwest Women’s Cultural Celebration at Evergreen produced by lesbian community members. Two days of poetry, music, and art, including the **Righteous Mothers**, part of the women’s music movement that inspired social change and the lesbian and gay community through music. **E**

1987 First Northwest Lesbian Gay Film Festival founded by Marge Brown, Helen Thornton, and Kathryn Ford, and held at Evergreen. **E**

1989 Lynn Grotsky and Lisa Brodoff make legal history with victory in first open trial of lesbians doing a second parent adoption in the United States. Thurston County Superior Court. **18**

1988-89 Lesbians in Motherhood and Beyond (Out on a Limb). Started by Lynn Grotsky and Lisa Brodoff to support families with two moms.

1990s Lesbian Fun Society and Halloween Dances. “If it’s not fun, we don’t do it.”

1991 First Pride Celebration in Olympia organized in partnership with Evergreen students working with community based activists, started at **Marathon Park** and marched to the State Capital. **GLOW**, Gays and Lesbians of Olympia Washington, founded. **20**

1991 Stonewall Youth, founded by Zan McColloch-Lussier as student project, continues to provide support to LGBT youth. Over the years, the organization has had several office and meeting locations downtown, including space donated by health services agencies and **Darby’s Restaurant** in the basement of the old **Eagles Hall** in the mid 1990s. **22 RVing Women** co-founded by Evergreen faculty member Lovern King. Still a great resource for older lesbians on the road.

1993–1998 Hands Off Washington (HOW) Thurston County Coalition founded, hosted by United Churches. HOW was the first statewide GLBT rights organization in US history to effectively leave the safety of the big cities and go statewide with active chapters. **23**

1993 PFLAG (Parents, Families and Friends of Lesbians and Gays) Olympia founded by Rev. Paul & Betty Beeman and hosted by United Methodist Church. **24**

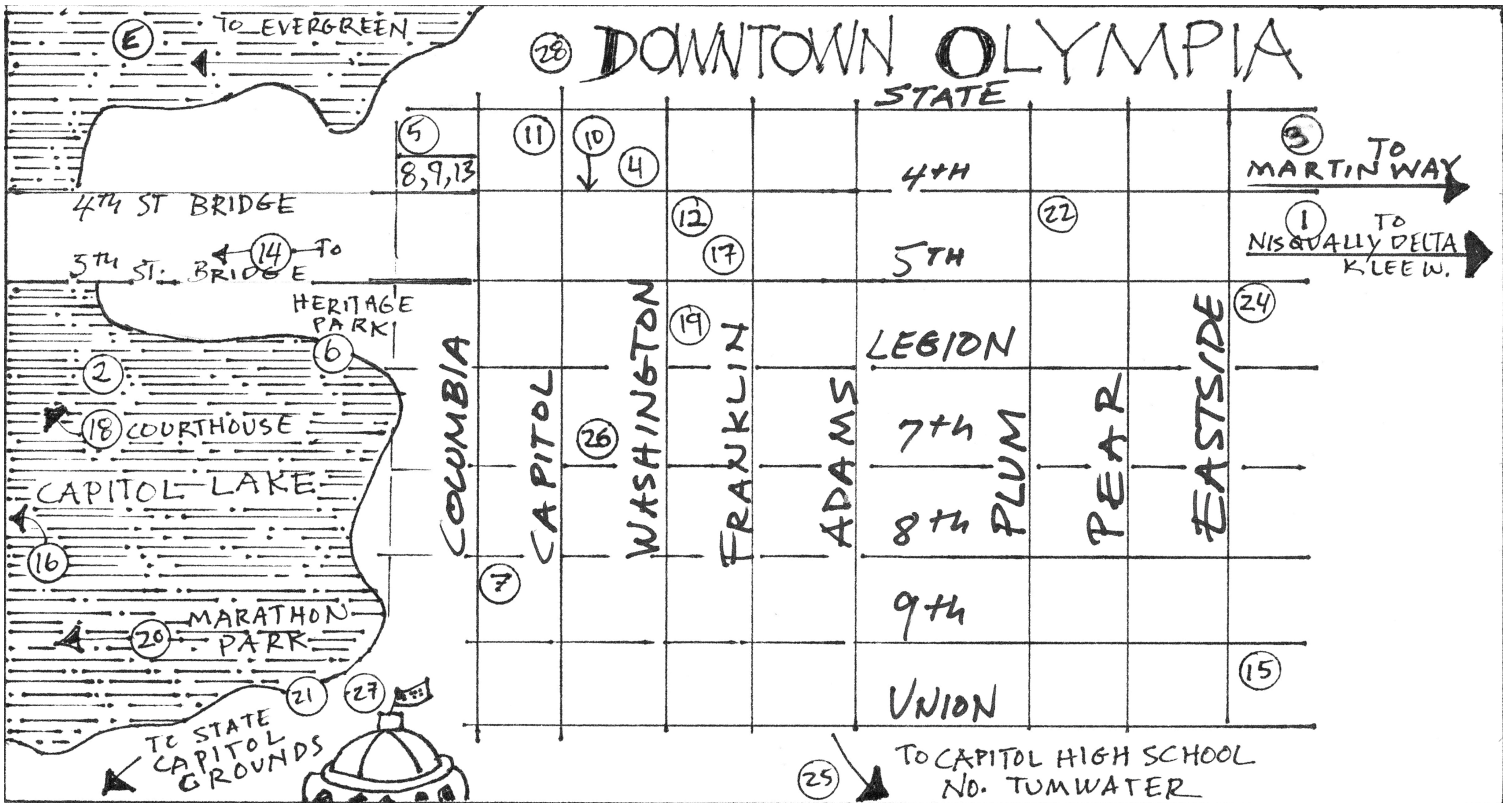
1995 February: HOW brings **Colonel Margarethe Cammermeyer** to speak at a record-breaking fundraising breakfast; March: **Olympia High School** students ask Cammermeyer to give a talk at **Olympia High School** for Women’s History Month. Invitation touches off a huge debate that fueled standing room only School Board meetings. An assault took place on Olympia H.S. campus. **Bill Clayton** was injured. **25**

1995 April 14: Anti-Hate Rally in **Sylvester Park** in support of Bill Clayton and his friends who had been assaulted. Colonel Cammermeyer returns to show support. Bill Clayton committed suicide a month later. **26**

1998 Black Hills Pride founded at **Olympia Community Center** as a local affiliate of the Seattle-based **Pride Foundation** to encourage stronger local involvement with GLBT philanthropy. **28**

For More stories, photographs, and to make contributions, visit our Facebook Page:

<https://www.facebook.com/OlympiaGayHistory>. We hope this project will evolve into a more complete history with your help!!!



1977 Senator Pete Francis (D-Seattle) introduces first “Gay Rights Bill” to **Washington State Legislature**.

1987 Rep. Cal Anderson (D-Seattle) becomes first openly gay Legislator and pushes a bill to prohibit discrimination based on sexual orientation every year until his death in 1995. **See Cal Anderson Tree, 27**

1992 Rep. Cal Anderson chairs the first House public hearing for the anti-discrimination bill, attended by 1,000 evenly divided supporters and opponents; signals the beginning of the “Gay Nineties” political battles in Washington.

2006 Rep. Ed Murray (D-Seattle), Cal Anderson’s replacement, pushes for passage of the bill that adds “sexual orientation” to existing

prohibitions on discrimination, to its passage. Signed January 31, 2006.

2006 State Supreme Court ruling bars same-sex partners from getting married (DOMA).

2007 Registered Domestic Partnership created by State Legislature.

2008 and 2009 Registered Domestic Partnership provisions expanded to “all but marriage” status.

2009 Domestic Partnership Legislation ratified by voters in November, a national first.

Important Media Through the Years

1979-1984 Matrix: local Lesbian Feminist Magazine, produced by an all-women collective, part of a nationwide network of women’s newspapers in the pre-“zine” era.

1980s and 1990s Dick Safety comics distributed around **Marathon Park**. These pocket-sized comics were part of an effort to encourage safe sex. **16**

Gays of Our Lives on KAOS Radio in the early 1970s. **E**

Capital Q, Alan Artas

Sound Out, 1993, produced and edited by Cam Combs and Wendy Morissette.

Alternate Route and **Sister Sound**, hosted by Janet Benke, **KAOS Radio** (1980s). **E**

In the **1980s and 1990s** local churches and temple become welcoming. **Triangles**, affiliated with the Olympia Unitarian Universalist Congregation, is founded in 1998.

2011 Tumwater: First local city to fly a rainbow flag during Pride Festival

OLYMPIA GAY/LESBIAN HISTORY



*Francesca Scheel and friends. Olympia, 1914**

1993-1998 Babes with Big Hair, a musical revue featuring many local performers, first at the Capitol Theater and then the Washington Center, raised money and awareness for UCAN and HIV/AIDS services. Produced and directed by Rick Wehmeyer.

Conceived and produced by Llyn De Danaan and Carol McKinley with contributions from Don Martin, Anna Schlect, Mary Fitzgerald, Nancy Sigafoos and many others who were there. Many photographs (for Facebook and future editions) courtesy of Mary Fitzgerald, Carolyn LaFond, Michi Thacker, Llyn De Danaan, and Jean Eberhardt.

In Fond Memory of and with thanks to some iconic folks who walked to the edge for us: Pat Shively, Kay Engel, Jocelyn Dohm, Ed Stanley, Cal Anderson, Mike Cook, Tom Howdeshell, and Marge Brown.

1970s-1990s LGBT-themed theater productions:
A Woman Is Talking to Death (1978) by lesbian poet Judy Grahn, performed by Theatre of the Unemployed.
Bent (1985) an Evergreen student production. The play was later made into a film produced by former Evergreen student Michael Solinger.
As Is (1988) produced and directed by Ruth Palmerlee at Evergreen, featuring TV actor Kim Kennan who died of AIDS later that year.
Torch Song Trilogy (1990) at Washington Center directed by Don Martin. **19**
I’ve Been to See Sophie (1994) written by Nancy Sigafoos, performed at the Capitol Theater.

1995 Meeting Magdalene, a locally produced film by Marilyn Freeman, screened at the Capitol Theater. Her film **The Group** also featured several local actors and won awards in 2001 and 2002.

Pre 1970.....more to come!

1953 Klee Wyk Studio founded near old Nisqually. Visual artists Del McBride, Oliver Tiedemann, Albert "Bud" McBride and his life partner Richard E. Schneider produced paintings, ceramics, and wood block prints. Klee Wyk is well known throughout the region. Del became a well known historian of the area and curator at the State Capital Museum.**1**

1940 Sherwood Press, founded by Jocelyn Dohm, which she operated with great joy for 63 years. She shared her life with Margery Sayre, an Olympia activist. Sherwood Press sponsored a women’s soccer team. **2**

1970s and before **Lee’s restaurant** was the meeting place of the **Dorian Group**. Tom Howdeshell was a key member. These men “stood up and pushed back.” Some had been active in the Olympia area for years. **3**

City of Olympia/Tumwater FIRSTS

1986 Olympia: First local GLBT Non-Discrimination ordinance in Thurston County. Followed by 25 other ordinances and policies to support GLBT rights.

1987 Thurston County: First GLBT rights policy.

1995 Olympia: First Domestic Partner Benefits ordinance.

1996 Tumwater: Ed Stanley, first out gay elected official, becomes Tumwater City Council member.

1991 Olympia: First city permit issued for **Pride** march and rally.

1999 Olympia: First Domestic Partner Registry.

2001 Tumwater: First Equal Benefits Ordinance, requiring municipal contractors to offer employee benefits to domestic partners if offered to married employees.

*Photo Courtesy Erin Scheel

Appendix J – Resource Committee Meeting Summaries

DEVELOPMENT OF AN EXPANDED ARTS, CULTURES AND HERITAGE PROFILE FOR OLYMPIA

ArCH Resource Committee Meeting #1

October 19, 2017

SUMMARY NOTES

“ArCH is Olympia’s lane – we need to turn it into a freeway.”

Mayor Cheryl Selby

Resource Committee Introductions

Ed Echtle: Excited about raising awareness among people who don’t know the history. From this area and loves it.

Kris Tucker: A South Capitol neighborhood resident – involved in development of six metal banners that have recently been installed along Capitol Way. Currently Chair of Board of Olympia Artspace Alliance - working with Walker John and Ron Thomas on the Annie’s Artist Studios, establishing an artist housing community downtown.

Shanna Stevenson: Loves public history, walking tours – real places and first-hand experience. Excited about women’s history month and historic homes tour in December. As president of Governor’s Mansion Foundation, would like to see more Olympia history incorporated into the Governor’s mansion.

Michael Cade: Recently provided a presentation in Tacoma about arts impacts on the economy, and given similar presentations several times over the past 6 months. EDC leaders across the state are recognizing arts as a part of the economic conversation.

Heather Walker: Looking forward to trying to see herself (as a Chehalis tribal member) in Olympia. Canoe Journey and Dragon boat races have been fabulous opportunities to bring people together in the community. It is hard to find places where colors mix. Currently working on master’s thesis evaluating the history of how laws have been made in the white way.

Todd Cutts: The potential of Olympia involves embracing and harnessing creative energy. Juxtaposing traditional structure with contemporary thinking. Investing in artists is important to the vitality of our community.

Marygrace Goddu: Most excited about intersection of art & architecture. See this in Olympia – it is more difficult on the Capitol campus (risk averse – 1st amendment issues). Currently involved in restoration historic piano (made in Germany) and gifted to the Governor’s Mansion. There will be public event to commemorate the piano. In the future it will be used to for young musician’s concerts.

Jonah Barret: Grew up in Thurston County. Excited to be a part of Olympia and help it grow. Looking forward to the Olympia film Festival, has a film in the festival.

Overview of Olympia Arts, Cultures and Heritage landscape - PowerPoint

(note, the presentation will be posted on ArCH website)

- The baseline, a brief review of arts, cultures and heritage in Olympia
- Highlights and themes from first stakeholder meeting

Arts, Cultures and Heritage – What do these represent?

- Brainstorming session – a starting point for common understandings

ARTS	CULTURES	HERITAGE
Artists Actions Cultural endeavors Street performances Audience Senses Colorful events Unique vision Culture Introspection Inspiration Ah Ha! Patina Public Art Engagement Community Interpretation	Values Heritage Diversity Tradition People Respect Beliefs Arts Connections Shared Communities Existence Food! Languages Stories Attraction	Multigenerational Continuity Legacy History Sense of place Transcendence Story Authenticity Architecture Community Future Inherited assets Stewardship Responsibility Education (interactive) Grounded Foundation Collective (shared)..and arts that express that

Values and Visioning: Values lead to Visions

- Value is statement of guiding principles, a quality or belief,
- Vision is what to be achieved
- Value Example: Arts, culture, heritage should be for all ages =
- Vision Example: Every child knows about the historic district attends a arts/cultural event at earliest age.

RESOURCE COMMITTEE VALUES

(Grouped by Consultant Team)

Shared history

- Remember all history involved women and men from many perspectives
- History is a continuum reaching back and looking forward
- Heritage is not just the built environment*

Essential to a healthy community

- Arts and culture help strengthen our local communities
- Creativity is nurtured and embraced
- Balance
- Arts enrich our lives and allow us to better understand our humanity
- Arts help us empathize and celebrate our differences
- Care for disparaged and underserved
- ArCH is expressed multi-generationally
- Make connections and partner to make arts, history and culture successful
- ArCH is nutritious – essential to health, a basic need, formative, and supporting
- ArCH is a piece of every community
- ArCH informs and infuses our work – social, environmental, economic, political, justice

Policy

- Arts are a key consideration when making decisions
- Public investment to leverage and achieve broad public benefit

Equity, Inclusion, and Social Justice

- Diversity is valued and honored
- Respectful dialogue
- Each and every one is important and not one is un-important
- Equality – representation and access
- ArCH belongs to and is accessible to all
- Diversity, equity and inclusion
- Inclusive community

Place

- Uniqueness of place with connections beyond Olympia
- Downtown Olympia is the region's economic, social and cultural center
- Olympia's arts history and culture belong together in creating a museum
- Olympia's sense of place depends on shared culture
- Significance of place
- Unpretentious – "Don't want to be labeled"

Expanded View

- ArCH is many mediums and formats

RESOURCE COMMITTEE VISIONS

(Grouped by Consultant Team)

Education – arts, heritage and cultures are fluidly incorporated into all educational opportunities:

- Space to teach multi-disciplines
 - For example, salmon pit, place to encourage traditional foods, longhouse, tribal events, celebrations – place to teach. Place for tribal arts – imagine being able to watch tribal woodworking
- Public history project - Inspire interest in past to inform present and future
- All Olympia K-12 students receive quality arts education/learning throughout their education

Investment

- More dollars and support for historic and contemporary arts centers
- Benefits of ArCH felt by and valued by full spectrum of the community
- Less bars and restaurants or more support from these businesses, including vapor shops and tattoo parlors – not just at Arts Walk

Collaboration

- Blur the lines between art, cultures, and heritage and commerce
- Historians, artists and businesses work collaboratively

Shared Cultural Legacy

- History and art, work together to convey culture in an Olympia facility
- Public art focuses on history when appropriate
- Downtown Olympia has a museum/cultural based in shared history/values
- Reach beyond Edmund Sly's legacy for deeper view/understanding of Olympia's history
- Residents and visitors see themselves in art and history displays
- More intersectional and diverse events including people of color and queer support
- Arts and heritage reflect Olympia's diversity
- ArCH is a collective of shared experience

Engagement

- ArCH is recognized as a “must have,” not a “nice to have”
- Energize youth / Youth Art Month
- Arts activities and artist work space downtown and throughout the community
- ArCH programming engages a full spectrum of the community
- More community engagement – (I'd rather stay in tonight” reflective of Olympia apathy
- More things for youth to do downtown
- Olympia is a safe place for ArCH enjoyment

Policy

- ArCH is a recognized driver of this community
- ArCH is a priority in local decision-making
- All elected leaders support and encourage arts, cultures and heritage as integral to the City's goals

A Sense of Place & Enhanced Space(s)

- More galleries and artist performance/event venues
- Short plays by local writers
- Jazz Walk
- Art Festivals
- Downtown, capitol, and waterfront are linked with cultural installations
- Downtown Olympia is a hub of arts activity, welcoming and with unexpected and scheduled events
- Collective studio “hubs” for artists to join and share space
- Cultural Center for history, art and cultures together

Brand

- Olympia is known as home to the highest concentration of creativity in the West Coast
- Artists flock to Olympia because the community embraces and compensates them

Intersections of Arts, Cultures and Heritage

- Arts/Cultures
- Multi-Generational / Cultures / Heritage
- Continuity
- Transcendence
- Community
- Business and Commerce
- Inherited
- Stewardship / Responsibility / Education
- Interactive
- Foundations

PolicyLink Report: Creating Change through Arts, Culture, and Equitable Development: A Policy and Practice Primer

Report Take-aways :

- Appreciates the report as it gave examples of how communities have followed through – inspiring.
- Really good examples of large and small – not quite our size. Three points stood out.
 - 1) Leverage – Grants & investments can move the needle.
 - 2) Convening – Who is in the room?
 - 3) Analysis – Measurements, how we are counting?
 - Once you have the data, what do you connect it to? How do we know something we do not know?
- Sometimes it’s easier to touch history through art.

- Report had an expanded definition of arts – important. “Artist” housing is somewhat exclusive. Housing should be for more than just ‘artists’ per se.
 - The term ‘maker’ was offered – but it’s not a recognized term
 - Annie’s Artist Lofts forgoes the historic term “Ward Building.”
- Interested in use of Interpretive Markers and how they inform the community.
- Possibility of an inter-active, educational shoreline app for Olympia, providing information on the historic shoreline, what happened along the shoreline, it’s past and purpose – and value.

ADDITIONAL COMMENTS

1. City resources, structure, and the balance of Arts, Cultures and Heritage
ArCH endeavors to date (from my perspective) appear a little Art heavy with less emphasis on Culture and Heritage. I don’t know how to balance that out, but so far it seems the primary focus is on the art part. Realistically, the culture and heritage portion encompass less tangible aspects. However, if this is to truly be a “ArCH”, we must do a good job of including all parts of ArCH.

City resources dedicated to ArCH are currently an issue. From what I heard at the meeting, the city has nearly two FTE dedicated to art and ½ FTE dedicated to historic preservation. No FTEs dedicated to Culture or Heritage. A balance of staff resources seems to be a critical component of moving forward in an equitable way. Currently, this organizational structure does not allow for equity of having the correct people in position to be at the table for important issues.

The city’s heritage commission current structure and mission appear to focus primarily on the built environment. The name of the commission includes the word “heritage” though heritage is not adequately visible in the actions. Therefore, the name is misleading. Seems more resources and a more inclusive mission would be beneficial for ArCH goals.

2. Issues to address in the realm of Enhancing Arts, Cultures and Heritage:
 - Infrastructure investment is important to this effort
 - Need ample parking to support events/shows
 - Creating a spirit of entrepreneurship Downtown
 - Need more Festivals
 - Need an Art Museum
 - Arts, Cultures, and Heritage are not well coordinated together
 - We need better metrics to monitor our progress
 - Not enough rehearsal space

DEVELOPMENT OF AN EXPANDED ARTS, CULTURES AND HERITAGE PROFILE FOR OLYMPIA

ArCH Resource Committee Meeting II

November 16, 2017

SUMMARY NOTES

“ArCH is Olympia’s lane – we need to turn it into a freeway.”

Mayor Cheryl Selby

Resource Committee Members in Attendance

Ed Echte
Shanna Stevenson
Kris Tucker
Marygrace Goddu
Jonah Barret
Todd Cutts
Ben Helle

EXPANDING OUR VISION AND VALUES

Committee reviewed, rated and commented on draft value and vision statements developed from Meeting 1 value and vision exercise.

**(please refer to draft Values and Vision Statements that Jay Burney sent on Tuesday, 11/28)*

VALUES

Value Statements Comments

- Heritage needs to be understood. What is it? We need to clarify heritage:
- Why is Heritage singled out?
- Honor Arts, Cultures and Heritage (not one over other)
 - Work together collaboratively
- Shared history? Questionable because we don’t all share a single history
 - Could be more like SHARING history
- Continuum of history, authentic connections – all in together
- History [should be] told through personal stories

‘Communities’ - What does it mean?

- What does ArCH value about community?
- Many communities as part of our diverse experience.
- Constellation of communities.

Equity & Access

- 'No barriers' is definitive

- Diversity belongs here
- Homeless community has difficulty accessing arts, culture and heritage
- Overcoming barriers to access is not necessarily in the city's control

Economic Vibrancy

- Resist the price tag on this. It is a side benefit.
- Include in Community rather than on its own
- Relation to quality of life
- Does this need to be a stand-alone value?

VISIONS

Vision Statements and Comments

**(please refer to draft Values and Vision Statements that Jay Burney sent on Tuesday, 11/28)*

- Vision statements should not sound like a slogan
- Aspirational is good
- Should we have a vision for and Arts and History Center?
- It is important to include 'strategic, continual, innovative and sustained
- Every Olympian participates in quality arts experiences

PROMISING PRACTICES

Discussion – PowerPoint Presentation Attached

- How do we assure artistic quality as a promising practice?
- Authenticity is critical to historic integrity
- Heritage association – location within surrounding areas
- Consider our geography and potential partnerships
 - Larger range networking within Thurston County
 - 4 Culture model county-wide
- What other areas in Thurston County have arts commissions?
- Heritage association – location within surrounding areas

Possible Actions to Achieve Immediate and Near-Term Improvements

THE POSSIBILITIES: Comments and Ideas from ArCH Stakeholders and Resource Committee

Power Point Presentation Attached

- There are elements downtown that people fear or have reservations about, so they are reluctant to come to downtown Olympia
 - Homelessness is often referred to in our discussions – why don't we just solve the issue rather than observe and stereotype homeless people
 - We need to acknowledge these issues in meaningful ways
 - How does/can arts, cultures and heritage intersect with homelessness and safety?
- Event parking a problem are there opportunities to coordinate with State for parking?
- Historical society has funding to support heritage efforts.
- How can schools be made more useful to the community during down times, for example to provide rehearsal space?

DEVELOPMENT OF AN EXPANDED ARTS, CULTURES AND HERITAGE PROFILE FOR OLYMPIA

ArCH Resource Committee Meeting III

December 14, 2017

SUMMARY NOTES

“ArCH is Olympia’s lane – we need to turn it into a freeway.”

Mayor Cheryl Selby

Resource Committee Members in Attendance

Jill Barnes

Jonah Barrett

Michael Cade

Marygrace Goddu

Ben Helle

Shanna Stevenson

Heather Walker (by phone)

ARTS, CULTURES AND HERITAGE

Themes, Comments, Strategies and Ideas for Actions

This meeting focused on *actions* to achieve Resource Committee and stakeholder aspirations for Olympia’s arts, cultures and heritage. Resource Committee members clarified and expanded upon ideas derived from previous ArCH meetings. To refine and rank the expansive list of significant ideas for actions, each member allocated 3 dots to their top priorities for action, per theme. Note that this exercise focused specifically on actions, committee members were *not* ranking themes.

The priorities that emerged from this meeting do not represent final decisions or recommendations. They do, however, inform the values, resources, organizational structure, future workplans and partnerships necessary to move an expanded Arts, Cultures and Heritage profile forward in Olympia.

Summary of Comments and Ideas for Actions to Achieve Themes

(Red font represents Resource Committee comments)

BUILD RELATIONSHIPS / ENCOURAGE PARTNERSHIPS

- Break down the silos – encourage integrated decision making on projects, coordinate, and resolve issues together as an ArCH community
 - Emergency response systems could provide a model for coordination
- Networking events for ArCH, bring people together, multi-generational & multi-cultural
 - Attract diversity, alternative groups included in networking events
- Strengthen city’s communication and support of ArCH community

IDEAS FOR ACTIONS: Ranked by Number of Dots Allocated to Actions

- City lead dialogue among historic, heritage and cultural groups
 - What should be represented in future exhibits of our heritage and cultures?
 - Who takes lead for exhibits and activities?
 - If a museum is a possibility, the Olympia Heritage Society (OHS), should have discussions and lead effort
- Establish Partnerships to support and expand ArCH activities
 - Formalize separate ArCH partnership with Tribes. Bring the right people to the table to establish a formal government to government relationship with the tribes. (3)
 - Broaden partnerships beyond the ODA and PBIA. Include VCB, Chamber, EDC, Businesses, etc. Include regional business, tribes and state agencies.
 - Include Thurston Talk and Oly Arts as ArCH partners
- ArCH Summit with guest speaker, networking, professional development
 - An ArCH summit sounds singular. The ArCH Summit should be annual, with Olympia the central host
 - Develop Master Calendar of existing and ArCH-developed events.
 - Include service organizations like Arts NW, Theater Puget Sound, Artist Trust.
 - Include the Washington Trust for Historic Preservation.
 - Invite other agencies to learn from them. For instance, Lacey is getting a museum, how did they accomplish this achievement?
- ArCH Mixers to bring people together
 - Prior to any event, have a pre-meeting with those involved.
 - Develop a separate relationship with the tribes.
 - Add City staff to existing groups to make ArCH happen.
 - Create an inventory of ArCH groups. Add City staff to existing groups to make ArCH happen.
 - Mixers should be inclusive, full spectrum of participants, including youth
 - Different groups could take turns hosting the mixers
 - Include activities/entertainment to draw people to the event
 - Evening events at Farmers Market
- Build the support within the ArCH network, and build the understanding of ArCH as a network... as connected, valued, visible

EQUITY AND ACCESS / CITYWIDE ACCESS TO ARTS, CULTURES AND HERITAGE

- Remove social and economic barriers, ensure access for all to arts, cultures and heritage experiences
- Enhance heritage awareness and cultural diversity in events and festivals

- Arts, cultures and heritage is inclusive, equitable and available to everyone in our community.
- Expand beyond downtown
- Include ArCH in neighborhood planning
- Arts, Cultures and Heritage is community centered, grounded across communities

IDEAS FOR ACTIONS: Ranked by Number of Dots Allocated to Actions

- Use Neighborhood Matching Funds to encourage/push ArCH into neighborhoods
 - Include ArCH criteria in matching fund applications
- Activate unused or underused space throughout the city for ArCH
 - Take advantage of empty spaces in shopping malls
 - Pop-ups, short term rental agreements
 - Coordinate with business/building owners
 - City's Economic Development Director lead effort
- Establish Creative Arts District
 - Collaboration with business owners/ business plan
 - Funding, Resources needed to be successful
- Restore and improve Ethnic Celebration
 - Consider World Music Festival
- Promote and support increased diversity downtown
 - Remove Barriers
 - Support cultural partnerships with EBT cards for reduced ticket prices
- Provide public transit to events, this influences equity and access
- Prioritize the opportunity for people of color and LGBTQ communities to rise to top for available space use
 - Instead of prioritization consider focusing on underserved artists
- Activate the WCPA Black Box as incubator space for rent
- Mandatory training for staff on ArCH, regulatory issues:
 - Ensure staff understanding and appreciation of the elements of ArCH , e.g. heritage, cultures and historic preservation regulations
 - Thurston County incorporates history lessons into employee orientation
- Utilize public space for events, small scale closing of streets, coordination with businesses and programming of parks

MARKETING SUPPORT FOR ENTIRE ARCH COMMUNITY

- An ArCH marketing program should be part of Economic Development
- Promotional help to elevate better awareness of what's here to highlight
- Cross promotions for ArCH community

IDEAS FOR ACTIONS: Ranked by Number of Dots Allocated to Actions

- Coordinate/collaborate with Thurston Talk and Oly Arts
- Develop metrics for measuring and assessing participation in ArCH
 - EDC work with City to collect primary data that can be connected to Metrics

- Business Beacon Promotion App:
 - Interactive alerts, announcements of activities in businesses during events
 - Track data, provide metrics for measuring participation, effective resource and data for grant applications
 - EDC work with City to collect primary data
 - Could be associated with a Creative District
- Develop ArCH Brand – to provide a community-wide voice
- Explore Tribal marketing partnership, they have their own media
 - Tribes have businesses, newsletters, social media, etc.
- Coordination with Shauna Stewart– *Experience It*. Focus group with selected stakeholders to discern what is meant by ‘marketing’ and possible role for VCB.
- City help with elevating events on websites:
 - Better use of social media for marketing
 - EDC conducted media survey, the results: 1) Social Media, 2) Thurston Talk, 3) The Voice, Chamber of Commerce publication

PRESERVE OUR HISTORIC CHARACTER, ENHANCE AWARENESS OF OUR HERITAGE, AND CELEBRATE OUR DIVERSE CULTURES

- Activate vacant spaces with new potential for vitality and diversity, use vacant space for ArCH
- Downtown defines our character and individuality with distinctive architecture; it preserves the sense of who we are, where we came from, and provides an important base for ArCH activities
- Our historic buildings, uniquely beautiful environment, and ArCH should provide a tourism draw

IDEAS FOR ACTIONS: Ranked by Number of Dots Allocated to Actions

- Reinvigorate walking/storytelling tours
 - Pop-up history in collaboration with OHS
- Collaborate with Groups (do not list all of the groups) require the agencies (that the City works with) to conduct outreach to existing groups and organizations
- Establish kiosks and busking spaces, and poetry throughout downtown
 - Include pop-up heritage storytelling in kiosks (videos)
- Provide specific events to feature specific groups/communities
- Annual Mayor’s ArCH Awards
- Establish a Heritage Month, combine with Preservation Month
- Interactive cellphone tours, QR codes with history apps
- Collaborate with tribes on the enhancement ArCH in our community
 - Prioritize Tribal collaboration in ArCH
- Align, connect ArCH with planning projects, from new development to master plans
 - Standardize interdepartmental coordination as a component of planning
 - Require this coordination in procedures
- City explore ODA and PBIA partnerships to support ArCH programs and projects
- Explore landscape/streetscape design with artists to create a more welcoming feeling
- Incentivize ArCH in new development, just as other incentives are provided.

- Incorporate artists in downtown and citywide infrastructure improvements, for example: City of Tacoma, Artist in Residence Project: Creative Site Reclamation and issues of Creative Prevention and Community Engagement. <https://racc.org/resources/listings/tacoma-artist-residence-creatively-addressing-homelessness/>

Improve event parking/transportation/communication

- Provide more parking in close proximity to events
- Communicate parking availability for events
- Few options for transportation at night

IDEAS FOR ACTIONS: Ranked by Number of Dots Allocated to Actions

- Parking for events should include transit options
 - Free Transit for (all) Events:
 - Event tickets could be linked to transit
 - Coordination with IT
- Improve signage for available event parking
- Parking Coordination and Communication for special events
- Improve sense of safety at night with more lighting
- Develop partnerships with private parking lot owners during events
 - WCPA currently conducting a parking pilot program

ADDITIONAL RESOURCES FOR CULTURES AND HERITAGE

- There are no FTE's dedicated to Cultures or Heritage. An equitable balance of staff resources is a critical component of moving forward with success
- City's Heritage Commission mission focuses primarily on the built environment: "buildings, sites, districts and objects of historical significance".
- People are at the center of Cultures and Heritage, cultivate and celebrate our diversity

IDEAS FOR ACTIONS: Ranked by Number of Dots Allocated to Actions

- Additional city resources to support Cultures and Heritage programs
- Allocate resources for a Creative District
- Coordinate with Evergreen, Saint Martins and SPSCC
- Pursue a Cultural Tax Initiative
- Develop resources within the community to help artists/maker with business plans, 501c3 status, grant writing, capitol campaigns.
 - EDC can provide support for this endeavor
- Events, displays, and activities centered around cultures and heritage
- Develop resources within the community to help artists/maker with business plans, 501c3 status, grant writing, capitol campaigns.
 - EDC can provide support for this endeavor
- Access tribal charitable funds
- Coordinate with South Puget Sound Community Foundation
- Events, displays, and activities centered around cultures and heritage

AFFORDABLE, ADEQUATE SPACE

- An Arts, Cultures and Heritage Center as the town “Well of Imagination” where people go and celebrate in a dynamic environment of rotating exhibits and activities.
- Warehouse space to provide rehearsal and maker space for all artists and craftsmen
- ArCH incubator space to exhibit, grow, create new programs, including educational programs.

IDEAS FOR ACTIONS: Ranked by Number of Dots Allocated to Actions

- Inventory of building owners and available space
 - Identify space for rent (now)
 - Collaborate with property managers about space and needs
 - Property Matchmaker
 - What is available to meet needs?
- Support existing studios
- Make use of available potential space, capture opportunities while they exist
 - Look beyond downtown for available space
- Communicate ArCH values in development and (FEMA) mitigation
- Establish a Museum of Arts, Cultures and Heritage
- Support and promote the success of Annie’s Artist Studios as good space for artists in downtown

Assets, Opportunities, Alignment and Resources

- Discussion of city structure and resources to implement Arch

Resource Committee Discussion and Comments

Economic development used to be about land, development and capital. Now it’s about people, places and ideas. These are the factors that attracts investment to a community.

ArCH needs to have direct link to the hierarchy of our city. It needs to be elevated in the budget.

- Perhaps under the Director of Economic Development
- It should be a separate department to signify importance and assure integration with planning

ArCH directly impacts Quality of Life. The investment could pay for itself:

- Olympia could be a world class city for Arts, Cultures and Heritage
- We should cultivate a place of quality, beyond land use and development
- Investment goes where people gather.

Businesses that surround and support ArCH elements are just as important, it’s an entire ecosystem. Current City structure is missing opportunity for Arts, Heritage and Cultures collaboration:

- Culture is inferred in the Arts mission statement, but not well addressed
- The Heritage Commission’s Mission Statement doesn’t address heritage
- Arts has the ability to reach out to people – partnering with heritage can help both to cross-promote and strengthen one another
- There is a big gap in resources for cultures and heritage

Build our role as Capitol City into the ArCH Brand:

- Connect the dots between heritage, history, architecture and Capitol City

SPACE: Groups need permanent space!

- Temporary 'space works' models, pop-ups, and activating vacant space are all good, but groups need permanent space, e.g. Olympia Orchestra, visual artists, craftsmen, etc....
- Establish a Multi-Purpose ArCH Museum
- Pursue a Cultural Access Tax
 - The process must be inclusive and methodical
 - Start with an inventory of groups

PARTNERSHIPS AND CONNECTIVITY: City should lead effort to establish ArCH relationships

- Link people to increase and enhance available assets, everyone is stretched financially
- Link Councilmembers with ArCH community:
 - Help ArCH community develop a collective voice with City Council
 - Informal brown bag lunches – not public testimony at meetings
 - Roundtable discussions with individuals and groups
 - Bring people to the table who need to be at the table
 - Build relationships systematically, this process is a good start, but really rushed
- State Heritage Caucus is a good example to “see who we are”
- An ArCH Council could be a resource for an ArCH Director to consult:
 - It could be a volunteer roundtable committee – not appointed
- An ArCH Summit would bring people together, could be an annual event
- Consider a regional role: For example, an ArCH Leadership Council
- It is important that we take the time needed to have long-term success:
 - Don't be in too much of a hurry. This has been on a fast-track, many great ideas and people have been involved to date
 - However, not all the right people have been at the table to really shake out what this looks like long-term
 - Perhaps the city's organizational and commission structure needs to be evaluated to figure out how to get more ArCH support into policy decisions and planning.
- Tribes absolutely need to be separate. They are not stakeholders.
 - They should also be incorporated into every theme.
- At Minimum: Hold Hands!

Thank you for your terrific contributions to this exciting effort. Your insights and perspectives have enriched this endeavor beyond our expectations. We look forward to your continued involvement as we synthesize the inspiring ideas, concepts and strategies that you so generously provided throughout this robust process.

Happy Holidays!

Possible Actions to Achieve Immediate and Near Term Improvements

THE POSSIBILITIES



Comments and Ideas from ArCH
Stakeholders and Resource Committee

BUILD RELATIONSHIPS



Relationships are the building blocks for all community organizing activities

- Build relationships to coordinate resources - create synergy
- Break down the silos - encourage broader perspective on how we think, work on projects and resolve issues together
- ArCH can be a path to providing human service needs
- Host Arts, Cultures, Heritage mixers to bring people together

Relationships are the building blocks for all community organizing activities

- City take lead to facilitate dialogue among historic and cultural groups
- Multi-generational and multi-cultural interaction:
 - Find ways to encourage interaction of young and old
 - Mentorships to pass on cultural and crafts heritage and skills
- Improve and enlarge the city's Welcome Center

Marketing support for Entire ArCH Community

- An ArCH marketing program should be part of Economic Development
- Promotional help and better awareness of what's here to highlight
- Cross Promotions for ArCH
- Boost Tourism support with app's, social media, videos
- Crafts Sparks Tourism: Promote the craftsman who are preserving our heritage
- City take lead role in marketing the ArCH community:
 - Interns from local colleges to help marketing campaign/promotional materials
 - Access to talent to design marketing materials
- Where can we find funding (Direct funding/Grant Support)?
- Lack money for marketing because we are putting it into our work

Marketing support for Entire ArCH Community

- City take lead role in marketing the ArCH community:
 - Interns from local colleges to support marketing campaigns/promotional materials
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- Where can we find funding (Direct funding/Grant Support)?
- Lack money for marketing because we are putting it into our work

Improve and Strengthen Collaboration Between PBIA and ODA



How can the ODA and PBIA coordinate efforts and resources better?

Bring PBIA and ODA together to identify and focus on united efforts

- City facilitate bringing ODA and PBIA together

Blend the energy and alignment of ODA and PBIA

- Most active PBIA members are in the arts
- We (PBIA & ODA) have similar interests

We are all talking about safety and homelessness:

- Improve sense of safety downtown
- Help people overcome fear of going downtown
- Diminish stereotyping of people downtown

Improve Parking Availability During Events

Better parking for events:

- Provide more parking in close proximity to events
- Better parking for Arts Walk, for example
- Improve sense of safety with more lighting
- Better communication about available parking for events
- Partnerships with private parking lot owners during events
- Parking Coordination and Communication

More Resources for Cultures and Heritage



Cultures and Heritage Lacks Staffing

- City resources dedicated to ArCH are currently an issue.
- The city has nearly two FTE dedicated to art and ½ FTE dedicated to historic preservation.
- There are no FTE's dedicated to Culture or Heritage. A balance of staff resources is a critical component of moving forward equitably
- City's Heritage Commission structure and mission focuses primarily on the built environment: "buildings, sites, districts and objects of historical significance".
- More resources and a more inclusive mission would be beneficial for ArCH goals.

Help Us Find Space

- Inventory of building owners and available space
- Collaboration with property managers about space and needs
- Need to know where space can be rented for events and meetings
- Historic Property Matchmaker
 - What is available to meet needs?
- Support partnerships with artists and craftsman
- Shared Space can work!

